FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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109 TOP MONEY FILMS OF 1956

Santa Claus' Rough Season

'Pro' Actors Weep in Their Chimneys as Boston Goes For 'Salvation Army' Amateurs

Boston, Jan. 1.

Hub's pro Santa Clauses had a rough Christmas. As a matter of fact, it was one of the worst in the memory of the oldest SC pro and children's entertainer. It represented about a $1,000 loss to an individual performer, one of the old Hub Santas estimated.

"It was all 'Salvation Army' stuff this year. They picked guys off the street for $10 and furnished the suit," he said. "Gas stations, supermarkets and toy stores, drive-ins and drugstores all hired amateurs this season. The Santa Claus biz seems to have gone to pot."

Scale for a pro Santa Claus here is $25 and up. Most dates for the Santas also billed as "children's entertainers" paid off at $50 and $75, and quite a few nabbed $100 fees in the days when affluent Bostonians hired their own private Santa Clauses for their children's parties.

It was nothing an amateur could handle either, the old pro SC reminisced. "It takes a real performer to handle a party in the traditional manner—a good line of patter—big array of sight gags—and a flash finish, like going into the fireplace and making like you're going up the chimney."

Arrivals of Santa Claus from helicopters at supermarkets and other commercial establishments, so popular in the past, failed to ignite this year. Most firms had one of their employees don a Santa suit to double.

Club dates were off more than 50% this December over last year, bookers reported. The big drop was mystifying. There seemed to be as much money around as last year, one reported, but they weren't spending it on entertainment.

Queen's Honors To Showfolk

London, Jan. 1.

British circuit operator James Fred Emery, head of the Emery circuit which controls a chain of 25 houses in Northern England, has received a knighthood on the Queen's New Year's Honors list.

Actor Robert Morley, currently costarring in "Fanny," was made a Commander of the British Empire, with a similar honor going to Prince Littler as chairman of the combined services entertainments committee.

Composer Muir Mathieson received the Order of the British Empire for his contribution to film music.

Latest Friscoism

Hollywood, Jan. 1.

Joe Frisco, veteran vaudevillian famous for his cracks on show biz, speaking of Christmas: "I know that playing Santa Claus is the graveyard of the actors, and I didn't mind standing in a window for eight hours a day, but when they wanted me to go to a drygoods store in Pomona to break in my act I gave up."

British Public Eating Up U.S. Folk Tunes—Many Of Old Albion Origin

London, Jan. 1.

The British public is not only going for the American pop hits but also developing a wide taste for the traditional American folksongs. Trend has been encouraged by the existence of so-called "skiffle groups," amateur vocal combos who give private concerts of traditional songs from the U. S.

The American folk catalog has

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BELLS AREN'T RINGING, ON STAGEHAND ORDERS

The New York stagehands' union is at it again. Long noted in the trade for its arbitrary rulings and demands, the grips' outfit last week pulled the switch on a proposal by the Theatre Guild to have recorded Christmas bells under the marquee of the Shubert Theatre, N. Y., where "Bells Are Ringing" is a new hit.

Alerted by a member of the house crew, business agent John Goodson, of Theatrical Protective Union No. 1, IATSE, notified the musical's management that it would have to add a full-time man to the stage crew to turn the sound device

(Continued on page 13)

Worthy's Tape From China

One of the three American newsmen who defied the U. S. State Dept. by entering Communist China last week has already done a CBS Radio broadcast via tape, from Peiping. He's William Worthy, correspondent for the Baltimore Afro-American, who also freelances for CBS. Worthy got a tape out of China in time for the Saturday (29) "World News Roundup" and will do live broadcasts if he can secure a circuit.

Worthy went to China under the auspices of the Afro-American, and not as a CBS representative. But he's freelanced for CBS before, in Kenya and in Moscow, so that the network is using his stuff.

'GUYS & DOLLS' CHAMP OF YEAR

By GENE ARNEEL

That 1956 was a year of many changes in the film industry is a certainty and behind those changes in large measure was the way each company's pictures did, or did not, make money. Rarely has there been such pressure on the filmmakers and the film-sellers, as stockholders and financiers demanded improvements in profits statements and communicated these demands via or-else ultimatums.

VARIETY's annual scoreboard on pictures and grosses thus is of particular significance. Production costs are not available in detail but cast, credits and "size" of each picture provide a fairly accurate tipoff. A film such as United Artists' "Trapeze," with Burt Lancaster, Gina Lollobrigida and Tony Curtis in the leads, hardly could have been made at much less than $3,000,000. Samuel Goldwyn paid $1,000,000 against 10% of the worldwide gross for screen rights alone to "Guys and Dolls," meaning a production budget of over $4,000,000. Also in the $4,000,000-to-produce class is Warners' "Moby Dick."

Tops of the year is the Goldwyn musical, which had its genesis in Damon Runyon. The producer did it up big in off-type castng. The payoff: "Guys and Dolls" figures

(Continued on page 4)

Almost All Show Biz & Fringes Look Like Partner of 'Sam the Credit Man'

The amusement industry is relying increasingly on the credit card system. Within the past few years, the various systems have taken hold in virtually all entertainment fields with the exception of films. A recent test in that industry in Indiana failed to perk up takes. But other industries are doing their utmost to expand through the direction of "buy now, pay later."

Actually, the first system to catch hold was the Diners Club, which entered the cafe and hotel field, and has expanded and been developed by other organizations so that a wide variety of services can be obtained on credit. Soon other systems with other cardholders came into being, and now nearly all cards are honored at hotels, cafes, florists, ticket agencies, car rental agencies, restaurants, check cashing services and practically everything but liquor, where local laws inveigh against credit.

In fact, many amusement enterprises are not only recognizing the credit cards of the established agencies but many will issue their own credit certificates upon presentation of a card from a recognized system. Some enterprises will even recognize such charge cards from airlines, which they regard as a reasonably safe bet, and will also issue credit on such items as a charge from a gasoline chain.

The new gold cards issued by the Sheraton hotel chain are probably the most complete for the traveler. Not only will they get the holder some place when the hotel is completely sold out but will insure unlimited credit and the cashing of personal checks, as well as charge accounts in shops, car rentals and other services located in Sheraton hotels.

The credit cards, no matter from

(Continued on page 15)

Russian Tourism Dies

Philadelphia, Jan. 1.

Tourist interest in Russia which grew during 1956 has died on the vine. As evidence the travel lecture series still conducted under the name of Burton Holmes (though not by him) has cancelled its plan to include "Tourist Russia." Instead a "Great Northwest" film-lecture will be substituted.

This is reputedly the first time in 64 years of Holmes travelogs that a scheduled subject has been dropped. Outraged public opinion over Hungary is reason.

31 Feature Starts During January for Best Early Kickoff in 5 Years

Hollywood, Jan. 1.

Increasing optimism over future boxoffice prospects is reflected in the accelerated production pace for 1957, beginning with a total of 31 films slated to go before the cameras this month. Figure is a five-year high-water mark and in sharp contrast to the December downbeat when filmmakers ush-

(Continued on page 15)

Top Film Grossers of 1956

(U. S.-Canadian Distribution Rentals)

Herewith, VARIETY's annual exclusive—the roundup of the year's top-money pictures in terms of domestic market rentals, excluding such major entries as "Around the World In 80 Days," "7 Wonders of the World," "Ten Commandments," "Giant" and "Oklahoma" because they're not sufficiently in release to determine the full final tally with accuracy, and including the late-1955 releases which, for the same reason, couldn't be covered in last year's list.

[For the better understanding of out-of-country readers company abbreviations are: AA (Allied Artists); UA (United Artists); U (Universal); Col (Columbia); Par (Paramount); 20th (20th Century-Fox); WB (Warner Bros.); BV (Buena Vista) M-G (Metro-Goldwyn-Mayer)]

	TITLE	ESTIMATED TAKE
1.	**Guys and Dolls** (Goldwyn-M-G)	$9,000,000
2.	**King and I** (20th)	8,500,000
3.	**Trapeze** (UA)	7,500,000
4.	**High Society** (M-G)	6,500,000
5.	**I'll Cry Tomorrow** (M-G)	6,500,000
6.	**Picnic** (Col)	6,300,000
7.	**War and Peace** (Par)	6,250,000
8.	**Eddy Duchin Story** (Col)	5,300,000
9.	**Moby Dick** (WB)	5,200,000
10.	**Searchers** (WB)	4,800,000
11.	**Conqueror** (RKO)	4,500,000
12.	**Rebel Without a Cause** (WB)	4,500,000
13.	**Man With Golden Arm** (UA)	4,350,000
14.	**Man in Grey Flannel Suit** (20th)	4,350,000
15.	**Bus Stop** (20th)	4,250,000
16.	**Rose Tattoo** (Par)	4,200,000
17.	**Bad Seed** (WB)	4,100,000
18.	**Man Who Knew Too Much** (Par)	4,100,000
19.	**Friendly Persuasion** (AA)	4,000,000
20.	**Proud and Profane** (Par)	3,900,000
21.	**Artists and Models** (Par)	3,800,000

(Continued on page 4)

No Tax Relief For Amusements

Washington, Jan. 1.

The Forand sub-committee of the House Ways and Means Committee has decided to sidestep any recommendations at this time for additional cuts in the entertainment excises, it was indicated last week following an executive session of the subcommittee.

At present there is a 10% admissions tax on all tickets costing more than 90c and a 20% bite on cabaret checks. Committee conducted hearings recently at which reps for all branches of entertainment appealed for elimination of the excises.

The subcommittee is expected to announce its decisions publicly some time during the week of Jan. 7.

Drew Pearson & His 'Stock Company' On a Merry-Go-Round in the Arctic

By **DREW PEARSON**

Adolph Green, co-author of Broadway's newest hit, "Bells Are Ringing," was lying on the floor of the Hotel Degink, at Harmon, Newfoundland, his head was on a fur parka. It was about 6 a.m. He was fully clothed.

"We will now begin our study of swinery in ancient Britain," proclaimed Mr. Green to a group of prostrate females also lying on the floor, also fully clothed. "This is a two-year course. Those who will not be here to finish it will not be enrolled. The Air Force will doubtless see that you finish the course."

"You should be back in New York counting your royalties," quipped Clara Cedrone, of the comedy team of Cedrone & Mitchell. "Instead you're sleeping on a hard floor by request of Drew Pearson."

"The object of this course," continued author Green, sleepy but unperturbed, "is to ascertain the derivation of modern-day swine. We will study not only the swine of ancient Britain but of Manhattan and other notable swineries We will also study the techniques of certain swine-herds."

Ice, The Big Swine

While author Green endeavored to enroll students in his two-year course on ancient swinery, the U.S. Air Force was trying to get the ice off Newfoundland's most strategic runway. The "Drew Pearson Deep Freeze Stock Company," up at 4 a.m., had slithered around the runway, failed to get off the ground, gone back to the hotel to sleep on the floor, or listen to Adolph Green.

Touring the Arctic circuit is

(Continued on page 63)

Stripper to Liquor Bd.: 'I Do Less Below the Hips Than Presley Above 'Em'

Philadelphia, Jan. 1.

Stripteuse Julie Gibson became indignant during a State Liquor Board inquiry into her dance. Questioned about using either the bumps or grinds, Miss Gibson retorted: "I'll have you know, Your Honor, I do less below the hips than Elvis Presley does above them."

The entertainer had previously explained her routine was "strictly classical dance." "Actually," she said, "it's mostly ballet." This is the third time the Wedge nitery has been cited because of "ballerina" Gibson's dance interpretations. The North Philly cafe had the charges dismissed at a 1954 hearing. In 1955, the club was similarly cited but the board never took any action. Martin Freedman, liquor board examiner, took the newest case under advisement.

300-Year Old Charge Of 'Common Drunkard' Updated in Bay State

Boston, Jan. 1.

Court billing in Massachusetts of the term "common drunkard," on the books for some 300 years, is out in a drastic revision of Bay state laws pertaining to intoxication which went into effect Thursday (27). Jail terms will be sharply cut and emphasis will be placed on rehabilitation in a program to be administered by the new State Commission on Alcoholism.

Sweeping changes will provide hospital treatment and a chance for men under sentence to work for prevailing wages on the outside. One proviso of the new law allows a wife or husband to request that a spouse be admitted to any state hospital for a 15-day treatment. Instead of the old maximum sentences of six months in jail or house of correction, offenders may be committed only for 30 days.

Old maximum fine of $15 and probation will continue.

Educ'l TV Sounds Note of Triumph On 4-Year Status

Washington, Jan. 1.

Educational television has now reached "impressive dimensions," has become "well-rooted" in American life and is already having a "tremendous" impact on the cultural and educational development of the nation, the Joint Council on Educational TV reported.

In a comprehensive document entitled "Four Years of Progress in Educational Television," the Council reported that the audiences of ETV stations are growing rapidly and that the 24 outlets in operation are winning increasing approval of the communities they serve.

As an example, the report cites surveys showing that 71% of tv set owners within the range of the WQED station in Pittsburgh view its programs "regularly" and that 92% of the viewers register approval.

Another survey, according to the report, shows that more than half of the tv homes in the coverage area of the KQED station in San Francisco view the program at one time or another and that about one-fourth of its audience are regular viewers.

Many of the ETV stations, the Council reports, are receiving "unusually wide coverage." The ultra high WOSU in Columbus, O., is

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Chaplin Would Curb Use of Old Hit Films

Rome, Dec. 25.

Charles Chaplin has retained counsel to restrain a Roman industrialist from issuing "The Pilgrim" in 16m and 8m editions on the ground that he still retains certain rights in the film property. Under Italian law, the author's protection runs for 30 years.

In this case, however, the industrialist put together four old films, three of which are not controlled by the comedian, to make a single feature. Chaplin's suit points out that in the case of two of the four films the 30 years has not run out because the law was amended to allow six additional years to make up for the war period.

Waltz Steps Out 2 Ways on B'way: Finale & Kickoff

The waltz marked the end and the beginning of an era in New York last week. About 200 persons watched Louis J. Brecker and his wife, Dorothy, dance the last waltz at his 37-year-old Roseland Ballroom on Broadway Thursday (27) while more than 4,000 terpsters were on hand the next day for the Breckers' first waltz at his new Roseland Dance City a half-block west on 52d St., on a site formerly held by an ice skating freeze and a roller skating rink. (Sidebar: Local 802 of the American Federation of Musicians uses it as a camping ground during the day.)

The waltz, to which Brecker and frau danced for the opening of the original Roseland in Gotham in 1919, is virtually the key to ballroom's longtime operation. Launched in Philadelphia in 1917, "the home of refined dancing" conception has kept in the terp tempo through the years with the Bunny

(Continued on page 63)

It's Publishing Prize Time in Paris—4 of 'Em

Paris, Jan. 1.

Comes this time of the year the many Gallic book publishing companies work as feverishly as Hollywood producers getting in their product for last minute Oscar chances. For the leading literary prizes have just been handed out here which, in many cases, mean a bonanza to a pub. It can change red ink to black. The four prizes (Goncourt, Renaudot, Femina and Interallie) mean hiked sales up to 165,000 copies in the case of the Goncourt, and 100,000 to the others. For the authors it can mean as much as $50,000 in royalties as well as increased chances for film sales.

Goncourt winner was Romain Gary's "Les Racines Du Ciel" (The Roots of Heaven), a sort of adventure allegory. Gary is the French Consul in Los Angeles, so any Hollywood producers interested in film rights can go directly to him.

Renaudot went to Andre Perrin for "Le Pere" (The Father), an autobiographical novel about a boyhood in the poor working quarters of turn-of-the-century Paris.

Femina prize, given by all femme jury, went to F. R. Bastide for "Les Adieux," tale of two foreigners living in France, drawn together first by their outsider feelings and then by mutual liking and a desire to face assimilation in a new country together. The Interallie, given by a jury of journalists to any practicing or ex-journalist publishing a book, went to Armand Lanoux for his "Le Commandant Watrin," a heroic story based on the author's own adventures as a prisoner of war during the last debacle.

Two publishers shared the lucrative results of the kudos, with NRF having two via "Adieux" and "Racines" and Juillard also with two via "Pere" and "Watrin." Actual cash value is small, but inspires big sales royalties, prestige, possible film rights and further sales of previous works.

Other literary prizes for best detective story, best adventure yarn, etc. have already been given, and the latest was the Savoy award which went to the former Queen of Italy, Marie Jose, for her "History of the House of Savoy." She turned down the $600 prize.

WHO READS 'VARIETY'?

This of course means who, besides people in show biz, read this weekly compendium of information pertaining to the amusement industry.

Who else reads VARIETY "outside" the once narrowly defined show business? Who else indeed in the present broad scope of this journal, impacting as it does the merchandisers to the U.S. millions, the masters and articled seamen of the mass media. Today the news assembled in each weekly issue of VARIETY has readers among the clergy, the educators, the foundations, and the brokerage, open end, banking and other financial institutions.

Who else besides Her Serene Highness, Princess Grace de Monaco, nee Grace Kelly, who just entered a subscription to the paper. For nostalgia? or because she wanted to check on her "High Society" grosses, or that "golden" Capitol platter, in which she assisted Bing Crosby in "True Love," from the Metro film's soundtrack?

Some tidbits, from scrivenings over the years, come to mind as to who reads VARIETY. Such as Time mag's Lester Bernstein, now back in the homeoffice, who when he was Rome bureau chief, wrote, "With my Time sheet and Sime's sheet I know everything I want to know or need know."

From a reader in Tel Aviv, "The 'Bible of Show Business' is a must for me in the Land of the Bible."

From Dorothy Kilgallen's Hearst-syndicated "Voice of Broadway" column (1952): "Most popular newspaper vendor in town is Paul, at 8th and 44th, who permits struggling young actors to read VARIETY on the cuff."

O. O. McIntyre's column, March 9, 1936: "Ex-King Alfonso (of Spain) brushes up on American slang and American mores by reading VARIETY."

Again from the late Odd McIntyre's syndicated column (Jan. 26, 1936): "Sime Silverman, shrewdly hard-boiled and softly sentimental, realized that in cleaving to the idiom of Broadway he was satisfying a language hunger far beyond Manhattan. Indeed, it extends from coast to coast and across the ocean. VARIETY is hawked along the Strand, Unter den Linden (today it's the Kurfurstendamm—Ed.) and the Paris boulevards in the same fashion as in New York, Hollywood and any city in between. When the late Lord Reading was Viceroy of India he often asked for VARIETY with his gin-sling at his exclusive club. It fascinated him . . . ."

Schools of journalism, students of semantics, the literati bunch, newspapermen intrigued or enchanted (could it also be stunned?) by VARIETYese, as examples of good (or bad) brand of terse journalism are constant readers. (We are told in all sincerity that the journalism profs hold us up as an affirmative example of unique, concise, terse type of modern news-writing and news presentation, for which merci mille fois!)

The newspaper penetration is perhaps the most unique sample of any trade paper's penetration.

And don't we hear screams about it when something goes awry? "It wouldn't be so bad if you damned me with faint praise," said one intense film producer who shall be nameless, but since it only happened last week it's fresh in mind of all concerned, including the head of his distribution company, "but when the newspaper bunch who read your paper like it was French postcards, or somethin', stop me cold in Dallas (that was the actual city), and curbed my enthusiasm just because you're such a laconic bunch of characters, it puts an extra burden on me! And don't forget what it means whenever Time picks up the VARIETY monthly top grossers, as its best authority—that's very nice for whomever you list, but if I'm hoping to get on that Top Ten it makes it that much tougher."

Newspapermen's appreciation of VARIETY is not a conscious goal in this trade sheets shop. None knows better than a newshawk that you can't fool your fellow reporter. News when it is colored, moderated, slanted, or even when it is honest but written dully, is immediately self-exposed. The American press—and for that matter the world press—knows now, as a habit of 50 years, that VARIETY has tried to be itself, both in its style and its forthright reportage.

The world press, whether concerned directly with the amusement industry, or just segments thereof, has made VARIETY better known in certain quarters of localized nationalistic press by its frequent quotes from VARIETY—and its generous credits to us. While the paper is copyrighted, there is an implied grant to all newspapermen to help themselves. The amusement desks, the city editors, the newsrooms, the slicks who build features out of VARIETY tidbits invariably rise to the occasion with frequent credits to this paper as the source.

Which brings us to:

Coming—Next Week—the 51st Anniversary—Count 'Em, 51, the First Year of the Second Half-Century—Edition of this Unique Journal of Show Biz Lore, a Gargantuan Compendium of Staggering Stage, Pix, Radio, TV, Vaude, Circus, Tin Pan Alley, Burlecue, Nitery, Concert and other Show Biz Lore, Foreign and Domestic—for the Small Price of 25c—Two-Bits—the Best Bargain in Inflated or Standard Currency Extant. Reserve your copy. Keep it as a permanent reference. At the 25c price it's priceless—even if it cost you many times that!

Jack Goldberg, who will retire as Metro manager Jan. 4 after 29 years of service with the company, is to be honored by the Albany Variety Club at a dinner Jan. 7.

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PRESTIGE BOUT WITHIN LOEW'S

'Up To Loew's, Not Me'—Tomlinson

Joseph Tomlinson, the Canadian challenging the Loew's, Inc. management, is leaving the door open for a rapprochement with the film company's executives and simultaneously making preparations for a proxy fight if he considers one necessary.

He is establishing headquarters in a N. Y. midtown hotel today (Wed.) and has retained Tex McCrary Inc. as his public relations council.

"I have been asked repeatedly whether this is a proxy fight," Tomlinson said in a statement, "and my frank answer is that I do not know. If a proxy fight can be avoided, I prefer it that way, because I am and always have been a builder. My life's work as a construction engineer has been to create and improve."

Tomlinson stressed that "the continuing deterioration of Loew's must be stopped" and argued that whether this "can be achieved harmoniously lies with the management, not with me."

Tomlinson, holder of 250,000 shares of Loew's, has amassed a fortune in road and airfield building in Canada since graduation from the Massachusetts Institute of Technology in 1932. He is now a resident of Ft. Lauderdale, Fla., where he is a director and member of the executive committee of the Utility Operating Co. which builds and operates water sewage plants for Florida municipalities. In British Columbia, his construction firm is building highways through a subsidiary, W. C. Arnett & Co. His Consolidated Truck Lines operates throughout Canada. He is president of the construction firm of Tomlinson Brothers Ltd. which he founded in 1945 with his brother.

Pre-Production Rehearsals Speed 'Pajama Game'; Also Helps That Most of Cast From Broadway

Accomplishing "the impossible," Warner Brothers' "Pajama Game" musical will be brought in 15 to 20 days ahead of schedule, associate producer Frederick Brisson reported in Manhattan last week. He estimated the saving as between $200,000 and $300,000.

"Pajama Game" originally was budgeted on a 49-day sked. Produced by George Abbott and with Stanley Donen directing, the tuner stars almost the entire original Broadway cast with the exception of Doris Day, who stars in the picture, taking the role of Janis Paige.

Brisson, associated in the production along with Robert E. Griffith and Harold S. Prince, said the time saving in the production of the film was accomplished via extensive pre-production rehearsals by Jerome Robbins and Donen. Dance sequences were thoroughly worked out before going before the cameras. Film ought to wind on the Warner lot Jan. 14 or 15.

Noting Hollywood emphasis on presold properties and the lack of original scripts, Brisson said he

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Roadshowing Profitable; As of Oct. 31 'Oklahoma' Gross Take $3,820,000

Roadshowing of "Oklahoma" was pronounced a big success this week by George P. Skouras, Magna Theatre Corp. president.

He told stockholders that the gross distribution take from "Oklahoma" for the nine months ended Oct. 31, 1956, was $3,820,000, which includes a $2,000,000 advance against foreign film rentals. Excess of income over expenses in the period was $2,370,000, Skouras reported.

Sock showing for the film came in the quarter ended Oct. 31, with film rentals and incidental income from domestic roadshows running to $833,000. This compares with $407,000 for the previous quarter. Expenses in connection with the distribution, including cost of prints and advertising, for the

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Todd's Souvenir Book Re-Orders a Million

Another million copies of the "Around the World in 80 Days" souvenir book are being ordered by Mike Todd for the U.S. engagements of the film.

Original order was for 350,000 and no copies are left. Book is also available in bookstores for $1.

Souvenir publication is to be printed separately in London for British dates of the United Artists release.

Veteran Showman
Arthur L. Mayer
whose book 'Merely Colossal' is already an authoritative work on the industry that has traversed from 'the long chase to the chaise lounge' makes out a case for his
Dissent With the Consent Decree
* * *
another editorial feature in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

Matty Fox Reps RKO on Merger

Matthew J. Fox, head of C. & C. Super Corp., which bought the RKO library of old features for television, is now representing RKO boss Tom O'Neil in talks anent possibly merging the film company's distribution facilities with another outfit.

Sought-after arrangement would take the form actually of scuttling the RKO distribution setup but part of its personnel absorbed by the other company.

Fox, who has a reputation as one of the alert "deal makers" in the

(Continued on page 13)

HOUSE OF LORDS DEPLORES U. S. FILMS

London, Jan. 1.

In a discussion in the House of Lords on the proposed renewal of the Quota Act, it was charged that some of the American films brought in here are not fit for British screens and that, in answering tv's challenge, Hollywood was meeting vulgarity with vulgarity.

The Films Bill eventually got an unopposed second reading by the Lords. It extends the Quota Act till 1967. However, it is left to the Board of Trade to frame new definitions on what constitutes a British picture that is eligible for Eady fund subsidy.

Several of the Peers objected that it was improper to renew the Quota Act without inviting industry opinion.

Lord Mancroft, the main government spokesman, said it was considered important that theatres should not be monopolized by foreign product for prestige, balance of payments or social reasons.

OUTSIDERS BEEF UP THE BOARD

Moving quickly to counteract the threat of the proxy fight launched by Canadian millionaire Joseph Tomlinson, Loew's Inc. has taken action to strengthen and solidify its board of directors. The two vacancies on the 13-man board are expected to be filled by Frank Pace Jr., executive v.p. of General Dynamics and a former Secretary of the Navy, and an unidentified top-echelon official of the John Hancock Insurance Co. Pace, currently on the board of Loew's Theatres, will shift to the board of the production-distribution company. The two new directors will be named momentarily.

Addition of the two new directors will total seven outside board members as compared with the six company employees currently on the board, namely v.p. and treasurer Charles C. Moskowitz, pub-ad chief Howard Dietz, sales v.p. Charles Reagan, house counsel Ben Melinker, prexy Joseph R. Vogel, and board chairman Arthur M. Loew. There is a possibility that two or perhaps three of the employee board members, excluding Vogel and Loew, will be dropped from the board before the Feb. 28 annual stockholders' meeting. It's anticipated that they will be replaced by outsiders, possibly individuals representing Tomlinson or other dissident groups.

Outsiders

At present, the outside board members include George A. Brownell of the law firm of Davis, Polk, Wardell, Sunderland & Kiendl, Loew's attorneys; John L. Sullivan, Washington attorney and a former Secretary of the Navy; F. Joseph Holleran, a v.p. of the National City Bank; William A. Parker of Incorporated Investors of Boston; and G. Rowland Collins, Dean of the School of Business at NYU.

Richard M. Crooks, of the Wall St. brokerage firm of Thomson & McKinnen, resigned from the board last week. Crooks, who is Tomlinson's broker, said he would not return to the board even if a compromise is worked out with Tomlinson.

Meanwhile, there were indications that the proxy battle launched

(Continued on page 11)

Re-Evaluating Metro Scripts; Many Likely to Be Shelved By Successors to Dore Schary

A complete new production program will be revealed by Loew's prexy Joseph R. Vogel after he completes his current survey of the studio operation. Many properties, formerly scheduled for production, will be shelved either temporarily or permanently. Others will be substituted or added.

A preliminary reappraisal of the company's production program was made during Vogel's previous visit to the Coast several weeks ago. At that time, Olin Clark, eastern story chief, and Sidney Philips, head of the N. Y. play department, were summoned to the studio to take part in conferences with company officials, including studio story topper Kenneth MacKenna.

A careful study of each property on the company's slate was made and decisions were reached on the type of films that would best suit the current market. Vogel played an important role in these talks because of his longtime experience in the exhibition field.

It's expected that the program planned by former production chief Dore Schary and disclosed about a year ago will be substantially revised. At that time, the company had 41 pictures planned, with 18 producers and 17 directors assigned to specific projects. A number of the producers and directors have since exited the Metro lot and the projects will either be dropped or reassignments will be made. Since Schary has been criticized for the type of pictures the studio made under his direction, it's felt that a number of Schary-inspired projects will be dropped.

Metro's current feature production chart does not list a single studio picture as being in the preparation stage. In contrast, there are three pictures from indie sources described as "preparing." They are Bryna Productions' "King Kelly" and Sol Siegel's "Les Girls" and "Man on Fire." At present, the studio has five pictures in production, six in the editing stage, and four completed but unreleased. At the same time, there is one indie picture in production, five in the editing stage, and one completed but unreleased.

U.S. Government Official
Nathan D. Golden
recaps why and how
U. S. Film Industry Enjoys Favorable Foreign Business
* * *
another editorial feature in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

Severance Time At Metro Studio

Hollywood, Jan. 1.

In line with prexy Joseph R. Vogel's declared intention to streamline operations at the studio, a number of familiar, top echelon figures departed the studio last night (31).

An exception to the weed-out process is Jack Cummings, who packed his belongings yesterday to enter independent production. He had publicized his plans some months ago when he was then unable to work out a new deal with the studio.

Departing from the production end are Freddy Wilcox, Nicky Nayfack and David Lewis, with the latter's "Raintree County" being completed through the combined efforts of other producers.

Vogel and Ben Thau, administrative head of the studio under the new setup, also are working on details of settling several long-term contracts at the studio. Among those reportedly on the way

(Continued on page 15)

National Boxoffice Survey

Holidays Boost Biz; 'Moon' New Champ, '10 C's' 2d, 'Anastasia' 3d, 'Doll' 4th, 'Wonders' 5th

The nation's cinema boxoffice is soaring this session, with many theatres getting in much of the Christmas week upbeat plus New Year's. A long line of stalwart product and generally favorable theatre-going weather are contributing to the booming biz. Just how trade picked up once the pre-Yule influences were out of the way is attested to by the fact that the top four grossers will show over $1,400,000 total gross.

New b.o. champ is "Teahouse of August Moon" (M-G), which is coming through with two new biz records and is stout to terrific in some 15 keys covered by VARIETY. "10 Commandments" (Par), first for two weeks in succession, is finishing second.

"Anastasia" (20th), just getting started, is capturing third money. "Baby Doll" (WB), also only launched to any extent this week, is easily copping fourth spot. "7 Wonders of World" (Cinerama) is winding up fifth.

"Hollywood Or Bust" (Par), also comparatively new, is taking sixth place. It was fourth last week. "Girl Can't Help It" (20th), fifth last round, is finishing seventh.

"Written on Wind" (U), out for first time this session, is landing in eighth position. "King and 4 Queens" (UA), sixth last round, is copping ninth position. "Westward Ho, Wagons" (BV) is taking over 10th spot. "Bundle of Joy" (RKO), perking up from last week, and "Oklahoma" (Magna) round out the Top 12 in that order.

"Silent World" (Col) and "La Strada" (T-L) are the runner-up pix.

"Around World in 80 Days (UA) was among new entrants not included in rankings this session because it is just starting around the keys. It is capacity in N. Y., Philadelphia, Frisco and wow in Detroit. The Mike Todd opus is topping its boffo initial week in second stanza in Baltimore.

Playing in only three locations, another newie, "Zarek" (Col), also is not carried in listings. This sexy adventure pic is big in Washington, brisk in Boston and smash in N. Y. Also new, "Wrong Man" (WB) continues big in second N. Y. week. "Rock, Pretty Baby" (U), another new film, is rated smash in Detroit.

"Lust For Life" (M-G) looks sock in N. Y. and Boston. "Don't Knock, Rock" (Col) looms nice in Chi.

"Young Guns" (AA) looks fancy in Minneapolis. "Friendly Persuasion" (AA) shapes smash in Minneapolis, solid in St. Louis and big in Toronto.

"Rainmaker" (Par) still is great in third session in N. Y. "Secrets Of Life" (BV) looms fine in Toronto

"Can't Run Away From It" (Col) looks fine in Chi and Buffalo. "Oklahoma" (20th), the C'Scope version, is rated smart in Omaha.

(Complete Boxoffice Reports on Pages 8-9).

B&K Word to Own TV: 'Refrain From Calling Old Films First Runs'

Chicago, Jan. 1.

Execs of Balaban & Katz, Windy City subsid of Paramount Theatres, had only one suggestion to make to WBKB, the parent company's local television station, regarding the ballyhooing of its RKO feature film library.

That was not to advertise the pictures as firstruns even though they are virginal product for video. As pointed out, some of the titles had their Chicago firstruns at B&K theatres more than two decades ago.

Bennie Berger Yielding Allied Unit Presidency

Minneapolis, Jan. 1.

Bennie Berger, who, with the exception of one term, has headed North Central Allied during its entire existence, is retiring from the presidency.

Under no circumstances, he declares, will he accept re-election when the annual convention is held next April. In the meanwhile, he'll call upon the board of directors to cull the field for a likely successor who can be put up as a candidate.

"Eleven years in the presidency are enough," says Berger.

109 Top Money Films Of 1956

Continued from page 1

to gross $9,000,000 in domestic (United States and Canadian) film rentals.

There are 109 pictures that made the bigtime the past year—that is, those which have grossed or will have grossed $1,000,000 with the first full playoff. These 109 entries have a combined total take of $265,850,000. This, to repeat, is domestic money; foreign income is not listed but generally amounts to about 40% of the overall total.

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Also, it must be stressed that a number of important-money pictures are not included in the 1956 roundup. For example, "Ten Commandments," "Oklahoma," "Giant," "Around the World in 80 Days," "Anastasia," "Seven Wonders of the World" and "Baby Doll," to name some of them, haven't yet been in sufficient release to judge the full rental income.

In place position of the 1956 starters is another musical, the 20th-Fox adaptation of Rodgers & Hammerstein's "King and I," which has a gross of $8,500,000. Coincidentally, it was a 20th property to begin with, the film company originally having made "Anna and the King of Siam," from which the legiter was taken.

In No. 3 position is Hecht-Lancaster's "Trapeze," the highly-promoted circus epic which was made in Paris. With a gross of $7,500,000, this is the biggest picture ever distributed by UA.

Metro took fourth and fifth money, with "High Society" and "I'll Cry Tomorrow" each drawing $6,500,000. Next is Columbia's "Picnic," also a legit adaptation, with $6,300,000, followed by "War and Peace," first of the extra-long running time epics of the modern era, with $6,250,000.

'Duchin' Suprise Hit

A big surprise to many in the trade is "Eddy Duchin Story," which chalked up $5,300,000. Columbia film was finely produced, but the tragic nature of the life of the pianist, it had been thought, would militate against its boxoffice chances. That it scored so successfully is taken to indicate a potent selling job.

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It was the year, too, that Marilyn Monroe became a "girl president" via formation of her own production company and, additionally, demonstrated to many a previously-unsympathetic critic that she could do a professional job of acting. That was in "Bus Stop."

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Somewhat disappointing was Universal's "Benny Goodman Story" with its gross of $2,700,000. Film is successful, particularly since it is drawing substantial returns abroad, but weak in comparison with the same studio's "Glen Miller Story." Latter did $8,500,000 a couple of years ago.

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1956 Dividends Just Behind '55

Washington, Jan. 1.

During the first 11 months of 1956, film industry dividends ran slightly behind comparable figures for 1955, U.S. Dept. of Commerce discloses. Publicly reported dividends from January through November of this year aggregated $25,057,000. Last year, the total was $25,375,000.

The November melon—$1,740,000—was exactly the same as for November 1955. In both years these companies made the following payments to their stockholders: Columbia, $63,000; Loew's Boston Theatres, $39,000; Warner Bros., $742,000; Stanley Warner, $550,000; and National Theatres, $346,000.

PODHORZER'S CASINO IMPORTED 43 IN 1956

Something of a record in the foreign film distribution field has been set by Casino Film Exchange, according to prexy Munio Podhorzer.

He reported last week that his company in 1956 imported a total of 43 German-language features and 19 shorts. Of the 43, eight carried English subtitles and seven were tinters.

Basing his estimates on contracts already in, Podhorzer opined that his outfit would import 50 or more German films in 1957. Most of these pix play the approximately 18 German language theatres in the U.S. However, noted Podhorzer, "I'm getting quite a few inquiries from regular commercial houses that are interested in booking specific German films."

SO WHO'S CONSISTENT?

Bennie Berger Warns Against But Books 'Teahouse'

Minneapolis, Jan. 1.

Some North Central Allied members are wondering, perhaps, about the consistency of Bennie Berger, NCA president.

In the current NCA bulletin, Berger "warns" the territory's exhibitors that theatreowners generally don't think "Teahouse of the August Moon" will do "much" at the boxoffice because it's a "fantasy."

However, it's being pointed out, Berger bid competitively and paid a high price to get the picture away from United Paramount Theatres and others who might have wanted it for its Minneapolis loop first-run. It's now playing at Berger's Gopher theatre here.

Moreover, Berger has bought the picture for all of his other situations.

EGYPT TOO EMOTIONAL, BALDWIN NOT GOING

American companies have been told that, for the moment at least, nothing would be gained by sending a representative into Egypt.

Accordingly, Charles Baldwin, the Motion Picture Export Assn. rep in Rome, cancelled his plans for an on-the-spot survey and is now in the U. S. on leave.

The Egyptians in the wake of the Suez crisis not only kicked out British and French films, but also attempted to impose certain restrictions on the American companies. Among other things the Cairo government wants to check on the "racial" background of performers appearing in Hollywood pictures. American firms also are supposed to be submitting affidavits on whether they have directors of Jewish ancestry on their boards.

The U. S. Embassy in Cairo notified Baldwin that this wasn't an opportune time to come to Egypt.

Exhibs Impatient, Ask Imports Be B.O. Wows—Ellis

Independent distributors of foreign films, who get the impression that the acceptance of their pictures is widening, complain that exhibitors aren't giving imports a fair chance.

Beef is that the theatres, while showing a willingness to experiment in a time of shortage, are lacking patience and foresight in implementing the new policy.

"Once an exhibitor, who hasn't played foreign films before, books one imported picture and fails with it, he'll not consider booking another one for six months or more," complained Jack Ellis, a vet in the field.

Ellis, who heads up Ellis Films, said it was imperative for the theatres to understand that "it takes some getting used to" the foreign films, and that the audience for them must be developed gradually and with patience and showmanship.

He reported that, particularly in the wake of "Diabolique," many commercial situations had woken up to the availability of imported product and its potential at the b.o., but noted that too much was expected. "They don't expect a consistent draw from the American pictures, why then be so demanding with the foreign films for which, in many places, there is little precedent," Ellis asked.

PSYCHO'S BOMB 'FUN' HITS HUB THEATRES

Boston, Jan. 1.

A "mad bomber" bit hit Hub Friday (28) with crackpot hoaxer sending Boston and Cambridge police on wild-goose alarms as he called five theatres and the North Station to warn that he had planted bombs.

More than 800 children were evacuated from a nabe house in Cambridge after the manager received a phone call that a bomb had been planted and would explode in 10 minutes. The manager halted the show, emptied the theatre and police found a pair of overshoes where the bomb was supposed to be.

Police were apprised of calls to four Boston theatres each call telling of a bomb hidden and set to go off in 20 minutes. Customers were not disturbed or aware of the hoax threats in the Hub film houses.

L. A. to N. Y.

Ray Bolger
Warren Cowan
Linda Darnell
Marlene Dietrich
Melvin Frank
Nancy Hadley
Katharine Hepburn
Raymond A. Klune
Lewis Milestone
Dinah Shore
Phyllis Thaxter

N. Y. to Europe

Tyrone Guthrie
Maury McGee
Arnold Picker
Rod Steiger
Mike Todd

Scoreboard by Companies

Here's a quick company-by-company rundown on the number of pictures and total grosses that made VARIETY's $1,000,000-and-over roster for 1956:

Distributor	Total No. of Releases	Total Gross
20th-Fox	19	$ 47,650,000
Metro	15	44,250,000
Warners	14	39,150,000
Paramount	11	35,150,000
United Artists	11	27,250,000
Universal	16	26,300,000
Columbia	11	24,500,000
RKO	5	9,900,000
Allied Artists	5	8,400,000
BV (Disney)	2	3,300,000
Totals	109	$265,850,000

Estimated Grosses of Past Year

Continued from page 1

	TITLE	ESTIMATED TAKE
22.	Carousel (20th)	3,750,000
23.	Love Me Tender (20th)	3,750,000
24.	Pardners (Par)	3,600,000
25.	Away All Boats (U)	3,500,000
26.	Helen of Troy (WB)	3,200,000
27.	All That Heaven Allows (U)	3,100,000
28.	Court Martial of Billy Mitchell (WB)	3,000,000
29.	Benny Goodman Story (U)	2,700,000
30.	Forever Darling (M-G)	2,600,000
31.	Rains of Ranchipur (20th)	2,600,000
32.	Alexander the Great (UA)	2,500,000
33.	Indian Fighter (UA)	2,450,000
34.	Meet Me in Las Vegas (M-G)	2,400,000
35.	Solid Gold Cadillac (Col)	2,400,000
36.	Lieutenant Wore Tights (20th)	2,250,000
37.	Best Things in Life Free (20th)	2,250,000
38.	Blood Alley (WB)	2,200,000
39.	Court Jester (Par)	2,200,000
40.	Toward the Unknown (WB)	2,200,000
41.	Fastest Gun Alive (M-G)	2,200,000
42.	Anything Goes (Par)	2,100,000
43.	Bwohni Junction (M-G)	2,100,000
44.	Attack (UA)	2,000,000
45.	Between Heaven and Hell (20th)	2,000,000
46.	Hell on Frisco Bay (WB)	2,000,000
47.	Revolt of Mamie Stover (20th)	2,000,000
48.	Santiago (WB)	2,000,000
49.	Somebody Up There Likes Me (M-G)	2,000,000
50.	Tea and Sympathy (M-G)	2,000,000
51.	D-Day Sixth of June (20th)	1,950,000
52.	Johnny Concho (UA)	1,900,000
53.	Swan (M-G)	1,900,000
54.	Birds and Bees (Par)	1,800,000
55.	Jubal (Col)	1,800,000
56.	Mountain (Par)	1,800,000
57.	Last Hunt (M-G)	1,750,000
58.	Teen-Age Rebel (20th)	1,750,000
59.	Great Locomotive Chase (Disney)	1,700,000
60.	Bandido (UA)	1,650,000
61.	Backlash (U)	1,600,000
62.	Forbidden Planet (M-G)	1,600,000
63.	Littlest Outlaw (Disney)	1,600,000
64.	Never Say Goodbye (U)	1,600,000
65.	Lone Ranger (WB)	1,550,000
66.	Ambassador's Daughter (UA)	1,500,000
67.	Back from Eternity (RKO)	1,500,000
68.	Burning Hills (WB)	1,500,000
69.	Last Wagon (2th)	1,500,000
70.	Pillars of Sky (U)	1,500,000
71.	Serenade (WB)	1,500,000
72.	You Can't Run Away From It (Col)	1,500,000
73.	Walk the Proud Land (U)	1,500,000
74.	Bold and Brave (RKO)	1,400,000
75.	Miracle in Rain (WB)	1,400,000
76.	Proud Ones (20th)	1,400,000
77.	Safari (Col)	1,400,000
78.	Second Greatest Sex (U)	1,400,000
79.	Spoilers (U)	1,400,000
80.	Tension at Table Rock (RKO)	1,400,000
81.	Toy Tiger (U)	1,400,000
82.	Vagabond King (Par)	1,400,000
83.	Harder They Fall (Col)	1,350,000
84.	Kettles in Ozarks (U)	1,300,000
85.	Earth Vs. Saucers (U)	1,250,000
86.	Kismet (M-G)	1,250,000
87.	Ransom (M-G)	1,250,000
88.	Run for Sun (UA)	1,250,000
89.	Body Snatchers (AA)	1,200,000
90.	Crime in Streets (AA)	1,200,000
91.	Francis in Haunted House (U)	1,200,000
92.	Tribute to Bad Man (M-G)	1,200,000
93.	Comanche (UA)	1,150,000
94.	On Threshhold of Space (20)th	1,150,000
95.	Autumn Leaves (Col)	1,100,000
96.	Beyond Reasonable Doubt (RKO)	1,100,000
97.	Bottom of Bottle (20)th	1,100,000
98.	Man Who Never Was (20th)	1,100,000
99.	Rock Around Clock (Col)	1,100,000
100.	Tarantula (U)	1,100,000
101.	At Gunpoint (AA)	1,000,000
102.	First Texan (AA)	1,000,000
103.	Hilda Crane (20th)	1,000,000
104.	Foreign Intrigue (UA)	1,000,000
105.	Last Frontier (Col)	1,000,000
106.	Rawhide Years (U)	1,000,000
107.	Square Jungle (U)	1,000,000
108.	There's Always Tomorrow (U)	1,000,000
109.	23 Paces to Baker Street (20th)	1,000,000

Europe to N. Y.

Richard Adler
Louis Armstrong
Yul Brynner
Nat Cohen
Beatrice Lillie
Anatole Litvak
Charles Torem
Diana Wynward

N. Y. to L. A.

Morton Da Costa
Jack Forester
John Forsythe
N. Richard Nash
Fred Robbins
Frank Ryan
Marc Spiegel
Bobby Weiss
Gary Wagner

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Continued from page 1

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In place position of the 1956 starters is another musical, the 20th-Fox adaptation of Rodgers & Hammerstein's "King and I," which has a gross of $8,500,000. Coincidentally, it was a 20th property to begin with, the film company originally having made "Anna and the King of Siam," from which the legiter was taken.

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PODHORZER'S CASINO IMPORTED 43 IN 1956

Something of a record in the foreign film distribution field has been set by Casino Film Exchange, according to prexy Munio Podhorzer.

He reported last week that his company in 1956 imported a total of 43 German-language features and 19 shorts. Of the 43, eight carried English subtitles and seven were tinters.

Basing his estimates on contracts already in, Podhorzer opined that his outfit would import 50 or more German films in 1957. Most of these pix play the approximately 18 German language theatres in the U.S. However, noted Podhorzer, "I'm getting quite a few inquiries from regular commercial houses that are interested in booking specific German films."

SO WHO'S CONSISTENT?

Bennie Berger Warns Against But Books 'Teahouse'

Minneapolis, Jan. 1.

Some North Central Allied members are wondering, perhaps, about the consistency of Bennie Berger, NCA president.

In the current NCA bulletin, Berger "warns" the territory's exhibitors that theatreowners generally don't think "Teahouse of the August Moon" will do "much" at the boxoffice because it's a "fantasy."

However, it's being pointed out, Berger bid competitively and paid a high price to get the picture away from United Paramount Theatres and others who might have wanted it for its Minneapolis loop first-run. It's now playing at Berger's Gopher theatre here.

Moreover, Berger has bought the picture for all of his other situations.

EGYPT TOO EMOTIONAL, BALDWIN NOT GOING

American companies have been told that, for the moment at least, nothing would be gained by sending a representative into Egypt.

Accordingly, Charles Baldwin, the Motion Picture Export Assn. rep in Rome, cancelled his plans for an on-the-spot survey and is now in the U. S. on leave.

The Egyptians in the wake of the Suez crisis not only kicked out British and French films, but also attempted to impose certain restrictions on the American companies. Among other things the Cairo government wants to check on the "racial" background of performers appearing in Hollywood pictures. American firms also are supposed to be submitting affidavits on whether they have directors of Jewish ancestry on their boards.

The U. S. Embassy in Cairo notified Baldwin that this wasn't an opportune time to come to Egypt.

Exhibs Impatient, Ask Imports Be B.O. Wows—Ellis

Independent distributors of foreign films, who get the impression that the acceptance of their pictures is widening, complain that exhibitors aren't giving imports a fair chance.

Beef is that the theatres, while showing a willingness to experiment in a time of shortage, are lacking patience and foresight in implementing the new policy.

"Once an exhibitor, who hasn't played foreign films before, books one imported picture and fails with it, he'll not consider booking another one for six months or more," complained Jack Ellis, a vet in the field.

Ellis, who heads up Ellis Films, said it was imperative for the theatres to understand that "it takes some getting used to" the foreign films, and that the audience for them must be developed gradually and with patience and showmanship.

He reported that, particularly in the wake of "Diabolique," many commercial situations had woken up to the availability of imported product and its potential at the b.o., but noted that too much was expected. "They don't expect a consistent draw from the American pictures, why then be so demanding with the foreign films for which, in many places, there is little precedent," Ellis asked.

PSYCHO'S BOMB 'FUN' HITS HUB THEATRES

Boston, Jan. 1.

A "mad bomber" bit hit Hub Friday (28) with crackpot hoaxer sending Boston and Cambridge police on wild-goose alarms as he called five theatres and the North Station to warn that he had planted bombs.

More than 800 children were evacuated from a nabe house in Cambridge after the manager received a phone call that a bomb had been planted and would explode in 10 minutes. The manager halted the show, emptied the theatre and police found a pair of overshoes where the bomb was supposed to be.

Police were apprised of calls to four Boston theatres each call telling of a bomb hidden and set to go off in 20 minutes. Customers were not disturbed or aware of the hoax threats in the Hub film houses.

L. A. to N. Y.

Ray Bolger
Warren Cowan
Linda Darnell
Marlene Dietrich
Melvin Frank
Nancy Hadley
Katharine Hepburn
Raymond A. Klune
Lewis Milestone
Dinah Shore
Phyllis Thaxter

N. Y. to Europe

Tyrone Guthrie
Maury McGee
Arnold Picker
Rod Steiger
Mike Todd

Scoreboard by Companies

Here's a quick company-by-company rundown on the number of pictures and total grosses that made VARIETY's $1,000,000-and-over roster for 1956:

Distributor	Total No. of Releases	Total Gross
20th-Fox	19	$ 47,650,000
Metro	15	44,250,000
Warners	14	39,150,000
Paramount	11	35,150,000
United Artists	11	27,250,000
Universal	16	26,300,000
Columbia	11	24,500,000
RKO	5	9,900,000
Allied Artists	5	8,400,000
BV (Disney)	2	3,300,000
Totals	109	$265,850,000

Estimated Grosses of Past Year

Continued from page 1

	TITLE	ESTIMATED TAKE
22.	Carousel (20th)	3,750,000
23.	Love Me Tender (20th)	3,750,000
24.	Pardners (Par)	3,600,000
25.	Away All Boats (U)	3,500,000
26.	Helen of Troy (WB)	3,200,000
27.	All That Heaven Allows (U)	3,100,000
28.	Court Martial of Billy Mitchell (WB)	3,000,000
29.	Benny Goodman Story (U)	2,700,000
30.	Forever Darling (M-G)	2,600,000
31.	Rains of Ranchipur (20th)	2,600,000
32.	Alexander the Great (UA)	2,500,000
33.	Indian Fighter (UA)	2,450,000
34.	Meet Me in Las Vegas (M-G)	2,400,000
35.	Solid Gold Cadillac (Col)	2.400,000
36.	Lieutenant Wore Tights (20th)	2.250,000
37.	Best Things in Life Free (20th)	2,250,000
38.	Blood Alley (WB)	2,200,000
39.	Court Jester (Par)	2,200,000
40.	Toward the Unknown (WB)	2,200,000
41.	Fastest Gun Alive (M-G)	2,200,000
42.	Anything Goes (Par)	2,100,000
43.	Bwohni Junction (M-G)	2,100,000
44.	Attack (UA)	2,000,000
45.	Between Heaven and Hell (20th)	2,000,000
46.	Hell on Frisco Bay (WB)	2,000,000
47.	Revolt of Mamie Stover (20th)	2,000,000
48.	Santiago (WB)	2,000,000
49.	Somebody Up There Likes Me (M-G)	2,000,000
50.	Tea and Sympathy (M-G)	2,000,000
51.	D-Day Sixth of June (20th)	1,950,000
52.	Johnny Concho (UA)	1,900,000
53.	Swan (M-G)	1,900,000
54.	Birds and Bees (Par)	1,800,000
55.	Jubal (Col)	1,800,000
56.	Mountain (Par)	1,800,000
57.	Last Hunt (M-G)	1,750,000
58.	Teen-Age Rebel (20th)	1,750,000
59.	Great Locomotive Chase (Disney)	1,700,000
60.	Bandido (UA)	1,650,000
61.	Backlash (U)	1,600,000
62.	Forbidden Planet (M-G)	1,600,000
63.	Littlest Outlaw (Disney)	1,600,000
64.	Never Say Goodbye (U)	1,600,000
65.	Lone Ranger (WB)	1,550,000
66.	Ambassador's Daughter (UA)	1,500,000
67.	Back from Eternity (RKO)	1,500,000
68.	Burning Hills (WB)	1,500,000
69.	Last Wagon (2th)	1,500,000
70.	Pillars of Sky (U)	1,500,000
71.	Serenade (WB)	1,500,000
72.	You Can't Run Away From It (Col)	1,500,000
73.	Walk the Proud Land (U)	1,500,000
74.	Bold and Brave (RKO)	1,400,000
75.	Miracle in Rain (WB)	1,400,000
76.	Proud Ones (20th)	1,400,000
77.	Safari (Col)	1,400,000
78.	Second Greatest Sex (U)	1,400,000
79.	Spoilers (U)	1,400,000
80.	Tension at Table Rock (RKO)	1,400,000
81.	Toy Tiger (U)	1,400,000
82.	Vagabond King (Par)	1,400,000
83.	Harder They Fall (Col)	1,350,000
84.	Kettles in Ozarks (U)	1,300,000
85.	Earth Vs. Saucers (U)	1,250,000
86.	Kismet (M-G)	1,250,000
87.	Ransom (M-G)	1,250,000
88.	Run for Sun (UA)	1,250,000
89.	Body Snatchers (AA)	1,200,000
90.	Crime in Streets (AA)	1,200,000
91.	Francis in Haunted House (U)	1,200,000
92.	Tribute to Bad Man (M-G)	1,200,000
93.	Comanche (UA)	1,150,000
94.	On Threshhold of Space (20)th	1,150,000
95.	Autumn Leaves (Col)	1,100,000
96.	Beyond Reasonable Doubt (RKO)	1,100,000
97.	Bottom of Bottle (20)th	1,100,000
98.	Man Who Never Was (20th)	1,100,000
99.	Rock Around Clock (Col)	1,100,000
100.	Tarantula (U)	1,100,000
101.	At Gunpoint (AA)	1,000,000
102.	First Texan (AA)	1,000,000
103.	Hilda Crane (20th)	1,000,000
104.	Foreign Intrigue (UA)	1,000,000
105.	Last Frontier (Col)	1,000,000
106.	Rawhide Years (U)	1,000,000
107.	Square Jungle (U)	1,000,000
108.	There's Always Tomorrow (U)	1,000,000
109.	23 Paces to Baker Street (20th)	1,000,000

Europe to N. Y.

Richard Adler
Louis Armstrong
Yul Brynner
Nat Cohen
Beatrice Lillie
Anatole Litvak
Charles Torem
Diana Wynward

N. Y. to L. A.

Morton Da Costa
Jack Forester
John Forsythe
N. Richard Nash
Fred Robbins
Frank Ryan
Marc Spiegel
Bobby Weiss
Gary Wagner

VIDEO RISES ON PAR'S HORIZON

Firstruns No 'Baby Doll' Problem; Nabes May Feel Legion Rating

Proving that no amount of Church opposition can keep a film out of the firstruns if it has the boxoffice potentian, Warner Bros. last week reported bookings in 1,118 cities for its "Baby Doll."

Company said there hadn't been a single cancellation of a negotiated booking to date. Strand Theatre in Albany has asked to be released from its contract under local Catholic pressure, but has stated at the same time that, if WB insisted, it's go ahead with showing of the picture.

In Indianapolis, "Baby Doll" will not play the Esquire Theatre where it was originally booked. However, a Warner exec said this was a question of terms and that it had been the distributor, not the exhibitor, who had cancelled the booking.

Additional 75 working prints are being rushed through to supplement the 350 prints currently in use, Company said all 425 prints were utilized by theatres over the country in the past week. Pic is current in 18 key spots and reported grossing strongly.

Observers think the condemnation of the picture by the Legion of Decency and by Francis Cardinal Spellman, with its page one "publicity breaks," stimulated a lot of interest in the film. Question is raised, however, whether the great Catholic opposition will not be felt more strongly once "Baby Doll" hits the neighborhoods.

Indie Public Relations Shops in Film Field Form Own Trade Body

Hollywood, Jan. 1.

Formation of an association of independent public relations firms is in the works here, an outgrowth of the move of the Publicists Association to get collective bargaining agreements with all such firms involved in the film production field. Approximately a dozen firms have banded together to form the group and formal incorporation is expected within a few weeks.

Pending formalization of the association, which is yet to be named, the firms involved have made a tentative agreement with Nathanson & Associates, an industrial relations firm, to rep the group and handle the details of incorporation.

Praisers feel that a single association will better handle negotiations than if the individual firms negotiated with the Publicists Association separately. There are about 55 firms in the field.

Most of the public relations firms are small, one-man operations whose owner-operators are unfamiliar with labor problems and ill-equipped to handle negotiations. One of the difficulties they face, it was pointed out, is that under the PA setup, the praiser in question would have to join the Association and pay full dues and initiation fees as a working publicist —and then make double contributions to the health and welfare and pension funds, once as a member of the press agents union and once as an employer of press agents.

NED DEPINET SUCCEEDING JACK COHN AT PIONEERS

Ned Depinet will probably succeed the late Jack Cohn, founder-president of the Motion Picture Pioneers, as prez of this intra-trade benevolent and fraternal organization. Cohn.

Harry J. Takiff, Col Picts exec. who has been secretary-treasurer of the Pioneers and the Foundation work attendant thereto, has resigned because of business pressure and a successor, also, will be voted on at the next board meeting Jan. 9, which Marvin Kirsch, vicepresident, has called. John J. O'Connor, veep of Universal Pictures, will probably be asked to accept that post.

Vet Publicist
Edward L. Bernays
details how to
Make 'Character' On Broadway
* * *
one of the many editorial features in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

'Doll' a Reject To Joe Kennedy

Boston, Jan. 1.

"Baby Doll" which opened at the Metropolitan Theatre last night (31) is sure to be whammed by The Pilot, official newspaper of the Archdiocese of Boston. Meanwhile the film was banned by circuit in Maine and New Hampshire controlled by Joseph P. Kennedy, father of the U. S. senator from Massachusetts.

"We wouldn't play it if we got it for nothing," said John Ford, general manager of the Maine and New Hampshire Theatre Co., at its Boston office. "We consider it immoral." (Kennedy, a prominent Catholic layman, has donated large sums to religious charities and to the church, did not personally view the film.) Ford said that one of his company's reviewers had caught "Baby Doll" at preview and turned in a "very bad report." On hearing the report Kennedy ex-

(Continued on page 13)

TV NEWSREEL & BACKLOG DEALS

Paramount appears set to move into television to a greater extent than ever in 1957. First step to be taken will be production of a regular video newsreel to replace the theatrical reel which the company intends to abandon.

Details anent syndication and the number of issues per week or month have yet to be worked out. But the company has the facilities to make at least two different reels weekly.

Par also has in mind the production of entertainment tv films, operating on its Sunset Blvd. lot which is now being rented to outside telepix makers. This studio has proved, incidentally, a plenty successful economic venture with all stages almost continuously in use. Consequently, overhead charges per production unit are at a minimum and Par feels it can undertake production on its own, efficiently.

Company hasn't unloaded its backlog of features to tv as yet but moves in that direction also are expected. Par, though, is now disinclined to dispose of its library on any kind of straight leasing deal,

(Continued on page 63)

U Rolling Five Features

Hollywood, Jan. 1.

Universal rolled "Pylon" Thursday (27) as the first of five films to go before the cameras by the end of January. Two will be in CinemaScope, one of these in color, another will be widescreen color and the others widescreen black-and-white.

Following "Pylon" will be "Ma and Pa Kettle at MacDonald's Farm," 10th in the series, which will be the first 1957 production for the studio. It will have Marjorie Main in the femme title role and the studio is seeking a replacement for Percy Kilbride as Pa Kettle. Others slated are the remake of "My Man Godfrey," "Monolith" and Outlaw's Code."

Dim-to-Dynamic December Paced By De Mille's '10 Commandments,' 'Tender,' 'Opposite Sex' on Top List

Composer-Conductor
Jack Shaindlin
reviews the creative musical advantages of the Eastern Front vis-à-vis Hollywood in a shrewdly analytical piece titled
Stay East! Young Man, Stay East!
* * *
another bright editorial feature in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

Bishop Scully: Glad About Code

Most Rev. William A. Scully, Ordinary of the Albany See and chairman of the U. S. Bishop's Committee on Motion Pictures, in a statement released at Albany Friday (21) through the National Catholic Welfare Council News Service, expressed gratification that in the revision of the Production Code it had not been "scrapped or changed radically."

Bishop Scully, a former official of the New York archdiocese, said that "The Code has been the first line of defense set up by the movie industry to keep objectionable material from appearing on the entertainment screen, and generally speaking, it has been most effective."

He believed "A radical departure from the spirit and letter of

(Continued on page 13)

(VARIETY's survey of how principal product fared at the boxoffice the previous month is not fully national but based on reports of correspondents in 23 representative key cities over the U. S. and Canada. As such, it usually reflects the strength boxofficewise of key product but does not pretend either to be an index of total gross or total earnings of any current picture.)

December was an up and down month at the national boxoffice—and that's per usual. It was sluggish for nearly three weeks, and then soared to new heights of the year in the final seven days. It was also a transition type of month in that the forepart saw only a few new releases while the final 10 days witnessed a whole array of pictures hitting the market.

"10 Commandments" (Par), which was out in release to any extent only the final week in November, forged ahead last month to land first place, with better than $1,030,000 total gross in key cities covered by VARIETY. It was closely followed by "Giant" (WB), in second place, which was b.o. champion in November. Despite the fact that "Giant" was playing almost entirely extended-run dates much of the month, it was No. 1 pic two weeks running, making this film champ for six consecutive weeks.

"Seven Wonders of World"

(Continued on page 11)

Connecticut Hierarchy In One-Voice Condemnation Of 'Doll,' Plus Ad Copy

Hartford, Jan. 1.

In an unprecedented action, three Catholic prelates of Connecticut have taken joint action to ban Catholics from viewing "Baby Doll." Picture opened at the downtown Strand Theatre here on Sunday (30).

In a statement Thursday (Dec. 27) over their signatures, Archisbop Henry J. O'Brien of Hartford, Bishop J. Shehan of Bridgeport and Bishop Bernard J. Flanagan of Norwich warned Connecticut Catholics to stay away from the picture. The three stated that attendance would be committing "a near occasion of sin."

Action of the prelates is the first combined effort of Connecticut diocese in such a direction. Previously, each diocese has individually made known its stand on a particular subject. Film rap was the second by Catholic leaders this week.

Earlier Harold F. McCall, state president of the Holy Family Layman's Retreat League, blasted the billboard advertising for the film, especially during the Christmas season.

Claiming to represent 10,000 statewide members of the organization, McCall claimed outdoor advertising for the film to be in "sordid contrast" to billboards sponsored by commercial firms on the Christmas theme. Said he, "it appears to us to be in the worst possible taste to foster objectionable advertising in the midst of this holy season."

The three bishops—in their letter—urged Connecticut Catholics to give stricter adherence to ratings of films by the Catholic Legion of Decency. The three expressed the fear that—in as much as the Motion Picture Code Authority has granted a seal for "Baby Doll"—henceforth the code may be loosely applied, "if in fact it is sincerely applied at all."

The bishops also called advertising for the film, "rankly indecent." Said the granting of approval for the film indicated a deliberate de-

(Continued on page 13)

OUT NEXT WEEK!

The

51st Anniversary

Number

of

VARIETY

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6404 Sunset Blvd.

CHICAGO 11
612 N. Michigan Ave.

LONDON, W. C. 2
8 St. Martin's Place
Trafalgar Square

Edge of the City

Provocative, courageous film with both mass and class appeal. Good b.o. potential.

Metro presentation of David Susskind production. Stars John Cassavetes, Sidney Poitier, and Jack Warden. Features Ruby Dee, Kathleen Maguire, Robert Simon, and Ruth White. Directed by Martin Ritt. Story and screenplay by Robert Alan Aurthur. Camera, Joseph Brun; editor, Sidney Meyers; music, Leonard Rosenman. Previewed in N.Y., Dec. 20, '56. Running time, **85 MINS.**

Axel North	John Cassavetes
Tommy Tyler	Sidney Poitier
Charles Malik	Jack Warden
Ellen Wilson	Kathleen Maguire
Lucy Tyler	Ruby Dee
Mr. Nordmann	Robert Simon
Mrs. Nordmann	Ruth White
Davis	William A. Lee
Brother	Val Avery
Detective	John Kellogg
Wallace	David Clarke
Lucy's Mother	Estelle Hemsley
Old Stevedore	Charles Jordan
Nightboss	Ralph Bell

This is the first film venture for producer David Susskind, writer Robert Alan Aurthur and director Martin Ritt and the bow is an auspicious one. Trio, whose roots are in video and legit, have come up with a courageous, thought-provoking and exciting film.

Based on its budget allotment, "Edge of the City," if properly marketed and exploited, can emerge a substantial b.o. success. It is broadly in the category of "On the Waterfront" and "The Blackboard Jungle." Like its predecessors, it packs a tremendous wallop; yet at the same time it has something important to say. This does not mean that "Edge of the City" should automatically be labeled a message picture. It has elements of action and violence that will attract mass appeal audiences. Simultaneously, it has ideas that will please many sophisticates and the more-aware segment of the population. It is, to some extent, a social document. However, it is never preachy. It makes its point subtly without employing a sledgehammer.

Based on Aurthur's teleplay, "A Man Is Ten Feet Tall," a factor that should not deter from its theatre success, "Edge" marks a milestone in the history of the screen in its presentation of an American Negro. To be sure, films have tackled the Negro "question" before, but it has always been in terms of the "problem" involved. In "Edge," the Negro is immediately accepted as a fully-integrated, first-class citizen. The friendship between a Negro and a white is presented as a normal, everyday occurrence without either man taking into consideration the other's color. The relationship appears so natural in the film that viewers soon lose sight of the difference in pigmentation.

Presenting Negroes and whites on an "equal" basis will, of course, raise the issue of how the film will be accepted in the south, and elsewhere where bias is strong. In light of the current tension over integration, some southern theatremen will probably bypass the film. While this may hurt the film's grossing potential, the controversy can also work to stimulate extra interest in other areas.

The peculiar aspect of "Edge" is that it is not a film dealing with the Negro problem. The protagonist is a guilt-ridden, psychologically mixed-up white youth, sensitively played by John Cassavetes. Plagued by the memory of his part in the accidental death of his brother and his inability to "belong" either to his family or society, he AWOLs the Army. He finds employment in a New York railroad yard where he immediately is befriended by a goodnatured, philosophical Negro lad and incurs the enmity of a vicious and tough hiring boss. In a sense, it places him between consummate good and evil as he strives to straighten out his tortured life.

Through his Negro friend, he begins to feel "acceptance"; he learns how to laugh, learns the enjoyment of simple pleasures as dating, bowling, a home life, and begins to feel like "a man who is 10 feet tall." He faces a serious setback when his friend is killed in a violent fight with the bigoted hiring boss. As the police investigate the "murder," he adheres to the "no squealing" code of the truck-loaders, but he later regains his courage, stands up to the hiring boss and "finds himself' as the picture ends.

Filmed on location in New York, the film has a real-life flavor as it roams among New York's railroad yards and upper Manhattan's apartment house district. Ritt has elicited topnotch performances from the entire cast. Cassavetes is convincing as the troubled youth. Sidney Poitier, as his Negro friend, turns in the most distinguished of his many first-rate characterizations. Jack Warden, who gains in stature as an actor with each outing, is particularly effective as the evil hiring boss. Fine performances are also given by Ruby Dee, as Poitier's wife; Kathleen Maguire, as Cassavetes' understanding girlfriend; and Robert Simon and Ruth White, as Cassavetes' parents.

The film's two fights—one with longshoremen's bale hooks—are excitingly presented. The final battle between Cassavetes and Warden is extremely potent film footage, powerfully spotted, and will keep audiences at the edge of their seats.

Despite the film's many assets, it's not without its faults as a b.o. contender. The lack of boxoffice names may be a deterrent. The manner of presentation will not appeal to all. The exaggerated naturalism of some of the scenes may appear false to many. And the romance between Cassavetes and the attractive social worker may not ring true. However, these are minor exceptions on the basis of the film's overall effect.

Ritt has displayed a mastery of the film medium and will undoubtedly rate additional assignments. The sharp camerawork of Joseph Brun contributes to the documentary feeling. Leonard Rosenman has provided a fine musical score although it is occasionally intrusive in some of the dramatic scenes. Minor technical flaws will only be noticed by the experts.

Holl.

The Wrong Man

Suspenseful true-life of Stork Club musician falsely accused of crime. Handled in forceful Alfred Hitchcock style. Strong entry for general market.

Hollywood, Dec. 31.

Warners release of an Alfred Hitchcock production. Stars Henry Fonda, Vera Miles; costars Anthony Quayle; features Harold J. Stone, Charles Cooper, John Heldabrand, Esther Minciotti, Kippy Campbell, Robert Essen, Richard Robbins. Directed by Hitchcock. Screenplay, Maxwell Anderson, Angus MacPhail; story, Anderson; camera, Robert Burks; editor, George Tomasini; music, Bernard Herrmann. Previewed Dec. 18, 1956. Running time, **110 MINS.**

Manny Balestrero	Henry Fonda
Rose Balestrero	Vera Miles
O'Connor	Anthony Quayle
Lt. Bowers	Harold J. Stone
Detective Matthews	Charles Cooper
Tomasini	John Heldabrand
Manny's Mother	Esther Minciotti
Mrs. Ann James	Doreen Lang
Constance Willis	Laurinda Barrett
Miss Betty Todd	Norma Connolly
Gene Conforti	Nehemiah Persoff
Olga Conforti	Lola d'Annunzio
Robert Balestrero	Kippy Campbell
Gregory Balestrero	Robert Essen
Daniell	Richard Robbins
Judge	Dayton Lummis
Mrs. O'Connor	Frances Reid
Miss Dennerly	Peggy Webber

Alfred Hitchcock draws upon real-life drama for this gripping piece of realism. He builds the case of a N.Y. Stork Club musician falsely accused of a series of holdups to a powerful climax, the events providing director a field day in his art of characterization and suspense. With its exploitation potential and names of Henry Fonda and Vera Miles to attract, film shows sturdy promise for the general market.

Subject here is Manny Balestrero, the bass fiddle player whose story hit Gotham headlines in 1953 when he was arrested for crimes he did not commit. In a case of mistaken identity, he was not freed until the actual culprit was found during his trial. Not, however, before the musician, a family man with a wife and two young sons, went through the harrowing ordeal of being unable to prove his innocence, and seeing his wife break and become a mental case under the strain.

All this the script by Maxwell Anderson and Angus MacPhail develops in minute detail, Hitchcock drains the dramatic possibilities with often frightening overtones, as the spectator comes to realize that the very same could happen to him, if he fell into such a situation. The musician, played with a stark kind of impersonation by Fonda, is positively identified by several of the holdup victims, and other circumstances arise which seem to prove his guilt.

Hitchcock gives unfoldment an extra documentary touch through use of the actual backgrounds, ranging from the Stork Club and the Queens subway to city's police stations and courtrooms. N.Y. City authorities cooperated with director on film. Low-key photography by Robert Burks and a simple yet effective music score by Bernard Herrmann additionally help maintain the grim mood.

Fonda ably portrays the unfortunate musician and finds capital assistance in Miss Miles, who registers strongly as the wife. Anthony Quayle, screen newcomer, is impressive as Frank O'Connor, defense attorney now District Attorney of Queens County, N.Y. Harold J. Stone and Charles Cooper stand out in detective roles, Kippy Campbell and Robert Essen are okay as the young sons, and Richard Robbins scores briefly as the real culprit, bearing a remarkable resemblance to Fonda, Balance of cast are carefully selected.

Whit.

The Spanish Gardener
(BRITISH—V'VISION—COLOR)

Absorbing filmization of A. J. Cronin story with colorful Spanish background; fine for domestic market, but requiring a real bally for U.S.

London, Dec. 25.

Rank (John Bryan) production and release. Stars Dirk Bogarde, Jon Whiteley, Michael Hordern. Directed by Philip Leacock. Screenplay, Lesley Storm, John Bryan from novel by A. J. Cronin. Camera, Christopher Challis; editor, Reginald Mills; music, John Veale. At Odeon, Leicester Square, London. Running time, **97 MINS.**

Jose	Dirk Bogarde
Nicholas Brande	Jon Whiteley
Harrington Brande	Michael Hordern
Garcia	Cyril Cusack
Maria	Maureen Swanson
Robert Burton	Lyndon Brook
Carol Burton	Josephine Griffin
Leighton Bailey	Bernard Lee
Magdalena	Rosalie Crutchley
José's Mother	Ina De La Haye
Dr. Harvey	Geoffrey Keen
Pedro	Harold Scott
Police Escorts	Jack Stewart, Richard Molinas
Maid	Susan Lyall Grant
Taxi Driver	John Adderley
Policeman	David Lander

A. J. Cronin's study of a minor diplomat with considerable academic qualifications, but without human understanding, translates into absorbing screen entertainment. It is a leisurely told story with colorful Spanish backgrounds and with stout marquee values.

Filmed in VistaVision, the Technicolor hues show off the beauties of the Costa Brava, providing a handsome setting for the tale. Philip Leacock has directed with a sincere, sensitive approach. He's avoided the mistake of making this another psychological drama while giving the necessary emphasis to the unhealthy father and child relationship.

Michael Hordern is the diplomat separated from his wife, continually passed up for promotion, who insists that his son is delicate, cannot join other children in games or at school and is denied every form of companionship. Dirk Bogarde is hired as a gardener and his friendly attitude to the kid sparks a violent jealousy in the father who attempts unreasonable and preposterous measures to bring their friendship to an end. This, in turn, leads to open rebellion by the child, who shows better character judgment than his father.

The mounting conflict between son and father is neatly and logically developed, but the eventual reconciliation after the boy has run away from home hits a more obvious emotional level. By its very nature the role (the father) filled by Hordern is designed to irritate, and it's a tribute to his performance that he effectively sustains the interest.

Bogarde gives a polished, restrained study as the Spanish gardener whose motives in befriending the boy are completely misunderstood. Jon Whiteley's moppet is a keenly sensitive portrayal, and will help to give the pic wide appeal. Cyril Cusack, as a sinister valet, and Maureen Swanson, as the gardner's girl friend, top a good supporting cast which includes fine performances by Josephine Griffin, Bernard Lee and Geoffrey Keen.

Myro.

Oedipus Rex
(COLOR)

Canadian-made absorbing production of Sophocles' tragedy, but with limited b.o. prospects.

Motion Picture Distributors Inc. release of an Irving M. Lesser presentation produced by Leonard Kipnis. Directed by Tyrone Guthrie. Script, W. B. Yeats' translation of the Sophocles tragedy; camera (Eastmancolor), Roger Barlow; music, Cedric Thorpe Davie. Previewed at 55th St. Playhouse, N. Y., Dec. 27, '56. Running time, **88 MINS.**

Messenger	Douglas Rain
Oedipus	Douglas Campbell
Priest	Eric House
Creon	Robert Goodier
Tiresias	Donald Davis
Jocasta	Eleanor Stuart
Man From Corinth	Tony van Bridge
Old Shepherd	Eric House
Chorus Leader	William Hutt
Nurse	Gertrude Tyas
Ismene and Antigone	Nomi Cameron, Barbara Franklin

William Butler Yeat's version of Sophocles' famed tragedy has been brought to the screen by the Stratford, Ont., Festival Players in a moving and absorbing production. But while the film undeniably marks an intellectual milestone, at the same time it's quite apparent that this finest of ancient Greek classics has little modern mass appeal.

Boxoffice potential of the picture will be limited to art houses with a cultural following. Another lucrative sales avenue lies in the school and college market which can be tapped via 16m prints after the theatrical release scrapes bottom. From an exploitation standpoint and film also presents a problem for here erudition is being sold—not entertainment.

But in lieu of familiar cast names as sales pegs, this classical entry should benefit by intelligentsia word of mouth plus critical acclaim from the press. The story of how King Oedipus unwittingly killed his father and married his mother was lensed in widescreen Eastman Color at the Canadian Film Industries' Etobicoke studio in Toronto. A lone set is used and the camera recorded the drama as the players moved about the stage.

Under Tyrone Guthrie's brilliant direction, performances of the lengthy cast are emotionally rewarding. A particular high spot is Douglas Campbell's portrayal of the unhappy kind. Fine support is provided by Eric House as the priest, Robert Goodier as Creon, Donald Davis as Tiresias, the blind prophet, and Eleanor Stuart as Jocasta, the mother, among others.

For those who may not be too familiar with Greek tragedy, it's a matter of becoming attuned to the austere set, the garish masks worn by the players, the curious speech and overall dramatic style. But once attunement is attained, then this masterpiece of the theatre becomes an emotional experience. Helping in this respect are Roger Barlow's camerawork, the Cedric Thorp Davie score as well as the masks and designs of Tanya Moiseiwitsch.

Gilb.

Three Men In A Boat
(BRITISH—C'SCOPE—COLOR)

Screen version of dated classic; mainly for home trade.

London, Dec. 25.

Independent Film Distributors release of a Romulus (Remus) production. Stars Laurence Harvey, Jimmy Edwards, David Tomlinson; co-stars Shirley Eaton, Jill Ireland and Lisa Gastoni. Directed by Ken Annakin. Screenplay, Hubert Gregg and Vernon Harris from novel by Jerome K. Jerome; camera, Eric Cross; editor, Ralph Kemplen; music, John Addison. At Carlton Theatre, London. Running time, **94 MINS.**

George	Laurence Harvey
Harris	Jimmy Edwards
J	David Tomlinson
Sophie	Shirley Eaton
Bluebell	Jill Ireland
Primrose	Lisa Gastoni
Mrs. Willis	Martita Hunt
Mr. Porterhouse	Campbell Cotts
Mrs. Porterhouse	Joan Haythorne
Clara	Adrienne Corri
Ethelbertha	Noelle Middleton
Mr. Quilp	Charles Lloyd Pack
Photographer	Robertson Hare
1st Old Gentleman	A. E. Matthews
2nd Old Gentleman	Miles Malleson
3rd Old Gentleman	Ernest Thesiger
Woman Pianist	Pat Lanski
Man Pianist	Christian Duvaliex
Bowler	Mark Hashfield
Captain	Graham Curnow
Dad	Stuart Saunders
Mum	Margaret St. Barbe West

In these hectic times, this dated classic seems a strange choice for the modern cinemagoer. Whatever its draw in the home market, it is fairly certain that its main prospects will be limited to this area. Whether the oldsters will welcome it for nostalgic reasons and be sufficiently numerous to make it a paying proposition, is open to question. Story seems slow and artificial in development and background but marquee names may help put it over.

The three fugitives from a humdrum existence are depicted drifting down on the Thames in a small boat on a twoweek vacation, encountering all the hazards and discomfiture of that showoff day and age.

Jimmy Edwards, popular revue and radio comic, twirls his outsize moustaches and rolls his eyes effectively when ogling the girls, subsiding under the collapsing tent and falling overboard. While bombastically protesting his superior knowledge as to the inner workings of the maze at Hampton Court Palace, he nearly gets lynched by the pack of near hysterical folks who have trustingly followed him.

Laurence Harvey plays along on subdued lines as the bank teller who boasts of his higher status to an aristocratic young blond. Her companions and his get involved in a lot of further trouble in and out of the water and on the cricket field. David Tomlinson, as the only married member of the trio, squirms pathetically throughout, being usually the butt of the others' clumsiness or malice. The three girls are charmingly played by Shirley Eaton, Jill Ireland and Lisa Gastoni while Martita Hunt is impressive as a battleaxe aunt. A. E. Matthews, Miles Malleson and Ernest Thesiger contribute some brief amusing scenes as veteran fishermen and cricketers. The supporting players fit adeadequately into the characters of the period. Camerawork is one of the best features of the production.

Clem.

Drop Theatre from Regina Shopping Centre Plans

Regina, Sask., Jan. 1.

Work has started on a $400,000 shopping centre in Regina, a venture of Nipawin Theatres Ltd. Leonard Reinhorn is president.

Original plans were for centre to include a theatre but this was dropped when attendance fell off at the Nortown, a neighborhood house operated by Nipawin Theatres.

The Black Whip
(CINEMASCOPE)

Good programmer. Third in Regal's low-budget series for 20th-Fox.

Hollywood, Dec. 18.

20th-Fox release of Robert Stabler (Regal) production. Stars Hugh Marlowe, Coleen Gray; co-stars Adele Mara, Angie Dickinson, Richard Gilden, Paul Richards. Features John Pickard, Dorothy Schuyler, Charles Gray, Sheb Wooley, Strother Martin, Harry Landers. Directed by Charles Marquis Warren. Story and screenplay, Orville Hampton; camera, Joseph Biroc; music, Raoul Kraushaar; editor, Fred W. Berger. Previewed Dec. 14, '56. Runnning time, **81 MINS.**

Lorn	Hugh Marlowe
Jeannie	Coleen Gray
Dewey	Richard Gilden
Sally	Angie Dickinson
Thorny	Strother Martin
Murdock	Paul Richards
Hainline	Charles Gray
Constable	William R. Hamel
Governor	Patrick O'Moore
Delilah	Dorothy Schuyler
Lasater	Sheb Wooley
Sheriff Persons	John Pickard
Ruthie	Adele Mara
Fiddler	Harry Landers
Dr. Gillette	Howard Culver
Deputy Floyd	Duane Thorsen
Jailer Garner	Rush Williams
Bartender	Sid Curtis
Red Legs	Rick Arnold, Robert Garvey, Bill Ward

"The Black Whip" fits smoothly into the programmer classification, albeit a bit too long for such purposes at 81 minutes. Film's third in a low-budget series being produced under the Regal Films banner for 20th-Fox release.

The Orville Hampton story and screenplay, localed on the Western frontier shortly after the Civil War, tells tale of the Blacklegs, part of Quantrell's old outfit. Led by Paul Richards ("The Man With The Whip"), gang holes up at the Star Valley Inn where due shortly is the stagecoach with the Kentucky governor within. Baddies hope to kidnap him and collect a ransom before heading for Mexico, but their efforts are thwarted, mainly by Hugh Marlowe, who runs the Inn. That's about it; the basic actionful ingredients are there in the script, although so is some mighty clicheish dialog.

Acting generally is on the so-so side, with exception of Paul Richards, newcomer who makes a fine impression. Coleen Gray, Adele Mara and Angie Dickinson are around mainly for femme decoration, although the first-named does wind up with Marlowe. Richard Gilden is spotted as the latter's brother.

Charles Marquis Warren's direction of the Robert Stabler production keeps things on the move and is on the plus side, and Raoul Kraushaar has proved a good musical backing. Other technical credits are stock.

Neal.

Checkpoint
(BRITISH-COLOR)

Evenly balanced auto-racing drama with Anthony Steel having second thoughts about helping a wanted criminal over the frontier; Odile Versois supplies tepid love interest.

London, Dec. 25.

Rank production (Betty E. Box) and release. Stars Anthony Steel, Odile Versois, Stanley Baker, James Robertson Justice; features Maurice Denham, Michael Medwin, Paul Muller, Lee Patterson. Directed by Ralph Thomas. Screenplay, Robin Estridge; camera, Ernest Steward; editor, Frederick Wilson; music, Bruce Montgomery. At Leicester Square Theatre, London. Running time, **84 MINS.**

Bill Fraser	Anthony Steel
Francesca	Odile Versois
O'Donovan	Stanley Baker
Warren Ingram	James Robertson Justice
Ted Thornhill	Maurice Denham
Ginger	Michael Medwin
Petersen	Paul Muller
Johnny	Lee Patterson
Gabriela	Anne Heywood
Michael	Anthony Oliver
Eddie	Philip Gilbert
Commentator	McDonald Hobley
Frontier Guard	Robert Rietty
Night Watchman	Andrea Malandrinos
Hotel Hall Porter	Dino Galvani

Auto racing, with spills and thrills, forms the basis of this latest Rank pic. It is set in Italy, with the action almost entirely centred on one of the annual Grand Prix events which draw crack drivers from all over the world. It has a strongly dramatic opening that sets the pattern, and is exciting entertainment.

An auto multi-millionaire is desperate to get the services of a designer working for a rival Italian firm, and sends an unscrupulous envoy to negotiate within legal boundaries. Instead, he raids the works, steals the blueprint of a new model and, being caught by the night watchman, shoots him and kills policemen who give chase. To effect a diversion he fires an oil drum that destroys the building and kills the rest of his pursuers.

In hiding with their local agent, he is smuggled out of the country while acting as co-driver with their ace teamster. His co-operation is shortlived and when the Swiss frontier is crossed he makes a detour bringing the murder back on Italian soil. A fight ensues ending in the car crashing over a precipice, getting the hunted man

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BEST-TEST-YET ON 'PREVIEWING'

New York Sound Track

Overheard at a major film company's homeoffice following a private screening of a new picture last Wednesday (26): "This turkey was a day late in coming."

Arthur M. Loew continues to cut down on his Loew's Inc. stock. He just sold 10,000 shares, reducing his holdings to 24,000 . . . **Raymond A. Klune** is in from the RKO studio in advance of the Gotham locationing of "Stage Struck" . . . **Walt Disney's** Buena Vista subsid, headed by **Leo Samuels**, scored handily with its reissue of "Song of the South." Chalked up $1,300,000 in domestic rentals.

Dimitri Tiomkin to the Coast to line up singing talent—both solo and groups—for use in the background music of Cinerama's "Search for Shangri-La." . . . **Elmer C. Rhoden** suggests that theatremen convey "an upbeat tone for our business rather than a downbeat" via making available the "proper" type of publicity to the trade press and financial writers . . . **Gene Kelly** left N. Y. to begin rehearsals for Metro's "Les Girls."

Greene-Rouse Productions will do three indies in 1957, including "Line of Duty," "The Carving Set" and "Pistolero" . . . **Clark Gable** and **Yvonne de Carlo** team in Warner Bros.' "Band of Angels," to be directed by **Raoul Walsh** . . . **Deborah Kerr** signed multiple-picture pact with 20th-Fox, first to be 'Love Affair," **Jerry Wald** production . . . Director **Irving Rapper** in Mexico City for Montezuma's "Flor de Mayo" . . . **John Farrow** will direct **Paul Gregory** production, "The Naked and the Dead," for RKO, to roll May 15 in South Pacific . . . Victor Vicas, European director, joining 20th-Fox starting off with "The Wayward Bus" . . . Broadway and radio actress **Ann Seymour** goes into Metros "Man on Fire."

Screen Extras Guild on coast is hassling with Columbia Pictures over a flareup of approximately 300 extras working on the "Jeanne Eagels" set, who beefed over being forced to pick up their own eating tab during a night call. When company at Columbia Ranch broke for a 9:30 p.m. supper hour, extras expected studio to feed 'em, but were told to go out and get their own meals. SEG is now negotiating situation.

Jack Goldberg, distribution topper for Studio Films Inc. said the company is setting up additional exchanges and ultimately hopes to cover the entire country . . . Indie producer-director **George E. Wolf** back in Gotham in the film version of "The Matchmaker." **Baum-Newborn** Agency set the deal with Paramount . . . **N. Richard Nash** heads for the Coast today (Wed.) to confer with **Hal Wallis** on the screen treatment of Nash's play, "Girls of Summer." . . . Metro's studio story chief **Kenneth MacKenna** arriving in Gotham for confabs with publishers, editors and writers . . . Director **Richard Thorpe** and art director **Hans Peters** off for Lisbon to scout locations for Metro's "Tip on a Dead Jockey."

Wendy Hiller with **Nigel Patrick** and **Charles Coburn** in "Uncle George," which Warwick Productions rolls next week with Patrick directing . . . **John Russell** signed by **Aubrey Schenck** and **Howard Koch** to share billing with **Mamie Van Doren** in "Untamed Youth," from **John C. Higgins'** screenplay . . . Allied Artists assigned **Joseph Newman** to direct "The Victor Riesel Story" which rolls in February with **Richard Heermance** producing.

Metro called in veteran producer **Sidney Franklin** to lend a "helping" hand on "The Seventh Sin," but he will receive no screen credit. Picture will go out as a **David Lewis** production. Studio reported that since the film is British director **Ronald Neame's** first in this country, Metro wants to make use of Franklin's vast production experience to augment Lewis' helming.

Alex Harrison, 20th-Fox sales topper, to conduct a series of divisional sales meets. First one is skedded for Toronto Jan. 9 . . . **Robert Corkery,** the MPEA's Latin American supervisor, going to Havana for the Catholic Film Congress along with **Arthur DeBra** . . . **Kenneth Hargreaves,** chief of the Rank Org's new U. S. agency due in Gotham within the coming week.

Dubbing job done on "Danger Flight 931" (formerly "Stopover at Orly") is considered an example of how bad lip-sync can spoil a film, and isn't going to help the cause of the imported picture in the States any.

Awards piling up for "Around the World in 80 Days" probably will means long postponement of sale of the film in a print-down version. Numerous national mag citations and the N. Y. Film Critics' palm will give it many additional months of presentation in original Todd-AO form.

Plot to Slay Tax 'Enabling Act'

Stanley Circuit Blueprints Drive Against Pennsylvania Municipal Imposts on B.O.

Philadelphia, Jan. 1.

Stanley Warner is sparking a drive to eliminate Pennsylvania's enabling act which permits cities and townships to levy taxes on local amusements. The enabling act applies to all cities other than those designated as first class. In essence, this means that all communities in Pennsylvania, excepting Philadelphia (the only "first class" city in Pa.) have the right to tax amusements.

Under the direction of Stanley Philly zone manager Ted Schlanger, SW local theatre managers are organizing local committees composed of prominent citizens to make direct appeals to city councils and other governing bodies for relief from local taxes.

The campaign is being patterned after the successful effort waged in Ambler, Pa., a suburb of Philly, by district manager Jack Flynn. The campaign has two approaches —(1) actively working to have the state law repealed and (2) working locally in communities where a local amusement tax is in effect.

Following the Ambler example, Schlanger is providing each local manager with a blueprint for the drive. It urges cooperation with local chambers of commerce and outlines the pitch to make to the public and to local businessmen. For example, it notes that the appeals should point out that the closing of theatres has a serious effect on local real estate values and that a prime traffic builder for local merchants is lost and that business in general suffers.

Managers are also urged to point out the problems of the motion picture industry—the effect of television, the shortage of product, and that basic film admission prices have not kept pace with the general increase in prices since the major film price boosts have been caused by Federal and state taxes.

The SW campaign is being completely coordinated by Schlanger. Each theatre manager is being furnished with legislative lists, sample letters which may be used to enlist the aid of prominent citizens, proposed speeches, and contact suggestions. Also included in the packet are reprints of the news stories and editorials which appeared in the Ambler paper during the campaign in that city.

TWO HOPE FILMS 'PERFECT' CHECK?

Hollywood, Jan. 1.

How good are preview cards in determining a picture's box-offce chances? Paramount is readying an answer, based on the first direct comparison the studio has had available since it launched its preview-card evaluation system some years ago.

Production which will provide the key is the upcoming Bob Hope starrer "Beau James," produced by Mel Shavelson and Jack Rose which goes into release in the near future. It's the ideal test, the studio figures, because it can be compared directly with his "Seven Little Foys." Both Hope starrers are biopix with music.

Studio's evaluation system indicates "James" will do even better at the box-office than "Foys," on the basis of preview cards tabulated at the studio. First "Foys" preview, for example, is understood to have hit around an 80% rating under the studio's system while the first "James" preview cards developed a response approximately five percentage points better.

Started by Capra

Paramount system was developed some years ago when Frank Capra came to the studio. Capra had been an industrial engineer for a short time before joining the film

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'80 Days' Premiere' For Moscow a Possibility; Todd's Next Film Unset

Mike Todd was skedded to leave today (Wed.) for Europe with Arnold Picker, foreign sales v.p. of United Artists, to set dates on the Continent for "Around the World in 80 Days."

However, it's understood Todd also is scouting the possibility for a new picture in the Todd-AO process. It would take preference over "The Hot Mikado," which has been tentatively skedded. Todd is due back in New York Jan. 8, having by that time covered London, Paris, Rome, Milan, Munich and Brussels.

Todd said in Gotham last week that "80 Days" would definitely be sold to the Soviet satellites. Question remains whether he'll preem the show in Moscow. He's due to huddle on the whole question of his relationships with the Russians in Washington Jan. 9. Original plans called for him to coproduce with the Soviets.

During the recent visit to N.Y. of Favre LeBret, director of the Cannes film fest, Todd discussed with him the showing of "80 Days" at the fest. Equipment is one hurdle.

Meanwhile, "80 Days" is showing in nine U.S. cities on a 10 performances weekly, reserved seat policy. Film has been a sellout everywhere over the holidays, but advance sales vary.

Metro Studio Space Superfluous; Will Sell Off Unneeded Realty

Loew's prexy Joseph R. Vogel is reported to have admitted privately to Wall Streeters that Metro has twice the studio facilities it requires and that efforts will be made to sell or lease at least half of the vast Culver City lot. The studio, one of the largest in Hollywood, is believed to be a drain on Metro's resources because of the hefty overhead it entails. Under the company's present production program, less than a third of the studio's 30 stages are used at any one time.

The cutdown in the studio space is among the important economies Vogel has promised to bring about in an effort to increase the company's earning position. Although the final financial statement for the fiscal year ended Aug. 1, 1955 hasn't been issued, it's estimated that earnings will be 90c. per share as compared to $1.03 for the previous year.

In statement to stockholders issued with the most recent 25c. per share dividend payment, Vogel noted that negotiations were taking place with the insurance companies to accomplish a division of the funded debt, believed to be $30,000,000, between the production-distribution company and the

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France's Oscar Entries

French industry has picked two films as contenders for the Academy of Motion Picture Arts & Sciences foreign language film award.

Pictures are "Un Condamne a Mort s'est Echappe" and "Gervaise." Latter is an adaptation of the Emile Zola novel.

Under the new Academy rules, foreign-language pix are eligible for an award even though they haven't been seen in the U.S. Neither of the two French entries has as yet been shown in the States.

Launching of A Legend Named Senn Lawler

By JOHN A. QUINN

Kansas City, Jan. 1.

Sentiment ran high in an evening of eulogies, congratulations and fun making over Senn Lawler, the retiring division manager of Fox Midwest Theatres, last Wednesday (26) at the testimonial dinner given for him by home office folks and the industry at large. All segments of the industry were represented in the capacity crowd of 200 which turned out at Milleman's Restaurant, and scores were turned away.

Little of Lawler's past life and career were left unexposed after the principal talk by Howard Jameyson, now chairman of the board of Commonwealth Amusement Corp. and semi-retired, and a long-time compatriot of Lawler's. Jameyson told all in his "Life and Loves of Lawler," admittedly mix-

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DENVER'S TAX PROWL: LOCAL B.O. & INCOME

Denver, Jan. 1.

Denver theatre men have organized in a fight on the proposed 5% admission tax. The tax looms as one of nine new tax sources for city purposes, with the suggested ratio being a cent on each 20c admission. The committee that made the recommendation, as part of a study, claimed that $500,000 would be raised annually by the ticket tax.

The city administration plans to put a 1% income tax question before the people next year in a special election. The special tax committee also proposed tax on lodgings, autos, and similar services. If the income tax passes it would probably stop other special levies.

Film Row's 6,000 Under IA Pact

The film companies and the International Alliance of Theatrical Stage Employees have signed a new two-year agreement covering more than 6,000 employees in film exchanges in 34 key cities.

In addition to a blanket $3.75 per week wage boost, the contract, retroactive to Dec. 1, calls for the establishment of a pension fund via employer contributions. According to the agreement, the pension fund is to receive 6c for each hour worked, up to a straight-time maximum of 37½ hours per week. In essence, this hikes the weekly wage increase by $2.25 per fulltime employee. The fund will be administered jointly by the film companies and the IATSE.

The new pact was signed with 13 distribution companies—Warner Bros., National Film Service, RKO, Paramount, United Artists, Columbia, Republic, 20th-Fox, Universal, National Screen Service, Metro, Allied Artists and Buena Vista. Special provisions remain to be worked out with three companies—Metro, RKO and 20th—which had pension plans of their own in effect prior to the industry-wide agreement.

In addition to the monetary benefits, the contract calls for a three-week vacation for employees with 15 years or more of service with one company; increase in severance pay to eight weeks after 16 years employment, nine weeks after 18 years, 10 weeks after 20 years; and a new seniority clause providing that all lay-offs and rehiring after lay-offs shall be made according to seniority.

Jack Lamont Opening Paris Office for SIMPP; 11-Country Membership

Society of Independent Motion Picture Producers will open a European sales headquarters in Paris shortly after first of year, to handle its export operations. Jack Lamont, SIMPP foreign sales chief currently in States after 18 months abroad, will set up org's first foreign headquarters when he returns to Paris in early January.

Lamont is in Hollywood to confab with indie producers on new product available for distribution and to be briefed on what's in the production hopper next year. While abroad, Lamont closed deals for SIMPP memberships in 11 countries, including England, France, Germany, Belgium, Denmark, Finland, Austria, Turkey, Italy, Spain and the Middle East, and reports will be made on these. He also set reps for org in Italy, Spain and Germany and will make other appointments shortly.

En route to Paris, Lamont will stop over in N. Y. with Marvin Faris, SIMPP exec secretary, for meetings with prexy Ellis Arnall.

ALLIED ARTISTS 138% HIKE O'SEAS IN 1956

Allied Artists International was strongly on the upbeat in 1956 with business volume ranging upward of 138% of the previous year's level in some areas, Norton V. Ritchey, president of the AA foreign wing, stated over the past weekend. He's back in Manhattan after a three-week tour of England and the Continent.

England and the Far East and Near East territories had gains of 25%, said the exec. The increase on the continent was 65% and the jump in Latin America was 138%.

Other sources reported that the last named area yielded $777,609 last year, compared to 1955's $327,419.

'ROUGE ET NOIR' TO DCA

Stendhal's Old Classic Deals With Student Priest's Amours

French "Rouge et Noir," produced by Henry Deutschmeister, has been acquired for the U. S. by Distributors Corp. of America. Reported guarantee was $25,000.

Film, based on the Stendhal classic, has been available in Europe for several years. However, it has a highly controversial theme, involving a student for the priesthood who gets involved with two women.

Det. Hot; 'Can't Help'—Stage Big 55G, '80 Days' Wow 43G, 'Doll' Sock 31G, 'Pretty Baby' Smash 24G, 'Moon' 33G

Detroit, Jan. 1.

Downtown biz is real hot this week without exception. "Girl Can't Help It," with a helping hand from stageshow headed by Guy Mitchell, is ringing up a rousing total at the Fox. "Around World in 80 Days" looks great at the United Artists in first round. "Baby Doll" shapes smash at the Palms. "Ten Commandments" is terrific in sixth week at the Madison.

"Rock, Pretty Baby" looms loud at the Broadway-Capitol. "Teahouse of August Moon" looks in for wow session at Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.50)—"Girl Can't Help It" (20th) with stageshow headed by Guy Mitchell. Boff $55,000. Last week, "12 O'Clock High" (20th) and "Crash Dive" (20th) (reissues), $11,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Hollywood or Bust" (Par) and "Everything But the Truth" (U) (2d wk). Big $24,000. Last week, $20,000.

Palms (UD) (2,961; 90-$1.25)—"Baby Doll" (WB) and "Great Day in Morning" (RKO). Smash $31,000. Last week, "1,000 Years from Now" (Indie) and "Invasion U.S.A." (Indie) (reissues), $10,000.

Madison (UD) (1,900; $1.25-$2.75)—"Ten Commandments" (Par) (6th wk). Terrific $35,000. Last week, $26,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Rock, Pretty Baby" (U) and "Gun Man Down" (UA). Sockeroo $24,000 or near. Last week, "Mole People" (U) and "Curucu" (U) $10,000 in second week.

United Artists (UA) (1,668; $1.25-$3)—"Around World 80 Days" (UA). Wow $43,000. Theatre dark last week.

Adams (Balaban) (1,700; $1.25-$1.50)—"Teahouse August Moon" (M-G). Gigantic $33,000. Last week, "Julie" (M-G) $5,500 in four day third week.

Music Hall (Cinerama Productions) (1,205; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (29th wk). Great $29,300. Last week, $27,700.

'80 Days' Capacity 27G, Philly; 'Doll' Huge 34G 'Anastasia' Record 24G

Philadelphia, Jan. 1.

Flood of blue chip pix is responsible for complete turnabout of biz here from pre-Xmas lag to near-capacity trade. "Anastasia" is breaking house record at the small-seater Trans-Lux. "Baby Doll" is rated terrific at 1,000-seat Viking. "Teahouse of August Moon" shapes great at Arcadia. "Around World in 80 Days" is sellout from start at 1,000-seat Midtown where great total is certain. "Hollywood or Bust" is rated smash at Goldman. "Written on Wind" looms okay at Mastbaum.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Teahouse of August Moon" (M-G). Great $22,000. Last week, "Opposite Sex" (M-G) (8th wk), $2,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (36th wk). Big $11,000. Last week, $5,500.

Fox (20th) (2,250; 55-$1.80)—"Westward Ho. Wagons" (BV) (2d wk). Fast $10,000 in 3 days. Last week, $15,000.

Goldman (Coldman) (1,250; 65-$1.35)—"Hollywood or Bust" (Par). Sock $17,000 or near. Last week, "Woman's Devotion" (Rep), $6,000 for 5 days.

Mastbaum (SW) (4,370; 90-$1.80)—"Written on Wind" (U). Okay $18,000. Last week, "Giant" (WB) (8th wk), $12,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA). Great $27,000 or near. Last week, "Oklahoma" (Magna) (17th wk), $6,500.

Randolph (Goldman) (2,250; $1.40-$2.75)—"Ten Commandments" (Par) (6th wk). Mighty $45,000. Last week, $25,000.

Stanley (SW) (2,900; 99-$1.49)—"Bundle of Joy" (RKO). Trim $17,000. Last week, "Friendly Persuasion" (AA) (6th wk), $7,500.

Stanton (SW) (1,483; 99-$1.49)—"King and 4 Queens" (UA) (2d wk). Pat $16,000. Last week, $20,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Anastasia" (20th). Huge $24,000 or near. Last week, "Secrets of Life" (BV) (7th wk), $1,600.

Viking (Sley) (1,000; 75-$1.49)—"Baby Doll" (WB). Terrif $34,000, new high. Last week, "Flight to Hong Kong" (UA) and "Boss" (UA), $7,200.

Omaha Climbs; 'Bundle' Brisk $5,500, 'Oklahoma' Loud 14G, 'Bust' 6G, 2d

Omaha, Jan. 1.

Aided by some big Christmas films, biz perked considerably at the downtown first runs last week. "Oklahoma," at an upped scale, is setting a hotsy pace at the Orpheum. "Bundle of Joy" is big at the Brandeis, and also may hold. Of the holdovers, "Hollywood or Bust" looks big in its second week at the Omaha while "King and Four Queens" is brisk at the State.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Bundle of Joy" (RKO) and "Man In Vault" (RKO). Big $5,500. Last week, "Rock, Rock, Rock" (Indie) and "Man Is Armed" (Rep), $1,800 in 5 days.

Omaha (Tristates) (2,000; 75-90)—"Hollywood or Bust" (Par) (2d wk). Tall $6,000 after $9,000 bow.

Orpheum (Tristates) (2,890; 90-$1.25)—"Oklahoma" (20th). Smart $14,000, and will probably hold. Last week, "Hold Back Night" (AA) and "Young Guns" (AA), $4,000 in 5 days at 75c-90c scale.

State (Goldberg) (860; 75-90)—"King and Four Queens" (UA) (2d wk). Nice $3,500. Last week, $6,200.

'80 Days' Huge 36G, Frisco; 'Wind' 28G

San Francisco, Jan. 1.

Terrific school vacation biz here, with "Seven Wonders of World" setting a single-week record on strength of children's morning shows at Orpheum although in sixth week. "Around World in 80 Days" is colossal at Coronet where house is sold out, and running matinees daily. "Baby Doll" is rated terriffic at St. Francis while "Teahouse of August Moon" looks smash at Warfield. "Written on Wind" shapes smash at Golden Gate. Holdovers are showing power.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Written On Wind" (U) and "Man In Vault" (RKO). Great $28,000 or near. Last week, "Two Years Before Mast" (Par) and "Virginian" (Par) (reissues), $6,800.

Fox (FWC) (4,651; $1.25-$1.50)—"Girl Can't Help It" (20th) and

(Continued on page 16)

'Moon' Bright $18,000, St. Loo; 'Bust' 19G, 2d

St. Louis, Jan. 1.

Mild weather and New Year's Eve biz are credited with boosting trade all around this stanza. "Teahouse of August Moon" looks standout for heaviest coin. "King and 4 Queens" looks same as opening week at Loew's. "Westward Ho, the Wagons" is pushing ahead of first week to big take at Orpheum.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Cinerama) (36th wk). Fine $15,000. Last week, $12,500.

Esquire (Indie) (1,400; 90-$1.25)—"Teahouse Of The August Moon" (M-G). Great $18,000. Last week, "Tonight's Night" (AA) (2d wk), $5,000.

Fox (F&M) (5,000; 51-75)—"Written On Wind" (U) and "I've

(Continued on page 16)

'Wind' Giant 12G D.C.; 'Wonders' 32G

Washington, Jan. 1.

Biz looks good along the D. C. mainstem, thanks to the holiday week and lineup of top pix. Best of new offerings is "Seven Wonders of the World" with first week rated wow. "Written on Wind," also debuting, looks terrific at the sure-seater Playhouse. "Zarak" at the Trans-Lux looms tall. "Teahouse of August Moon" rates sock among holdovers, with "Anastasia" also fine.

Estimates for Last Week

Capitol (Loew) (3,434; 85-$1.25)—"Anastasia" (20th) (2d wk). Fine $22,000 after better than expected $26,000 opening week. Holds.

Columbia (Loew) (1,174; 80-$1.25)—"Girl Can't Help It" (20th). Very solid $10,000 after $14,000 opener. Stays.

Dupont (Lopert) (372; 90-$1.15)—"Silent World" (Col). Nice $8,000 after opening with $7,000. Holds on.

Keith's (RKO) (1,859; $1.25-$2.75)—"Ten Commandments" (Par) (6th wk). Soared to nearly $20,000, great, after $14,000 last week.

Palace (Loew) (2,360; 90-$1.50)—"Teahouse of August Moon" (M-G). Sock $30,000 after $35,000 opening stanza.

Playhouse (Lopert) (456; 75-$1.15)—"Written on Wind" (U). Wow $12,000. Last week, "Fantasia" (BV) (reissue), $2,000 in 3 days.

Plaza (T-L) (290; 90-$1.35)—"Lady Chatterley's Lover" (Indie) (7th wk). Climbed to $4,000 after $3,000 last week.

Trans-Lux (T-L) (600; 80-$1.25)—"Zarak" (Col). Tall $11,000. Last week, "Odongo" (Col) $2,500.

Warner (SW) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama). Tremendous $32,000 opener, new house record. Special group showings on Saturday mornings are already sold out up till May. Doing 21 shows this week. Last week, "Cinerama Holiday" (Cinerama) (64th wk), $9,000.

Mpls. Soars; 'Moon' Record $17,000, 'Wonders' 19G, 'Friendly' Sock 15G

Minneapolis, Jan. 1.

Grosses here have a healthy holiday hue. Such sterling newcomers as "Teahouse of August Moon" and "Friendly Persuasion" are skyrocketing, former to house record at Gopher. Long-staying "Seven Wonders of World," in 22d week, is back to its previous socko heights following a brief pre-Christmas slump. Another fresh entry, "Girl Can't Help It," looks good at Radio City. Desire to start the holiday weeks with new pix is scrambling the openings. Instead of the usual Wednesday and Thursday launchings, there have been Monday and Tuesday teeoffs. "Bundle of Joy" looks just okay at Orpheum.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders" (Cinerama) (22d wk). Back in the big money again. With extra holiday looks sock $19,000. Last week, $17,000.

Gopher (Berger) (1,000; 90-$1.25)—"Teahouse of August Moon" (M-G). Breaking house record, with even holdouts for some weekday matinees, an extreme rarity in this city. Long lines before boxoffice opening also a rarity here. Upped admission helping to sensational $17,000. Last week, "Great American Pastime" (M-G), $2,000 in 6 days at 90c top.

Lyric (Par) (1,000; 85-90)—"Young Guns" (AA) and "Hot Shots" (AA). Teenage crowd giving this one a play. Good $5,500. Last week, "Dance With Me, Henry" (UA), $2,800.

Radio City (Par) (4,100; 85-90)—"Girl Can't Help It" (20th). Well-liked picture moves over to Lyric for loop first-run extension after single week here. Healthy $12,000 in 9 days. Last week, "Everything But Truth" (U), $6,000.

RKO Orpheum (RKO) (2,800; 85-90)—"Bundle of Joy" (RKO). Just okay $10,000, and disappointing for holiday week. Last week, "Miami Expose" (Col) and "Storm Center" (Col), $4,000 in 5 days.

RKO Pan (RKO) (1,800; 75-90)—"Rock, Rock, Rock" (DCA) and "Miami Expose" (Rep.). Rock-'n'-roll film proving a strong puller. Hefty $7,500. Last week, "1,000 Years From Now" (Indie) and "Invasion U.S.A." (Indie), $4,500 in 5 days.

State (Par) (2,300; 85-90)—"Friendly Persuasion" (AA). Heaps of praise for this one and soaring to smash $15,000 or near. Last week, "Oklahoma" (20th) (5th wk), $4,800 in 5 days.

World (Mann) (400; 75-$1.20)—"Secrets of Life" (BV) (2d wk). After three days gave way yesterday (Mon.) to "Anastasia" (20th). Fair $1,800. Last week, $3,600.

'Wagons' Fast $20,000, Cincy; 'Bust' Same, 'Queens' Hot 19G, '10 C's' 25G

Cincinnati, Jan. 1.

Tall totals are carrying over into New Year's week at all downtown houses. "Hollywood or Bust," "Westward Ho Wagons" and "King and Four Queens" raked in extra half-week takes to swell their gross hauls. They gave way to "Teahouse of August Moon," "Girl Can't Help It" and "Bundle of Joy" for openings last night (New Year's Eve) at holiday advanced scales. "10 Commandments" continues as top grosser, matching smash preem pace. "Seven Wonders of World" has regained pre-Noel potency in 30th week. "Wagons" was standout of the three pix just winding up.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Hollywood or Bust" (Par). Eleven days. Swell $20,000. Gave way Monday (31) to "Teahouse of August Moon" (M-G) at 90c-$1.50 scale.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (30th wk). Plenty potent at $23,000. Last week, $21,500.

Grand (RKO) (1,400; $1.25-$2.75)—"10 Commandments" (Par) (2d wk). Holding to great $25,000, same as opening week.

Keith's (Shor) (1,500; 75-$1.25)—"Westward Ho Wagons" (BV) and "Trip to Disneyland" (BV). Big $20,000 in 11 days. "Girl Can't Help It" (20th) unveiled New Year's Eve.

Palace (RKO) (2,600; 75-$1.10)—"King and Four Queens" (UA). Tall $19,000 in 12 days. Gave way Monday (31) to "Bundle of Joy" (RKO).

'Moon' Boffo $25,000 In Toronto; '10 C's' Hep 20G, 'Can't Help' Great 30G

Toronto, Jan. 1.

With biz on upbeat, "Teahouse of August Moon" is off to wham returns to pace newcomers at Loew's. "Gold Rush" is turning customers in 5-day second round at International. "Girl Can't Help It" is also smash, playing three houses, following closing of downtown Shea's Hippodrome. It's another instance of moving out to the suburban deluxers to catch patrons reluctant to face downtown traffic conditions.

Holdovers, all in second stanza and doing top biz, include "Battle of River Plate," "Westward Ho the Wagons" and "Secrets of Life." "Hollywood or Bust" shapes sockeroo in second week at Imperial.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1)—"Battle of River Plate" (Rank) (2d wk). Swell $20,000. Last week, $28.000.

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Secrets of Life" (BV) (2d wk). Nice $6,000. Last week, $8,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; $1)—"Friendly Persuasion" (AA) (2d wk). Big $16,000, exceeding last week's $14,000.

Hollywood, Palace, Runnymede (FP) (1.709; 1.485; 1,385; 60-75)—"Girl's Can't Help It" (20th). Great $30,000.

Imperial (FP) (3,544; 60-$1.10)—"Hollywood or Bust" (Par) (2d wk). Wham $21,000. Last week, same.

International (Taylor) (557; $1)—"Gold Rush" (UA) (reissue) (2d wk). Standee and turnaway biz for $6,000 in 5 days. Last week, ditto.

Loew's (Loew) (2,096; 60-$1)—"Teahouse of August Moon" (M-G). Wham $25,000. Last week, "Power and Prize" (M-G), $7,500.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (36th wk). Still good at $6,000. Last week, same.

University (FP) (1,536; $1.75-$2.50)—"Ten Commandments" (Par) (6th wk). Hefty $20,000. Last week, $23,000.

Uptown (Loew) (2,098; 60-$1)—"Westward Ho Wagons" (BV) (2d wk). Great $14,000. Last week, ditto.

'Wind' Wham 28G, Hub; 'Moon' 43G, 2d

Boston, Jan. 1.

Holiday week, with Hub filled with vacationing students zoomed biz at first-runs here. Little new product this frame as big films are locked in for both Xmas and New Year's takes, but "Baby Doll" opened at the Metropolitan New Year's eve following a hush hush preem for newspapermen. Hub downtown houses had their share of "Mad Bomber" incidents with five calls this frame from hoaxers. Patrons were unaware of the threats. "Zarak" is slick at the Pilgrim. Big winner is still "Teahouse of August Moon" with a mighty gross in second round at State and Orpheum. Paramount and Fenway brought in pre-release "3 Violent People" for New Year's for one day only, Monday (31). "Written On Wind" shapes smash at Memorial. "Oklahoma" at Saxon and "Seven Wonders" at Cinerama are strong.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"Ten Commandments" (Par) (7th wk). Sixth week ended yesterday (Mon.) was great $20,000. Last week, $17,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Rififi" (UMPO) (8th wk). Seventh week ended yesterday (Mon.) was big $7,800. Last week, $9,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.65)—"Seven Wonders" (Cinerama) (18th wk). Hotsy $22,000. Last week, same.

Exeter (Indie) (1,200; 60-$1.25)—"Simon And Laura" (U). Slick $14,000. Last week, "Richard III" (Lopert) (7th wk), $4,500.

Fenway (NET) (1,373; 60-90)—"Hollywood or Bust" (Par) nad "Yaqui Drums" (AA) (2d wk). Oke $3.500. Last week, $5,000.

Kenmore (Indie) (700; 85-$1.25)—"Lust For Life" (M-G) (6th wk). Hot $10,000. Last week, $11,500.

Memorial (RKO) (3,000; 60-90)—"Written On Wind" (U) and "Man

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'Anastasia' Fast $11,000 in Big K.C.

Kansas City, Jan. 1.

Picture biz was given a lift with strong product in every situation for the New Year's week. Big newcomers look to be "Anastasia," lively at the Uptown, and "Teahouse of August Moon" which started big at the Midland. Hefty holdovers are "Bundle of Joy" at Roxy and "Hollywood or Bust" at Paramount. Art films, "La Strada" at the Kimo is bright while "Papa, Mamma, Maid and I" at the Rockhill looms nice. New Year's Eve found most downtown first-runs with midnights shows at prices boosted from regular 90c top to $1.35 for the one show.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 1,081; 700; 75)—Currently on regular subsequent-run. Last week, as a unit played $1,000 Years from Now" (Indie) and "Invasion U.S.A." (Indie) first-run for oke $4,500 in 6 days.

Kimo, Glen, Dickinson (Dickinson) (504; 750; 700; 75-90)—"La Strada" (T-L) (2d wk). This week started today (Tues.). Last week, bright $4,500.

Midland (Loew) (3,500; 90-$1.25)—"Teahouse of August Moon" (M-G). Opened Monday (31) at prices advanced from usual 80c top. Started big, and due to stay awhile. Last week, "King and 4 Queens" (UA) and "Great American Pastime" (M-G), 9 days, nice $12,000 at 60-80c scale.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Cinerama) (29th wk). With extra shows, shapes nice $10,000. Last week, $8,500.

Paramount (Tri-States) (1,900; 75-90)—"Hollywood or Bust" (Par) (2d wk). Holding close to first week with big $9,000. Last week, $11,000.

Roxy (Durwood) (879; 75-90)—"Bundle of Joy" (RKO) (2d wk). Holding up well at sock $7,000; stays again. Last week, $9,000.

Rockhill (Little Art Theatres) (750; 75-90c)—"Papa, Mamma, Maid and I" (Indie) (2d wk). This session started today (Tues.). Last week, neat $1,900.

Uptown (Fox Midwest) (2,043; 75-90c)—"Anastasia" (20th). Inaugurates new policy as deluxe showcase. Fancy $11,000; stays on.

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90c)—"Girl Can't Help It" (20th) and "Desperados Are in Town" (20th). Three houses form a new unit, but only okay $9,000 or near looms. Last week, with Uptown, "Westward Ho, Wagons" (BV) and "Disneyland U.S.A." (BV) smooth $13,000.

CHI HOLIDAY BIZ BOOMING

LA Sockeroo; 'Doll' Whopping $60,000, 'Giant' Boffo 58G, '80 Days' Wow 35G 'Written' Big 19G, 'Anastasia' 25G

Los Angeles, Jan. 1.

First-runs here are starting off the New Year with smash trade in almost every situation. Take. for initial 1957 week looks to top corresponding frame a year ago by better than $400,000. "Baby Doll' is smash $60,000 or close in three large theatres while "Giant" also is sockeroo $58,000 in three smaller locations plus fabulous biz in two nabes and eight ozoners.

"Anastasia" shapes good $25,000 in first round at Chinese. "Written on Wind" looks big $19,000 or better at Holloywood Paramount. "Zarak" shapes neat $16,000 at Hillstreet.

Near capacity $35,000 is seen for second week of "Around World in 80 Days" at Carthay Circle after $23,400 in first five days (9 shows). "Ten Commandments" is terrific $42,000 in seventh frame at Warner Beverly.

Estimates for This Week

Chinese (FWC) (1,908; $1.25-$2.40)—"Anastasia" (20th). Good $25,000. Last week, "Giant" (WB) (10th wk-5 days), $15,300.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 885; $1-$1.75)—"Baby Doll" (WB). Smash $60,000. Last week, D'Town Par with Iris, "Oklahoma Kid" (Indie) and "Bad Men of Missouri" (Indie) (reissues), $10,300; Wiltern, Vogue with Warner Downtown, "This Island Earth" (U) and "Came From Outer Space" (U) (reissues), $7,000.

Hollywood Paramount (F&M) (1,468; $1-$1.50)—"Written on Wind" (U). Big $19,000 or better. Last week, "Death Scoundrel" (RKO) (5th wk-6 days), $2,000.

Fox Beverly (FWC) (1,334; $1-$1.75)—"Full of Life" (Col). Good $12,000. Last week, sub-run.

Warner Downtown, New Fox, Uptown (SW-FWC) (1,757; 1,715; 80-$1.50)—"Giant" (WB). Smash $58,000. Last week, New Fox, Uptown with Hillstreet, "Silent World" (Col) and "Walk Crooked Mile" (Col-reissue), $6,200.

Hillstreet (RKO) (2,752; 80-$1)—"Zarak" (Col). Neat $16,000. Last week, in unit.

Iris, Globe (FWC-Metropolitan) 816; 789; 90-$1.25)—"Westward Ho, Wagons" (BV) and "Everything But Truth" (U) (2d run). Mild $8,500. Last week, in units.

Carthay Circle (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (2d wk). Great $35,000.

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'DOLL' TERRIF $11,000, L'VILLE; 'BUST' SAME

Louisville, Jan. 1.

First-runs opened the post-Christmas week with a bang, and wicket activity was evident at most downtown houses. "Baby Doll," with strong press attention, and excellent reviews in town's two newspapers, looks terrific at the Mary Anderson. "Teahouse August Moon" at Loew's, shapes okay. "Hollywood or Bust" at the Kentucky is smash.

Estimates for This Week

Brown (Fourth Avenue-United Artists) (1,000; 90-$2)—"Oklahoma" (Magna) (19th wk). Took surprising spurt Christmas week to soar back to great $11,000. Last week, $4,500. "Anastasia" (20th) opened Monday (31).

Kentucky (Switow) (1,000; 50-85)—"Hollywood Or Bust" (Par). Smash $11,000. Last week, "Shepherd Of Hills" (Par) and "Trail Lonesome Pine" (Par) (reissues), $4,500 in 5 days.

Loew's (United Artists) (3,000; 74-99)—"Teahouse August Moon" (M-G). Oke $9,500. Last week, "Rock, Rock, Rock" (DCA) and "Gamma People" (Col), $6,000 in 4 days.

Mary Anderson (Switow) (1,000; 50-85)—"Baby Doll" (WB). Press publicity and favorable reviews helping this one to terrific $11,000. Last week, "Giant" (WB) (6th wk), $6,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Disneyland" (BV) and "Westward Ho, Wagons" (BV). Healthy $6,000 for 3 days, after first week's $8,500. "Bundle Of Joy" (RKO) starts New Year's Day.

'Can't Help' Crisp 15G, Buff; '10 C's' $35,000

Buffalo, Jan. 1.

Film grosses shape unusually strong here this session. Most houses are holding over product but equalling or topping initial weeks. "Teahouse of August Moon" is sock, "10 Commandments" looks terrific and "Hollywood Or Bust" looms big, all in second weeks. "7 Wonders of World" looks fancy in 18th round at the Teck. "Girl Can't Help It" is good in 10 days at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Teahouse of August Moon" (M-G) (2d wk). Great $16,000. Last week, same.

Paramount (Par) (3,000; 50-80)—"Hollywood Or Bust" (Par) (2d wk). Sock $12,000. Last week, $14,000.

Center (Par) (2,000; 50-80)—"Baby Doll" (WB). Opens today (Tues.). Last week, "Girl Can't Help It" (20th), good $15,000 in 10 days.

Lafayette (Basil) (3,000; 50-80)—"Can't Run Away From It" (Col) and "Last Man to Hang" (Col) (10 days). Fine $18,000.

Century (Buhawk) (3,000; $1.25-$2.50) — "Ten Commandments" (Par) (2d wk). Wow $35,000. Last week, $24,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinema) (18th wk). Steady $11,500. Last week, $12,500.

'Wind' Whopping $15,000, Prov.; 'Can't Help' Okay 10G, 'Wagons' Hep 18G

Providence, Jan. 1.

Sloppy snow and sleet hurt Saturday night biz but usually good New Year eve shows is helping pull up take all around currently. RKO Albee is headed for a smash week with "Written On Wind." Majestic is rated happy with "Girl Can't Help It." Loew's opened Monday (31) with "King and Four Queens." Strand is fairly good with second week of Hollywood Or Bust."

Estimates for This Week

Albee (RKO) (2,200; 60-85)—"Written On Wind" (U) and "Man In Vault" (U). Smash $15,000 or close. Last week, "Rock, Rock, Rock" (Indie) and "Postmark for Danger" (RKO), $5,500.

Majestic (Fay) (2,200; 60-85)—"Girl Can't Help It" (20th) and "Women of Pitcairn Island" (20th). Happy $10,000. Last week, "Halls Montezuma" (20th) and "Crash Dive" (20th) (reissues), $7,000.

State (Loew) (3,200; 60-85)—"King and 4 Queens" (UA). Opened Monday (31). Last week, "Westward Ho Wagons" (BV) and "Men Sherwood Forest" (Indie), nice $18,000 in nine-days.

Strand (Silverman) (2,200; 60-85)—"Hollywood or Bust" (Par) (2d wk). Fairly good $6,000. First week was $10,500.

'Queens' Lively $15,000, Seattle; 'Bust' Fat 17G

Seattle, Jan. 1.

Most showshops blossomed with new bills for New Year's Eve here. This required extended runs for last week at many houses. Paramount is holding "This Is Cinerama" for 20th week and it's sock. "King and Four Queens" was big at Coliseum in 11 days. "Hollywood Or Bust" did nicely in same time at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2) — "Oklahoma" (Magna) (9th wk). Just starting the ninth week. Last week, great $11,000.

Coliseum (Evergreen) (1,870; 95-$1.25)—"Zarak" (Col) and "Ride High Iron" (Col). Opened yesterday (Mon.). Last week. "King and 4 Queens" (UA) and "Boss" (UA). Big $15,000 in 11 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Anastasia" (20th). Opened yesterday (Mon.). Last

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'WRITTEN,' 'BABY' SOCK WINNERS

Chicago, Jan. 1.

Post-Xmas rebound, aided and abetted by a flock of potent new entries which came in Christmas Day and since, is making this a lucrative week for Windy City theatres. The upbeat is widespread, with the holdovers in the Loop and the art houses all racking up fat grosses.

"Baby Doll," which opened Thursday (27) at the Chicago with the additional publicity of its "Adults Only" label from the Police Censor Board, is aiming for a mighty $65,000.

Other Xmas week arrivals likewise all look strong for their first full stanzas. "Written on Wind" is building to a smash $40,000 at United Artists. Roosevelt's Walt Disney doublebill, "Westward Ho, Wagons" and "Disneyland USA" shapes a probable great $32,000.

"Anastasia" should equal its first week's great take at the Oriental while "Hollywood or Bust" looks sock at the State-Lake, both in second week.

Sales are also back to capacity for "Ten Commandments," with extra shows, at McVickers in its sixth week. Biz is still great for "Seven Wonders of World."

The Ziegfeld topped $3,400 on "Facts of Love" and "Illicit Interlude" in 6-day pre-Xmas period instead of $1,500 reported last week.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.80)—"Baby Doll" (WB). Grand slam $65,000 or close. Last week, "Giant" (WB) (9th wk), $28,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Can't Run Away From It" (Col). Fine $12,000. Last week, subsequent-run.

Grand (Indie) (1,200; 98-$1.25)—"Seventh Cavalry" (Col) and "Rumble on Docks" (Col). Strong $12,000. Last week, "Texas" (Col) and "Arizona" (Col), $6,000 in 5 days.

Loop (Telem't) (606; 90-$1.25)—Subsequent-run. Last week, "Death of Scoundrel" (RKO), mild $2,300 in 4 days.

McVickers (JL&S) (1,580; $1.25-$3.30) — "Ten Commandments" (Par) (6th wk). Full house at $58,000. Last week, $32,000.

Monroe (Indie) (1,000; 67-87)—"Don't Knock, Rock" (Col) and "Houston Story" (Col). Surging to fancy $8,000. Last week, "High Sierra" (WB) and "Bad Men of Missouri" (WB) (reissues), $3,500.

Oriental (Indie) (3,400; 98-$1.50)—"Anastasia" (20th) (2d wk). Smash $45,000. Last week, ditto.

Palace (Indie) (1,484; $1.25-$3.40)

(Continued on page 16)

'Doll' Record 38G, Cleve.; 'Joy' 20½G

Cleveland, Jan. 1.

Turnstile gears are being heated up by heavy holiday traffic at all key spots this week. Controversy over "Baby Doll" inspired turnaway biz for Allen for new record at house. "Teahouse of August Moon" shapes up as unusually strong for Stillman. "King and Four Queens" at State is lively. "Bundle of Joy" looks smart at Hipp. Both "Ten Commandments" on seventh stanza at Ohio and "Cinerama" on same round at Palace are going along powerfully.

Estimates for This Week

Allen (3,000; 75-$1.25)—"Baby Doll" (WB). A terrific smash new high-water mark for house at $38,000 or near. Last week, "Love Me Tender" (20th), $10,500.

Hipp (Telem't) (3,700; 75-$1)—"Bundle of Joy" (RKO). Heading

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Hits Peak Level With Holiday; 'Moon' 204G, 'Zarak' 22G, 'Doll' 62G, 'Anastasia 163G, 'Rainmaker' 41G

Broadway film business looks to soar to the highest level in the past 12 months in the current stanza, which in most cases takes in New Year's Eve or both the night of Dec. 31 and New Year's Day. Showing is being made despite rain and snow last Saturday (29), which hurt night trade, and a drop in the mercury to below 20 degrees Sunday. Most first-run theatres began picking up at the wickets Xmas Eve and managers were amazed at how large grosses were Christmas Day. Ordinarily Xmas Day is far from the biggest holiday in the year, but not this year.

Greatest money is going to the Music Hall with "Teahouse of August Moon" and the annual Christmas stageshow. Helped by capacity trade New Year's Eve, with reserved mezz seats going at $3.60 per, it may hit whopping $204,000, or possibly a new house record. Old mark was $200,500, made Easter week of 1955 by "Glass Slipper." "Zarak," one of few newcomers on Broadway this week, is climbing to a great $22,000 or better at the Globe.

Biggest showing by a straight-film is "Baby Doll," which seems sure of a new house record at $62,000 in second session at the Victoria. "Around the World in 80 Days" is absolute capacity at $63,000 in 11th week at the Rivoli.

"Anastasia" with Christmas stageshow is soaring to terrific $163,000 in third round at the Roxy. "Rainmaker" looks to soar to wow $41,000 in third stanza at the Astor. "King and 4 Queens" looks big $29,000 in second week at Mayfair.

"Wrong Man" which was big $50,000 opening week at Paramount, is holding about even in second session. "Hollywood or Bust," sock $50,000 on initial round at the State, likewise is holding nearly even with that figure for holdover week. "Bundle of Joy" is faring comparatively better than in the opening frame with nice $36,000 probable in first holdover week at Capitol.

"Seven Wonders of World" soared in its 38th week to a boffo $58,900 at the Warner, now being in 39th stanza. "Ten Commandments" looks capacity $68.000 in eighth session at the Criterion, which includes four extra morning shows and one midnight performance.

Among the arty theatres, "Pantaloons" hit a big $12,000 opening week at the Fine Arts. Another newcomer, "La Sorciere" looks to hit fine $10,000 at the Normandie. Nearly all extended-runs at arty houses are climbing way ahead of last week's grosses in the current round.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Rainmaker" (Par) (3d wk). This round winding today (Wed.) looks to climb to terrific $41,000, taking in New Year's. Second was $36,000, over hopes.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Wee Geordie" (Arthur) (13th wk). The 12th round ended Sunday (30) was great $11,400. The 11th was $5,700.

Baronet (Reade) (430; $1.25-$1.80)—"Don Giovanni" (Indie) (2d wk). Initial week completed last night (Tues.) was socko $9,000 or over. In ahead, "Snow Was Black" (Cont) (10th wk-9 days), $4,500 in 9 days for a big longrun.

Capitol (Loew) (4,820; $1-$2.50)—"Bundle of Joy" (RKO) (2d wk). This round ending today (Wed.) looks to pick up to nice $36,000. First was $27,000. Stays on.

Criterion (Moss) (1,671; $1.80-$3.30) — "Ten Commandments" (Par) (8th wk). Current session finishing tomorrow (Thurs.) looks set for capacity $68,000, including 4 extra morning and one midnight show. The seventh was $62,000, but had fewer performances. Stays. Now has advance of $250,000.

Fine Arts (Davis) (468; 90-$1.80)—"Pantaloons" (UMPO) (2d wk). Initial stanza ended Monday (31) was big $12,000. Stays on.

55th St. Playhouse (B-F) (300; $1.25-$1.50) — "Vitelloni" (API-Janus) (11th wk). The 10th session finished Monday (31) was lively $3,100. Ninth week was $3,500.

Globe (Brandt) (1,500; 70-$1.50)—"Zarak" (Col) (2d wk). Initial week ended last night (Tues.) was smash $22,000 or thereabouts, best here in some time. In ahead, "Huk" (UA) (2d wk-5 days) $6,500, including preview of "Zarak" on Tuesday (25).

Guild (Guild) (450; $1-$1.75)—"Magnificent Seven" (Col) (7th wk). Sixth round completed Sunday (30) was smash $9,500. Fifth was $6,000. Stays on, with "Albert Schweitzer" (Indie) due in next.

Mayfair (Brandt) (1,736; 79-$1.80)—"King and Four Queens" (UA) (2d wk). Initial holdover stanza ending tomorrow (Thurs.) is heading for big $29,000 or close. First was $24,000, not as big as expected. Stays on.

Normandie (Trans-Lux) (592; 95-$1.80)—"La Sorciere" (Ellis). Initial session ending today (Wed.) is likely to hit lively $10,000. Holding, natch!

Paramount (ABC-Par) (3,665; $1-$2)—"Wrong Man" (WB) (2d wk). Initial holdover week finishing Friday (4) looks like about same as first stanza. First week hit big $50,000. Stays on.

Paris (Pathe Cinema) (568; 90-$1.80)—"Silent World" (Col) (15th wk). The 14th frame completed Sunday (30) hit socko $9,300. The 13th week was $6,000. "We Are All Murderers" (Kingsley) opens Jan. 8.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85) — "Teahouse of August Moon" (M-G) with annual Xmas stageshow (5th wk). Present session finishing today (Wed.) is soaring to about $204,000, which would be a new alltime high here. The fourth week was wow $190,700, way over estimate, both Dec. 24 and Christmas Day being far above hopes. Holds on for a while at this gait.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (Todd-AO) (11th wk). This stanza ended last night (Tues.) was capacity $63,000, being boosted by matinees every day, instead of usual three, as well as morning shows daily except New Year's Day (1) and Sunday. The 10th week was capacity $37,461, but included only one extra matinee. Tickets now being sold until Easter.

Plaza (Brecher) (525; $1.50-$2)—"Lust For Life" (M-G) (16th wk). The 15th week finished Monday (31) was great $16,000. The 14th stanza was great $10,500, final day (Dec. 24) being much bigger than expected. Continues.

Roxy (Nat'l. Th.) (5,717; $1.25-

(Continued on page 16)

'Anastasia' Sturdy 10G, Indpls.; 'Moon' Tall 12G, 2d, 'Okla' Potent 10G

Indianapolis, Jan. 1.

Holiday week biz is brisk here and all films will hold until New Year's Eve or longer. "Teahouse of August Moon," current box-office leader, will stay a full second week at Loew's. "Anastasia," doing solidly at Keith's, and "Oklahoma," in 17th week at Lyric, are others remaining through the second holiday. "Westward Ho, the Wagons" at Circle and "Hollywood or Bust" at the Indiana are okay in current abbreviated second weeks.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Westward Ho, Wagons" (BV) and "Disneyland," U.S.A." (BV) (2d wk). Nice $5,000 in 4½ days after nifty $10,000 opening stanza.

Indiana (C-D) (3,200; 60-95)—"Hollywood or Bust" (Par) (2d wk). Trim $7,000 in 5 days on top of hefty $12,000 Christmas week.

Keith's (C-D) (1,300; 75-$1.10)—"Anastasia" (20th). Stout $10,000 in first stanza.

Loew's (Loew) (2,427; 90-$1.25)—"Teahouse of August Moon" (M-G) (2d wk). Continues big at around $12,000 after $16,000 in first seven days.

Lyric (C-D) (850; $1.25-$2.20)—"Oklahoma" (Magna) (17th wk). Back to smart $10,000 after low point for run of $6,000 last week, which included five days before Christmas.

Torrid Weather Wilts Arg. Legit But Fails to Dent Cinema Trade

Buenos Aires, Dec. 25.

The torrid weather is setting in here and every day sees more legit and musical shows shuttering. However, there is no film boxoffice slump with the crowds massed along Film Row on Lavalle and Corrientes as thick as ever every night. The mayor's action in opening boxoffices from 8 a.m. to 11 p.m. has boosted biz, most shows being sold out before midday.

The unusually large number of releases from virtually all foreign countries each week may have something to do with this dizzy pace. There were 18 pix released the first week this month, 14 the next and 12 the following week. Addition of more legit theatres converted to films has helped make this big release turnover possible.

A small-scale film festival at the Gran Palace opened Dec. 23. A good number of Chaplin reissues are cashing in on the publicity value of "Limelight," a four-week holdover at the Gran Rex, Gaumont and Hindu, and now in 136 neighborhood situations.

Board Raps Cutting of Films

The Entertainment Board published sharp criticisms of Sandrini Productions and Warner Bros. for alleged cutting of "Limelight" and "Star Is Born" to squeeze in extra daily performance. The board said it had no legal means of preventing such mutilation, but drew the public's attention to what it termed a violation of freedom of expression and of intellectual property. Sandrini published an indignant denial of any cuts, other than some made necessary by the poor condition of the film.

The Spanish "Marcelino Pan y Vino" has now run three months, having started in first-run at the Ocean Sept. 18. It held eight weeks before going to the moveover Radar. "The Swan" (M-G) has passed its third week at the Metro.

"Picnic" (Col) has held four weeks at the Ocean since the American distributors renewed release of dimensional pictures after the Minister of Commerce's price cut. It had held four weeks previously at the same theatre. "Love Is a Many Splendored Thing" (20th) also added four weeks to the sixth it ran earlier.

100% Hike in Customs Duty Viewed as Threat To U. S. Pix in India

Bombay, Dec. 25.

Although the close of the year showed brighter prospects for films all round, clamping of a 100% increase in customs duty on exposed films has cast gloom. Only a fraction of the pix imported into this country from abroad earn anything after all costs. The number of pictures making the grade and earning a profit on the previous levels of duty and other incidental costs is very limited.

New increase in duty will cripple the entire foreign film distribution. American pix reps feel that the new duty would be a very burdensome operation and might actually stop the showing of foreign films in India.

Deputation led by the head of the Kinematograph Renters Society will wait on the authorities at Delhi to protest against such a heavy levy. It is probable that Indian film interests are behind this new taxation policy of the government. It is aimed at getting more funds for the "Second Plan." and also to give a boost to Indias film industry.

SEE MORE YANK FILM PROD. IN MEX FOR '57

Mexico City, Dec. 25.

Film production by Americans will be definitely on the upbeat next year, two experts, who should know, point out. Vet producer Alfonso Sanchez Tello, counsellor down here for several Yankee film makers, sees from six to seven pix made in Mexico by U.S.-outfits during 1957.

Felipe Palomino, top man of the technical-manual film workers unions, figures as many as 15 films being produced by Americans down here next year.

British Town's Femmes To Check Nude Shows

Sunderland, Eng., Dec. 25.

A group representing over 10,000 women in Sunderland and district is renewing its campaign against nude shows. Members of Sunderland Standing Conference of Women's Organizations will investigate the situation by going in person to see the next nude show which plays here.

Group was recently told by the local Watch Committee that no action could be taken over their protest about the number of nude shows at the Empire Theatre, Sunderland.

See Pix Peace In Arg. Early in '57

Buenos Aires, Dec. 25.

As the year draws to a close, sincere efforts are being made to straighten out the snarled condition of Argentina's film industry. Throughout November and December parleys have been held at the highest level in an effort to make the new Film Law work out and reconcile all conflicting interests; producers, exhibitors and distributors. Apparently, the higher echelons realized in time that the draft law submitted for the president's signature in October, which summarized Entertainment Board and Junta Consultiva (Advisory Board of political leaders) recommendations, was well-intentioned, but drafted mainly by amateurs.

A Military Junta, close to the president, took over from there and called in reps of the conflicting interests to advise them. As usual the major exhibs and producers began hurling invectives at each other.

Although strong language was heard at the first lengthy parley, a final basis for pacific discussion evolved. Things nearly bogged down again when some associations not invited to the sessions discovered what was going on, and protested energetically and somewhat rudely in a telegram to Government House. Even this was smoothed out.

Distribs are relieved to learn that any idea of taxing them out of business or of fixing quotas seems to have been discarded. There is still talk of a fee for release certificates which would offset any chance of dumping of foreign product on this market. Biggest bone of contention between producers and exhibs was the matter of exploitating native product. The producers wanted to split film-theatres into two categories: one which would have to exhibit a native pic every three months; the other to devote 18 weeks a year to the native product and eliminating day-date showings.

Exhibitors argued that this day-date system has given excellent results and pleased the public, Further, they objected to any dictation on how to classify their houses or run their biz. A halfway compromise suggested was that there should be 25 first-runs, with day-date runs providing situations for at least 60 "protected" native pictures a year. Exhibs protested this figure was high by past standards (around 50 pictures a year) and there is never enough native product to cover the 18-week protection period exacted by producers. A member of the Military Junta came up with an obvious solution, conditioning the degree of protection to the amount of native material available.

Exhibs stood firm in their refusal to allow producers to dictate which of their showcases are to rank as first or second-run or move-over houses. A Film Board was proposed on which both producers and exhibitors be represented, with the latter insisting on equality in voice and vote.

A key point of discussion was the future boxoffice tax, which is inevitable if native production is to be subsidized. Exhibitors rejected the 10% demanded by producers, which would yield about $2,500,000.

Former Scot Church Becomes Pic House

Ellon, Scotland, Dec. 25.

A local dairy farmer, Campbell Davidson, is converting a former church in this small northeast Scotland town into the area's first public cinema. He will be owner, manager and projectionist, but will have help from his family in running the cinema.

Move stresses real local enterprise since coming at a time when scores of small cinemas are shuttering throughout Great Britain.

'Diary' Top Legit Hit Of Zurich Season; Sold Out for Two Months

Zurich, Dec. 25.

Frances Goodrich and Albert Hackett's adaptation of "Diary of Anne Frank" stands out as top hit of current legit season at Schauspielhaus here, with 27 sellout performances in two months so far. And the end is not in sight. Unanimously acclaimed by the crix and aided by strong word-of-mouth, it has emerged as the strongest b.o. hit in years.

Staged by Schauspielhaus' managing director Dr. Oskar Waelterlin, the performance is topnotch on all counts, with young German actress Maria Magdalena Thiesing, deeply moving in the title role. Other topnotch portrayals are turned in by Peter Brogle, Carl Kuhlmann, Traute Carlsen, Joachim Teege, Alfred Schlageter and Herta Maria Gessulat.

"Diary" is the third U.S. play to click here this season, the other two being "Rainmaker" and "View from the Bridge." Although not quite of the blockbuster stature of "Diary," the latter two are runner-ups in the boxoffice sweepstakes of Zurich's 1956-57 legit thus far. They outgrossed all other plays staged since the teeoff last September.

These results mark '56-'57 as the third consecutive season during which Yank plays were the leading b.o. winners at Schauspielhaus. They were preceded since 1954 by "Teahouse of August Moon," "Caine Mutiny Court-Martial," "Matchmaker" and the world preem of William Faulkner's "Requiem for a Nun." Latter is now skedded for a series of repeat performances.

ICESHOW TO LAUNCH NEW JERUSALEM HALL

Jerusalem, Dec. 25.

Jerusalem (Israel) will have its most modern hall completed shortly. It is the 1,200-seat conference and theatre hall in the large new building erected by the Histadruth, the Israeli Labor Federation, which has been under construction for a long time.

The President Hotel of Jerusalem will sponsor the first event in the new hall, the Redley Ice Show, for one week. An ice skating rink has been installed in the theatre and the 34-man troupe will give three shows during the week. This is the first time that an international show has performed in Jerusalem for a complete series of programs. Lack of facilities and theatres thus far has prevented troupes, bands or individual performers from visiting here for more than a one-night stand and then at one of the city's old-fashioned cinemas.

Film Biz Group Wants Big Mex House Curbed

Mexico City, Dec. 25.

Use of Latin America's biggest cinema, the 18,500-seat government-owned National Auditorium for other than charity shows, is being blocked by the National Cinematographic Industry Chamber. Outfit indicates the large hall would be too great competition for the regular commercial cinemas, hence the yen to keep out everything except charity shows.

Without previous announcement, the government at great cost fitted up the Auditorium as a cinema, installing widescreen and sound. Most spectacles including Holiday on Ice and Water Follies, and expositions like the recent electronics one, have been clicks at the Auditorium. Government sources explain that the Auditorium was not intended to be entirely a cinema.

20th-Fox Again Trying Own Setup on 'Tender'

London, Dec. 25.

20th-Fox, which made a dent in the set booking pattern in London when it released "King and I" on an extended-run policy, has again challenged the conventional system. It is to release "Love Me Tender" in South London ahead of its North London playdates.

Ever since the wartime emergency arrangements, which have continued to the present time, the London area has been divided into three sections, northwest, north-esat and south. The regular practice has been to release pix in that order.

Now, 20th-Fox is to show the Elvis Presley pic in South London on Jan. 14 and screen it in the northwest area a week later. The film is currently on a pre-release run at the Rialto.

Rank to Make 23 British Pix in '57

London, Dec. 25.

A production program of 23 British pictures to be lensed in 1957 was announced last week by the Rank Organization. The schedule calls for locations in Australia, Italy, Spain, France, India and the Far East.

First will be "Hell Drivers," which starts rolling next Monday (31) with Stanley Baker, Patrick MacGoohan and Jill Ireland in the leads. It will be done in VistaVision and Cy Endfield has been signed to direct.

A week later, production will start on "Robbery Under Arms," to be followed the next week by "Miracle in Soho." On Jan. 21, the studio starts filming "Across the Bridge" with Rod Steiger starred, Ken Annakin as director and with locations in Spain.

Dirk Bogarde and Stanley Baker are to star in "Campell's Kingdom." Other subjects on the Rank roster include "One That Got Away," "A King Reluctant," "Precious Bane," "A Tale of Two Cities," "Nelson," "Mayor of Casterbridge" and "The Gay Galliard."

Vienna Cinemas Ignore Aussie Olympic Reels

Vienna, Dec. 25.

The boycott against Melbourne Olympics reels has held 100% here.

For once, distributors and exhibitors stuck together and refused to pay the allegedly excessive price demanded for the newsreels of the Australian games. Vienna cinemas ran trailers informing the public of the situation.

EMI Trading Profit Up $1,517,600 in Year

London, Dec. 25.

An increase of 33% in record sales during the year has been reported by the Electric and Musical Industries, the company controlling the American Capitol label. At EMI's annual meeting it was revealed that Capitol sales exceeded all expectations, and another EMI American label, Angel, had become one of the four leading classical record companies in the U.S.

Total sales of the group, covering all EMI products, totalled $148,400,000, or $31,920,000 ahead of the previous year. Trading profit of the group was $6,767,600, an increase of $1,517,600 over the previous year.

Italo Starts Hungary Revolt Pix

Rome, Dec. 25.

The Hungarian revolution is the subject of a new film, "Terror in Hungary," which began shooting here last week.

Giovanni Addessi, who will make it for Trionfancine, hopes to prepare the pic entirely with Hungarian refugees without turning to professional actors.

London Gets Bumper Holiday List Of Panto, Circus & Moppet Shows

London, Dec. 25.

A heavy schedule of seasonal shows began last Wednesday (19) and continued through to last night (Mon.). Among the festive productions are two pantos, two circuses and a number of special juve entertainments.

The season was launched with the presentation of the 30th edition of the Bertram Mills Circus at Olympia and was followed the same evening by the opening of Emile Littler's 14th panto, "Dick Whittington," with George Formby starred. The circus attained an all-round quality with a varied collection of top-ranking acts, among them the Two Beeloos, mid-air cycling equilibrists, and Meribeth Old, a glamorous contortionist. Bareback riders, animal acts and aerialists are prominently featured in the presentation.

"Dick Whittington," tastefully mounted and sumptuously dressed, has Beryl Stevens swaggering perkily in the title role, with Ernest Arnley as the Dame and Joyce Mandre making a charming Principal Girl. Formby's vocal work, self-accompanied on the banjouke, is a feature of the entertainment.

Last Thursday (20) saw the first of the special juve entries, when Jack Hylton presented "Family Fun" at the Adelphi as a matinee offering, featuring Harry Corbett, Sweep, and Sooty, with Elton Hayes and Myster E & His Magic. On the same afternoon "The Famous Five," a hit last year, was revived as another matinee show.

This season's only skating panto, "Cinderella on Ice," opened the same night at the Empire Pool, Wembley. Janette Scott has the title role in this year's Scala production of "Peter Pan," maintaining the tradition that the part is filled by a well-screen star.

Vic Parnell's annual Palladium panto, starring Norman Wisdom as "Aladdin," bowed Saturday (22) with an advance of over $80,000. Sonnie Hale plays Widow Twankey and the top-ranking cast includes Valentine Dyal, Stephanie Voss, Fisher Morgan, David Keir and Tom Gill. Among the specialities are The Pan Yue Jen Troupe, The Gimma Boys and the Six Sons of the Scimitar. The openings last Saturday also included Tom Arnold's annual circus at Harringay and a revival, for matinees only, of "Noddy in Toyland" at the Stoll.

Last night (Mon.) saw the preem of "The Billy Cotton and Archie Andrews Christmas Show" at the Prince of Wales, featuring Ronald Chesney, Ossie Noble, Marquis and Family and Les Rayner and Betty. In addition, there's a season by the Festival Ballet at the Stoll and Markova and Dolin are dancing together in "Where the Rainbow Ends," at the London Coliseum. Sadler's Wells Ballet is staging "The Sleeping Beauty" at Covent Garden as its holiday bill.

ITALO EXHIBS WANT BAR TV CONTROLLED

Rome, Dec. 25.

Control of the public use of tele apparatus in bars and hotels has been demanded by Italo Gemini, President of AGIS, the national association of exhibitors. He contends they are competing with film houses.

Taking the stand that it was "understandable" four years ago when the medium was new, he said the practice has been abused because there are now 60,000 tv receivers in public places. At present those who retain sets in such places must pay an additional license fee over the $28 paid for private use.

Mexico Gives Tourists More Accommodations

Mexico City, Dec. 25.

That once major snag to tourism, lack of sufficient accommodations, has about been abolished here. A check of the tourist-travel agency reveals that this city, with a population of nearly 4,500,000 has 25,854 rentable hotel rooms.

Some frontline hotels, which cater particularly to foreigners, are weeding runts from their staffs. All help must be at least 5 feet 6 inches tall, seems the patrons no like shorties.

Amusement Stock Quotations

For Week Ending Monday (31)

N. Y. Stock Exchange

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for week
32½	22½	Am Br-Par Th	332	24¼	22⅞	24⅛	+1½
34½	22⅝	CBS "A" ..	68	33⅞	32⅝	32⅝	+1¼
34¼	22⅝	CBS "B"	39	34	32⅝	32⅝	— ⅞
26¾	17⅛	Col Pix . . .	59	18⅜	17⅛	17¼	— ⅞
16⅜	12⅞	Decca	105	13⅜	13	13¼	+ ⅛
100¾	75¾	Eastman Kdk	69	88	85½	87¾	— ¼
4⅞	2⅞	EMI	454	3	2¾	3	—
12	6⅞	List Ind.....	215	7½	7⅛	7¼	— ¼
25⅛	18¾	Loew's	355	20½	19¼	20¼	+1⅝
9¼	7	Nat. Thea....	400	8½	7⅝	8½	+ ⅞
36½	27¾	Paramount ..	208	29¼	28⅛	29	+1
36½	16	Philco	542	17	16⅛	16¾	— ½
50⅜	33⅞	RCA	835	35¾	34¾	35⅜	+ ¾
8⅞	5	Republic	120	6	5	6	+ ¾
15⅛	11¾	Rep., pfd. . .	3	12	11⅞	11⅞	+ ⅜
17¾	13⅛	Stanley War..	62	14⅞	14	14⅛	—
29½	22⅛	Storer	23	25½	25	25½	— ⅛
29¼	21⅛	20th-Fox	152	23½	22⅞	23¼	+ ⅝
29¾	24¼	Univ. Pix....	51	25½	25	25½	+1¼
82½	74¾	Univ., pfd. ..	*220	70⅛	70	70	—1
29⅛	18½	Warner Bros.	92	29¼	27¼	28¼	+2⅜
141¼	101	Zenith	25	106¼	104	104	—3¼

merican Stock Exchange

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for week
6¼	3⅝	Allied Artists	86	3⅞	3¾	3¾	—
13¼	9⅜	All'd Art., pfd	19	9¾	9½	9¾	+ ⅜
2⅛	1	C & C Super	792	1⅛	1	1	—
10	4⅜	Du Mont ..	453	4¾	4½	4⅝	—
4⅛	2⅜	Guild Films.	208	2¾	2⅜	2⅝	—
9½	3	Nat'l Telefilm	52	7⅞	7⅜	7½	— ¼
5¾	2¾	Skiatron	24	3½	3⅛	3¼	— ¼
13¼	7⅛	Technicolor .	329	7⅜	7	7	+ ⅛
4	3	Trans-Lux	15	3⅞	3½	3⅞	+ ⅜

Over-the-Counter Securities

	Bid	Ask	
Ampex	33	35½	—
Chesapeake Industries ...	2	2⅜	+ ¼
Cinerama Inc. ...	1	1¼	— ¼
Cinerama Prod. ...	2⅞	3¼	— ¼
DuMont Broadcasting ...	6½	7¼	—
Magna Theatres ...	2¾	3¼	—
Official Films ...	2¼	2½	—
Polaroid ...	107½	112	+7½
U. A. Theatres ...	5⅞	6½	+ ⅛
Walt Disney ...	20½	22	+ ⅛

* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

Inside Stuff—Pictures

A U.S. Court of Appeals decision, handed down this week, has the effect of disqualifying attorney Arnold Malkan from representing two exhibitor plaintiffs in antitrust suits against Paramount and other distributors. The Court, by a 2 to 1 decision, reversed the decision of a lower court which denied the distributors' motion to disqualify Malkan. Latter represented the Harmer Drive-In Theatre and Colonial Drive-In, both of Pittsburgh, in antitrust suits.

In a previous action, Malkan was disqualified from representing the Laskey Bros. of West Virginia in an antitrust suit but was permitted to act as attorney for the Austin Theatre of Queens. Malkan was disqualified on the grounds that as an attorney, via Sargoy & Stein, for a number of the defendants several years ago he had acquired "certain knowledge" which he could conceivably employ against them now.

Rumors are reviving—and are again denied—that Fox West Coast will build a 1,200 to 1,500-seat theatre in downtown San Francisco, on property chain owns back of Loew's Warfield. Property has recently been converted into parking lot, with pitched floor, solid foundations and basement, thus feeding rumors. Chain also owns 400-seat Cinema, currently leased as exploitation house to Ralph Dostel, which abuts parking lot and has a Market Street entrance next to Warfield. In addition, Fox West Coast owns small, three-store, two-story building next to Cinema, which is now being remodeled.

Rumors say Fox West Coast would erect eight-story office building on parking lot site, use Cinema property as main-drag entrance to ground floor theatre. If so, this would be first theatre built in downtown Frisco in two decades.

"Adjustment" of its payroll to meet the changing conditions imposed by the projected 1957 production slate has led to sizable pink-slipping at RKO, but the firm will continue to headquarter at the Gower Street lot. Production veepee William Dozier said the studio will operate on a skeleton staff for some time, but future production plans envision a new surge of activity in the Spring. It was pointed out that RKO has five films scheduled, three of them completely or largely on distant location. Next to go will be "Stage Struck," which rolls in New York next month, and Ray Clune, head of studio operations, said the personnel cutback in L.A. is being offset by additions to the staff in New York. Shutting down on the Coast were the legal, story, props, men's and women's wardrobe and messenger departments.

As a result of Danny Kaye's success in using the ad-lib technique in filming kids the world over for his recent 90-minute UNICEF film on CBS-TV, the same technique will be used partially in the Mel Shavelson-Jack Rose production of "The Five Pennies," Red Nichols biopic for Paramount. Producers script will be left blank for the hospital kiddie sequence, to permit the moppets to come up with naturalism's which is expected to enahnce the realism of the picture. Kaye reports he found during his global trek that kids react best when conversation is exchanged unrehearsed, with the cameras permitted to run as long as it takes to let inspiration strike.

Statler's department store in Buffalo took a full page ad in Sunday's (28) Courier-Express and Evening News in that city to promote humanitarianism. Urging donations to the Red Cross, CARE and UNICEF, the insertion had as its art work a border-to-border likeness of Moses and the boldface type is the "Ten Commandments" title. The Cecil B. DeMille production "inspired the message."

Membership of Writers Guild of America, West, is being polled to determine how many writers are available for work in the commercial and documentary field. When tabulated, entire list of such scripters will be made available to producers in these branches of production, upon request.

CATHOLICS PRIMED TO FEAR ALL ART? CRITIC KERR DEPLORES U.S. 'EXTREMES'

Large segments of American society have been pressured or propagandized into an attitude vs. art which has caused many to come to it with a censorial—in too many instances an exclusively censorial-mind, declares critic Walter Kerr in his newly-published book, "Criticism and Censorship" (Bruce, $2.75).

In the slim volume—an enlarged version of a lecture the N.Y. Herald Tribune drama scribe gave at Trinity College in 1954—Kerr tackles the vast and complex subject of art; the critics who wants it to be free and unfettered, and the censor who, indifferent to aesthetic values, judges by what he conceives to be the higher value, i.e., the good of the community. Kerr holds that censorship in some form is part of man's nature and that the struggle to eliminate it completely is useless.

Kerr, a practicing Catholic, also has some pertinent comments on the position of the Catholic—both as a man and as a critic—in this battle of "morals vs. truth."

Noting that the fierce struggle of the critic vs. the censor is likely to go unresolved, Kerr says: "The tension between these two irreconcilable factions is especially strongly marked in present-day American Catholicism. Indeed, it sometimes seems as though the struggle over censorship were a struggle between Catholicism and the rest of America, or at least that part of America that is thought of as rigorously 'secular.'" This, he holds, is a false picture, but, he adds, "there are reasons why 'Catholic' and 'censorship' are words that leap to the mind as natural twins."

Kerr points out that Catholics are committed to the principle that censorship is, under certain circumstances, a valid practice, and that they do acknowledge the right of a duly constituted authority to act authoritatively, even in their own chosen field.

Feels Isolated

"The stronger the critical voice against censorship becomes, the more intensely does the Catholic feel his isolation—he seems to be the only man in the world who still believes that certain forms of censorship are defensible. The average parochial Catholic—who may never have been exposed to any discussion of arts as arts, but who has certainly been exposed to the idea of censorship—makes his first contact with secular criticism in the form of a quarrel. He may never have heard of a certain critic attacking him, or seeming to attack a practice of his Church. He bristles on acquaintance, reads him . . . with an eye for his error rather than an eye for his argument and rapidly labels him as an apologist for license."

The American Catholic, from childhood, is imbued with the idea that art is "one of man's natural enemies . . . something inherently and essentially corrupting rather than something inherently and essentially good. Art has been given its Puritan definition; it is a temptation," Kerr writes, adding:

"With this training, it is not surprising that the average lay Catholic in America should, in his maturity, move toward the arts with a chip on his shoulder and a panicky apprehension in his breast. He is not conditioned to approach art with simple affection. He is, rather, dressed in an armor that is not easily dented; he comes looking for the sly and sensual thrust that means to catch him off balance, for the calculated trick that the artist intends to play on him."

The result, holds Kerr, is a low level of taste in the community, perhaps the disappearance of taste altogether.

Art Vs. Society

Kerr deplores the extreme positions taken by the critical and the censorial "camps." "The critic," he says, "in theory, places the good of art above the good of the community; and then finds himself making nervous little noises" about the effects of "bad" art on the community. "The censor places the good of the community above the good of art; and then finds himself, if he has not divested himself death by the shabby art he has helped to produce.

"The battle," he writes, "is a battle of fears—the critic fears that the moralist is going to degrade art, the moralist fears that the critic is going to seduce souls—and acute fear always does tend to produce hysterial responses."

What is really needed to come even close to a solution, thinks Kerr, are two kinds of knowledge: Philosophical knowledge of the nature of art arrived at by the exercise of the human reason; and scientific knowledge of the effects of art arrived at by the accumulation of statistical data. Neither, he says, will be easy to get, but it should be the task of our universities to get both.

Kerr reminds Catholics of the teachings of St. Thomas of Aquinas who held that play was necessary to healthful human life, and holds that "no man can exist without pleasure."

"If we are to take St. Thomas' words seriously," says the writer, addressing himself to Catholics, "we are bound to acknowledge that a lively, cheerful, openhearted interest in art is a clear prerequisite for personal and social health."

December's Top 10

1. "10 Commandments" (Par)
2. "Giant" (WB)
3. "7 Wonders" (Cinerama)
4. "Julie" (M-G)
5. "Love Me Tender" (20th)
6. "Oklahoma" (Magna)
7. "Friendly Persuasion" (AA)
8. "Lust For Life" (M-G.)
9. "Curucu" (U)
10. "Opposite Sex" (M-G)

December Paced

Continued from page 5

(Cinerama) captured third place. It was third also in November. "Julie" (M-G) won fourth position. "Love Me Tender" (20th) finished with fifth place coin despite a tendency to sag sharply after opening weeks.

"Oklahoma" (Magna) wound up in sixth spot as compared with fifth in November. "Friendly Persuasion" (AA), second in the previous month, landed in seventh place.

"Lust For Life" (M-G), which was 12th in November, moved up to eighth. "Curucu," which generally was teamed up with "Mole People," both from Universal, captured ninth money. 'Opposite Sex" (M-G) was 10th.

"Oklahoma" (20th), the C'-Scope version, was top runner-up film. "Girl He Left Behind" (WB) and "Rock, Rock, Rock" (Indie) were the other two runner-up pix.

There were so many strong productions launched late in the month that the actual future champs are difficult to size up. "Anastasia" (20th) shapes as a potentially great fresh entry predicated on its sock initial showings. "Girl Can't Help It," also from 20th-Fox, also did surprisingly well in the final session last month, and was sufficiently big enough to cop fifth place in the weekly VARIETY survey.

"Baby Doll" (WB) also started out like a house-a-fire with a smash session in N. Y. despite opening during the pre-Yule lull and heavy rains. "Teahouse of August Moon" (M-G) likewise made tremendous showings on its first three or four playdates. As the N. Y. Music Hall's Christmas pic, of course, it racked up boxcar numbers, aided and abetted naturally by the annual Xmas stageshow. It had opened at the Hall during the usual pre-Xmas dip, and is now in fifth session at this huge house.

"Around the World in 80 Days," the Todd-AO opus which United Artists is releasing, followed the capacity pattern established at the N. Y. Rivoli in its first batch of openings outside New York City. Pic is terrific or absolute capacity on preem weeks in Balto and L. A. "Rainmaker" (Par) continues great in third round at the N. Y. Astor, and looks like a big money-spinner.

"King and 4 Queens" (UA) ranged from big to socko on some five initial engagements, and is rated another promising entry. "Hollywood Or Bust" (Par) was mostly big on first string of playdates and managed to place fourth in weekly ratings on the final December tabulation. "Westward Ho, the Wagons" (BV) chipped in with some good to solid weeks the first stanza out to any extent. "Bundle of Joy" (RKO) was rated just okay in N. Y. and fast in K. C. on first playdates.

"Man From Del Rio" (UA) did well enough to finish ninth one week in December. "Secrets of Life" (BV) collected some solid coin during the month.

"Everything But Truth" (U) did sufficiently well to land seventh place another week last month. "Rebecca" (20th) (reissue) was a runner-up pic in another stanza.

Richard Egan turned down a contract offer from RKO for the one picture annually he's allowed away from 20th-Fox for the next five years and may form his own indie firm.

Prestige Bout

Continued from page 3

by Tomlinson and his attorney, Ben Javits, was making slow, if any, progress. So far as can be checked Tomlinson and Javits have been unable to win the support of important Wall St. banking groups or of large brokerage firms. On the Street it's considered extremely doubtful that Lehman Bros. and Lazard Freres, although critics of the pre-Vogel Loew's administration, will join the proxy tiff. The two banking firms, allied in the Loew's situation, control some 1,000,000 shares.

Vogel appears to be gaining strength among the Wall Streeters. Many importantly-placed bankers and brokers are convinced of Vogel's sincerity and feel that he will carry out with determination his announced plan "to clean house" without "sentimentality." It's felt more and more that Vogel will make real the idea of a free hand in instituting drastic reforms: His moves are being watched carefully, of course.

Still uncommitted in the proxy battle is the Saul Rogers-Lowenstein Foundation faction. Rogers, an attorney with a film industry background, is one of the most vocal critics of the Loew's management. Unlike the Wall Streeters, Rogers is unconvinced that Vogel has accomplished anything since he took office three months ago. He is particularly bitter over the settlement made with former production chief Dore Schary. However, Rogers so far has not tipped the stand his group will take. He said this week that most of the members of his group had left town for the holidays and that no decision would be made until they return.

Both Tomlinson and Javits were both out of town during the Christmas-New Year's period. Prior to the holidays Javits declared that no move would be made until after the holiday period. It's understood, however, that Jerry Finkelstein of Tex McCrary Inc., public relations firm retained by Tomlinson, is soliciting support among Wall St. groups.

Said to be acting in Loew's favor, meanwhile, is the retention of former Federal Judge Simon H. Rifkind as special counsel in the proxy fight. Rifkind, a highly-regarded jurist and attorney, is expected to lend prestige to the Loew's cause. His connection with the company plus the addition of a slate of important directors is seen as providing the management with the type of "solid citizen" backing that will win the support of uncommitted stockholders.

Vogel, before his departure for the Coast last week, held a number of meetings with importantly-placed Wall Streeters to plead his cause. He is reported to have put his "message" across in a number of instances. Vogel, it's said, has maintained that his entire career depends on the new assignment and that he is determined "to do a job" for the benefit of all the stockholders. Vogel personally owns some 24,000 shares of Loew's stock.

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CIRCLE

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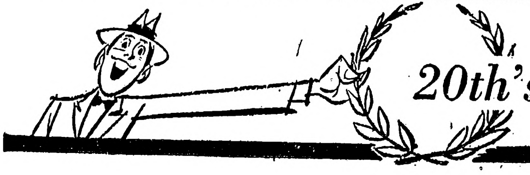
HELEN HAYES
ANASTASIA

with
AKIM TAMIROFF
MARTITA HUNT
FELIX AYLMER

COLOR by DE LUXE
CINEMASCOPE

Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAURENTS



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Hopes Up For Denmark, Spain

American film companies are hopeful that the current impasse in Spain and Denmark will be broken in the near future. While neither market is overly-important, the loss from the two countries is nevertheless being felt.

Danes are increasingly moving towards a settlement regarding the rental terms, fixed at a minimum of 30%, which have kept the Americans out for over a year. Native theatre operations are reported to have made contact with the Copenhagen Government on the question. They've claimed in the past that high boxoffice taxation prevented their raising the terms.

In Spain, where the exhibs have long clamored for a change that would permit the re-importation of American films, the distributors now have had a meeting. The Government is said to be taking the position that, unless it's requested to act, it has no recourse from the law which requires the American distributors to release one Spanish film to every four American pictures put on the market.

Since the Motion Picture Export Assn. has refused to ship films on those terms, the major companies have been out of the market for months. One of the effects has been that the Spanish producers have upped the ante for their films, which doesn't please the distribs.

Reade Favors 'Labelling' of Features

Sees 'Baby Doll' as Clear Example of Film Okay For Adults, Dubious for Youngsters

Industry is "missing the boat" in not establishing a clearly-labelled separation between "adult" and "family" pictures. That's the opinion of circuit operator Walter Reade Jr.

Reade said the much-publicized case of "Baby Doll" was a perfect case-in-point. "Obviously, the film is objectionable for kids, but there's nothing wrong with it for adults," he opined. "I think we could serve our audience a lot better if we were to make it plain at whom a certain film is aimed."

Reade's view is unusual among exhibitors who, on the whole, have been among the most vocal in opposing the classification of pictures. Many in the industry feel that Hollywood can't afford to aim its output at any one audience group and that the loss of the juve patrons would be keenly felt.

Argument is made, too, that whereas the classification is enforced in several foreign countries by the government, with exhibitors liable to penalties, the arrangement in the U. S. would be merely voluntary and, almost inevitably, would serve to attract the very crowd it means to exclude.

Lots of 'Self-Control'

Reade said that his circuit was practicing "self-control" every week. "Many times, we'll pull a picture from the Saturday matinee, when we know that many kids will attend, and not schedule it until the evening hours. We in fact announce that the regular attraction won't be shown until late that day. In the evening, of course, if parents allow children to come in, there's nothing we can do."

The Walter Reade circuit prexy opined that, to an important degree, control lay with the parents.

Commenting on the revision of the Production Code, Reade called it "a step in the right direction" but added that, in light of the fact that the Code was "rusty and outmoded" the changes "were not tremendous."

Reades said his chain would play "Baby Doll" and observed, in connection with the Legion of Decency's condemnation of the film: "I think we're being singled out as scapegoats. We are being discriminated against. After all, you don't hear of the Legion going after radio, television or comic books that way."

RKO-Matty Fox

Continued from page 35

industry, has approached various, if not all, distributors with propositions but so far nothing has come of it. Closest to come to an agreement was Allied Artists but this projected tieup fell apart because of the terms insisted upon by RKO. Latter wanted AA to release its pictures with distribution fees deferred until production costs were recouped. No can do, said AA, and the deal was off.

United Artists, indirectly approached, has professed no interest in taking over the RKO lineup for the reason UA already is numerically well-stocked with pictures. Universal and 20th-Fox are in similar positions.

Bill White Out at RKO

Hollywood, Jan. 1.

Continuing the drive to cut back personnel at the Gower Lot, RKO has shuttered the casting department, effective Saturday (5). Bill White, studio casting director, departs after 15 years with RKO.

RKO Production chief William Dozier has repeatedly denied that the Gower lot is closing entirely. However, the exodus has been heavy particularly among department heads, raising speculation that the firm intends to sell the Gower lot and concentrate all future activities at RKO Pathe. Studio has four films announced for 1957, all on location, and will operate here on a skeleton staff for some months.

20TH'S 'OKLA' STAND IS 'UNSATISFACTORY'

Allied States Assn. has accused 20th-Fox of following the "no look" policy in the selling of the CinemaScope version of "Oklahoma." In addition, the film company is charged with falling back "on the ancient excuse that the terms are fixed by an outside producer."

Allied's complaint is based on a telegram received from 20th prexy Spyros Skouras in answer to a protest made by Allied's topper Rube Shor. In his wire to Shor, Skouras said that 20th is distributing the picture for an outside producer and that all contracts and adjustments are subject to approval by the producer. The 20th chieftain also noted that the picture is one of the great roadshow attractions of the year and that 20th believes that its sales policy is in keeping with the importance of the picture. However, Skouras indicated; that if the gross does not justify the terms, 20th "certainly will recommend to the producer that the engagement be reviewed, but this review must rest with the producer."

Allied's board chairman Abram F. Myers termed the answer as "not very satisfactory." However, he acknowledged that Skouras' reply was "courteous" and that "there is always the possibility that his recommendations to the producer will be accepted, thus aiding any hard-pressed exhibitor who finds the gross running short of expectancies."

'Doll' a Reject

Continued from page 5

pressed strong disapproval of the showing of the film, Ford stated.

Chain consists of Capitol in Concord, N. H.; Strand, Berlin, N. H.; Colonial, Portsmouth, N. H.; and Strand and Empire in Lewiston; others in Brunswick, Augusta, Rumford, Norway and Livermore Falls, Me. Chain lists 20 houses.

Boston Herald, which has been taking an active interest in censorship as it relates to show biz, will run an editorial re "Baby Doll."

ALBANY PRESSURE ON 'DOLL'

Local Stanley Execs Cite Lack Of Authority To Cancel

Albany, Jan. 1.

Strong pressures have developed here to cancel exhibition of "Baby Doll" at the Stanley Warner Strand Theatre.

Written and verbal requests to that end were filed with Raymond S. Smith, WB branch manager, by the diocesan director of the Legion of Decency and the first vice-president of the Albany Federation of Churches, joined by a group of interested citizens. The Rev. Thomas H. Kay, Legion director for the Diocese, in his letter requested that the picture not be shown throughout the Diocese.

Smith told both Father Kay and Dr. Carlyle Adams, v.p. of the Federation of Churches, that he had no authority, nor had Alfred G. Swett, the Strand manager, to cancel the film. He did agree, however, to forward the protests to New York.

Father Kay said that, if "Baby Doll" wasn't pulled, 210 parishes in the area had been "alerted" and approaches to local exhibs had been suggested.

In Albany, Catholics will be admonished not only to refrain from attending "Baby Doll" but also to stay from the house in the future. This is called "interdiction" and the procedure has never been officially used in the Albany Diocese before.

Conn. Hierarchy

Continued from page 5

parture from the film industry's practice of refusing countenance to pictures which are degrading and corruptive.

Bishop Scully's Letter

Albany, Jan. 1.

Stanley Warner Strand revealed Friday (28) that it would proceed with the original plan to open "Baby Doll" Monday (31), while Bishop William A. Scully of the Albany Diocese, who is chairman of the Bishop's National Committee on Motion Pictures, in a pastoral letter to be read at all Masses Sunday (30), urged "the faithful to stay away altogether from a theatre which shows offensive pictures as a matter of public policy."

The Evangelist, which front-paged Bishop Scully's letter under the caption, "Warning Against Sinful Film," also boxed a "Salute to Decency," congratulating the publishers of the Glens Falls Post Star and Glen Falls Times for refusing to accept copy for "Baby Doll." The diocesan weekly, which had earlier characterized the local booking as "a contemptuous gesture of defiance" to Bishop Scully, added (28) that "The manager of the local Stanley Warner Theatre, contemptuous of the moral sensibilities of the Glens Falls area residents, has schedued the showing of the indecent film despite strong protests."

Alfred Swett, Strand manager was quoted in Albany papers and wire service stories as asking his N.Y. superiors to be relieved of the commitment to show the controversial Warner release.

Decision to screen "Baby Doll" was reached after a conference between Warner Bros. and Stanley Warner Corporation, lessee of the Strand. There had been huddles by Stanley Warner representatives here and in New Haven, where the zone offices for the Northeast section (including Albany, Troy and Utica) are situated. And in New York, with WB toppers.

Bishop Scully

Continued from page 5

the original Code would have been well nigh tragic."

The fact "certain questionable subjects hitherto banned may be introduced as subject matter for the first time" is one which "alone presents additional hazards," the Bishop continued. He added: "The eyes of all patrons of the cinema, especially parents, will be focused on the manner in which the men of the Code authority administer their truth."

Bishop stated he is "happy" to note the new Code contains a prohibition against blasphemy on the screen.

He is also moderator of the National Legion of Decency.

Government Proves Its Charges, Schines in 'Criminal Contempt'

Buffalo, Jan. 1.

Conviction of J. Meyer Schine together with four associates and nine Schine corporations for criminal contempt of court by Federal Judge Harold P. Burke in Federal Court here Friday marks the culmination of two decades of relentless litigation by the U.S. Government against Schine interests.

Found guilty of violating the 1949 U.S. District Court order to divest themselves of certain theatres are J. Meyer Schine, Donald G. Schine, John A. May, Howard M. Antevil and the Schine corporations. Louis W. Schine who died Nov. 5 was also found guilty but the court directed that no judgment of conviction should be filed against him. Antevil, attorney for the Schine interests was held by the court to have participated with the others in the violations.

No date for sentence was set but U.S. Attorney John Henderson announced filing of a final order next week following which the date for sentencing the defendants will be set.

The decision is a sweeping victory for the Government whose claim that through the use of affiliated and subsidiary corporations the Schines circumvented a 1949 order made by the late Federal Judge John Knight here to sell 39 picture theatres was fully substantiated. The present contempt case was tried in 1954-55 before Judge Knight upon whose death, without having made a decision, the case was submitted to Judge Burke.

In his opinion, Judge Burke stated that the defendants continued their illegal scheme from 1949 to 1954 with guilty knowledge by all pursuant to which the Schine Theatre monopolies were continued and by which other exhibitors were prevented from competing with them. The court held that both J. Meyer Schine and Louis W. Schine with May and the Schine circuit failed to dispose of the prohibited interests of the Schine defendants and of the properties they were ordered to sell.

The Schine brothers were also held in contempt for continuing through Darnell and Elmart corporations a pooling agreement in Fostoria, O.; for booking and buying pictures through the same corporations for theatres in which they had no financial interest; using Darnell to acquire the Pontiac and Capitol theatres at Ogdensburg and Oswego; for receiving discriminatory favors not available to competitors; for using alternative licenses by which they selected specific theatres for the exhibition of pictures in locations where they controlled more than one theatre; and for other prohibited industry practices. The monopoly was specifically held to have been continued in enumerated cities in Ohio, New York, Kentucky and Maryland. The three Schine defendants were said by the Judge to have participated through subsidiary corporations in the acquisition of theatres which they could not have acquired directly and who have used said corporate defendants to conceal their continuing interests in theatres ostensibly sold under court order.

Judge Burke held that the Schines had refused to negotiate for the sale of theatres, obstructed the efforts of purchasers and prevented others from freely dealing with distributors. A specific sale by Schine of the Wooster, O. Opera House in 1949 was held to be fictitious and fraudulent.

Pageant Into Film

"Measure of the Moment," a pageant produced at the Hollywood (Cal.) Bowl last June, is being turned into a film by the Council of Protestant Churches. It's one of two pictures being made that will utilize a score by Charles (Buddy) Strouse.

The other is "The Other City," which The Cancer Society is turning out.

HOAX BREAKS SRO OF 'DOLL' IN HARTFORD

Hartford, Jan. 1.

Some 1,500 persons were forced out of the Strand Theatre here Sunday night (30) by a phony bomb scare during a showing of the controversial "Baby Doll." Police attributed the threat to rancor over the picture and as a result of New York's widely publicized wave of bomb scares.

Police were alerted to the bomb scare by an anonymous phone call to headquarters. The caller told a police telephone operator "I want to talk about "Baby Doll." I've planted a bomb to blow up "Baby Doll." The caller hung up before the call could be traced.

House manager Jack Sanson trying to avoid a panic told his projectionists to simulate projector trouble. Then the projectors were shut off and the house lights turned up.

Sanson went to on the boards and told the audience there was sound trouble that couldn't be corrected. Told them to leave. Return passes were given to patrons for later showings. Patron march-out was orderly as aud still had no indication of the trouble.

After an hour and 15 minutes of thorough house searching by police house was allowed to reopen. By that time long lines in front of the theatre had dispersed and only a handful entered.

Another Bomb Hoax

Manchester, N. H., Jan. 1.

Approximately 500 children left an afternoon show at the Strand Theatre on Dec. 27, when an anonymous phone caller "warned" the management that a bomb had been planted in the building.

The youngsters were told that there was mechanical trouble with the projector and were ushered to the sister house, Palace, a few steps up the street.

Nothing was found by police and firemen who searched the evacuated theatre.

Consider Pic Imports TOA Urges its Members

Aiming to combat the product shortage, Theatre Owners of America is continuing to urge its members to explore the possibility of booking more foreign films and pictures from independent distributors.

To aid theatremen in making the selection and to keep them fully informed of developments in foreign and indie films, the exhibitor organization will issue regulary a new directory with its monthly bulletin to members. The directory will contain complete information on all available foreign and independent product, names and addresses of indie distribs, current and future releases, and other information relating to the production, distribution and booking of specialized films.

The directory will be under the supervision of TOA's specialized foreign film committee consisting of Walter Reade Jr., Myron N. Blank, E. D. Martin, Marvin Goldman, Walter L. Morris, and Carl E. Anderson.

TOA prexy Ernest G. Stellings urged all exhibitors "to take another look at these types of films" since "they may have great potential boxoffice value in many situations." Stellings declared that because of the product shortage theatremen "are most eager and keenly interested in learning more about the use and availability of specialized foreign films and other indie productions."

No Bells to Ring

Continued from page 1

on and off, even though the bells were to be continuous throughout the day and evening. Moreover, the additional stagehand would have to be paid double-time from 6 to 7 p.m., the dinner hour.

Although the wiring and the speaker had already been installed, the Guild dropped the plan, figuring the estimated $110 weekly salary for the extra employee was more than it was worth. As usual in such cases, Guild officials refused to discuss the incident, presumably in the form of further restrictive rulings by stagehand representatives. The story was confirmed elsewhere, however.

"ONE OF THE 10 BEST"
—Bosley Crowther, N. Y. Times

"ONE OF THE 10 BEST"
—Kate Cameron, N. Y. Daily News

"ONE OF THE 10 BEST"
—Alton Cook, N. Y. World-Tele.

"ONE OF THE 10 BEST"
—William Zinsser, N. Y. Herald Trib.

"ONE OF THE 10 BEST"
—Archer Winsten, N. Y. Post

"ONE OF THE 10 BEST"
—Rose Pelswick, N. Y. Journ.-Amer.

"ONE OF THE 10 BEST"
—Justin Gilbert, N. Y. Daily Mirror

"ONE OF THE 10 BEST"
—General Federation of Women's Clubs

"ONE OF THE 10 BEST"
—National Board Of Review

"YEAR'S BEST ACTOR: KIRK DOUGLAS in 'LUST FOR LIFE'"
—Jesse Zunser, Cue Magazine

"BEST ACTOR OF THE YEAR: KIRK DOUGLAS in 'LUST FOR LIFE'"
—N. Y. Film Critics

"BEST PERFORMANCE: KIRK DOUGLAS in 'LUST FOR LIFE'"
—Modern Screen Magazine

EVERY N.Y. CRITIC PICKS M-G-M's "LUST FOR LIFE"!

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(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

'Commandments': $1,750,000

With current week the first session that "10 Commandments" has played in other than the first nine initial key cities, the Cecil B. DeMille opus will have grossed around $1,750,000 in keys where opened thus far. Bulk of engagements are for six weeks although the pic is just opening in Baltimore and Buffalo, and is winding its eighth stanza currently at the N. Y. Criterion. Latter engagement alone has brought in $440,000.

Outside of N. Y. City, "Commandments" is biggest in Chicago where it grossed $222,000 in six weeks. In same period, it racked up $208,000 in Los Angeles, while in Detroit in the same length of time, the film grossed $156,000. Cleveland, with eight weeks, shows $176,000 total, and Boston, with six week run has $132,000.

Philadelphia is a prize engagement, showing gross of $192,000 in six weeks. Just the opposite in showings to date is Washington D. C., where $90,000 in six sessions is regarded as the laggard of the lot. Toronto grossed $96,000 in same length of time. Baltimore is credited with $16,000 for opening week and Buffalo, $21,000 on its initial round.

Town's Prejudice Vs. Drive-In

Zoned for Business But Special Ordinance Sought Exclusion of Highway Cinema—Judge Grants Relief

Hartford, Jan. 1.

Permanent injunction restraining the nearby town of Berlin and its Zoning Commission from enforcing an ordinance banning drive-in theatres has been issued by Superior Court Judge John P. Cotter.

The injunction was sought by the Lakeside Realty Co., owner of 39 acres of land in Berlin, after the town adopted the ordinance at a special town meeting last April 11. the realty company charged the town's action was illegal.

The property on which the drive-in was to have been located had been zoned for business. Necessary permits had been obtained from the State Traffic Commission, the State Police and the State Water Commission prior to passage of the ordinance.

31 Films Rolling

Continued from page 1

ered out the old year with an all-time low of only six films in work.

Tally for January 1957 is an increase of two over the first month total for 1956 and 16 more than the output for January 1955.

Twentieth-Fox leads the town in the production surge, with five films scheduled to begin work during January. They are "Desk Set," "The Way to Gold," "A Hatful of Rain," "The Wayward Bus" and "Three Faces of Eve."

Warners and Universal-International are in second place in the spurt, with four films each on the list. Warners will start "The Helen Morgan Story," "Untamed," "Band of Angels" and "Sayonara," while Universal guns "Ma and Pa Kettle At McDonald's Farm," "My Man Godfrey," "Monolith" and "Outlaw's Code."

Allied Artists, Metro and Paramount will start two each, "New Day at Sundown" and "Dino" at AA, "Les Girls" and "The House of Numbers" at Metro, and "Hot Spell" and "Running Wild" at Paramount. Sole RKO film will be "Stage Struck," which will shoot in New York. Neither Columbia nor Republic have pictures scheduled.

Among the independents, United Artists expects five from its group of producers: "The Careless Years," Bryna; "Bop Girl," Bel Air; "St. Joan," Preminger; "Legend of the Lost," Batjac, and Joseph L. Mankiewicz's "The Quiet American," starring Audie Murphy and Michael Redgrave.

Other starters among the indies next month are "From Hell It Came," which the Milner Bros. produce for AA; two Warwick productions for Columbia release. Duo are "High Flight" which Anthony Squire directs and "Uncle George" which John Paxton produces and Nigel Patrick directs. Pic stars Charles Coburn, Wendy Hiller and Patrick; and the Golden State production, "Dragstrip Girl," which Alex Gordon produces and Edward L. Cahn directs; Dino De Laurentiis production, "The Sea Wall," for Columbia release; and the Glove-Regal production, "China Gate," which 20th-Fox will release.

Capitol, Raleigh, N. C., is being demolished; 40-year-old Keith Vauder will become an office building, according to its owner, J. M. Prevost.

Aerialist at Drive-In

Houston, Jan. 1.

Aerialist who performs on a trapeze 126 feet in the air, a toy three-ring circus, and three monkeys was the added attraction at the Tidwell Drive-In Theatre for five days during Christmas week. Unit went to the Market Street Drive-In for New Year's period.

Aerialist is Sport Matthews.

3-Year Italo Pact Set by Arnall

Three-year film pact with Italy, extending from Sept. 1, 1956 to Aug. 31, 1959, has been reached by the Society of Independent Motion Picture Producers, under an agreement signed in New York last week by SIMPP prexy Ellis Arnall, according to Marvin Faris, exec secretary of org.

Pact provides for remittances to indie producers at the official rate of exchange in equal percentages as those applying to the MPEA companies during each of the three years. Part of the deal stipulates a ceiling of $300,000 official rate remittances per year.

A provision for 17 imports for the current year, to be allocated by Arnall in his capacity as org's prexy, also is included in agreement, signed in the name of SIMPP's Independent Film Producers Export Corp. and ANICA, the Italian Trade Assn.

Negotiations were started several months ago in N.Y. by Arnall with Dr. Eitel Monaco, prexy of ANICA. Pact was concluded in Rome recently by Jack Lamont, IFPEC foreign sales chief. Arnall's signaturing past last week finalized agreement.

'Pajama Game'

Continued from page 3

wasn't one to mourn for the original. "I think we are better off," he commented. "Television has taken over the originals. By basing our films on wellknown material—plays, bestsellers, etc.—we are going to attract a wider audience."

WB bought "Pajama Game" from author Richard Bissell and the producers—Brisson, Griffith and Prince—for $750,000. Group gets 50% of the profits after recoupment of double negative cost. Pic should cost $3,400,000.

Brisson opined that, unlike some other musicals, "Pajama Game" shouldn't have any trouble abroad since it deals with a "universal" theme, i.e. unions. No release date has been set for the tinter, but Brisson didn't think that it would overlap with any of the touring companies still playing the road.

His next project will be "New Girl in Town," musical version of "Anna Christie." It'll bow in May, with Gwen Verdon, Thelma Ritter, George Wallace, etc. Abbott will direct.

Robert Stevenson to direct "Old Yeller," Walt Disney feature which rolls this month.

Sam-the-Credit-Man

Continued from page 1

which source issued, carry weight in virtually every field. The traveler is convenienced by the fact that he need carry little cash. Also, the firm gets a fairly good record of expenditures. As far as income tax purposes are concerned, many personal expenditures can be put onto the firm holding the card, when the credit systems are used.

For the firm not issuing its own credit cards and billing systems, the rub is that from 5% to 7% of the bill is taken off by the credit concern. The Diners Club has progressed on this basis to one of the largest in the field. It operates on a national basis, and is now offering a wide variety of services on its roster.

The hotels or cafes that present their own credit cards when given one from an established credit agency frequently takes a chance. Sometimes they have to wait a considerable time for payment; and sometimes an attorney must be used in collections. That difficulty, however, is eliminated when the charge goes through a recognized office.

Meanwhile the credit and billing systems give a lot of legitimacy to the expense accounts. There's less chance of upping the swindle sheet, and less chance of loss when the credit systems are used. It's getting to be that, except for tips other than for dining, a commercial traveler can use credit cards in travel, hotels and most incidental expenses, and therefore the practice is getting to be widely accepted.

On the Broadway and Madison Ave. circuit, most eateries permit customers to sign tabs sans credit cards. From this system has grown the practice of putting all bills through their own bookkeeping systems. The credit systems then became readily acceptable. And since a healthy chunk is taken out of the credit card systems, niteries are now seeking to save that expense, even if a risk is involved.

Severance Pay

Continued from page 3

out are Morton Fine and David Friedkind, signed to a firm three picture deal by Dore Schary. They've completed "Hot Summer's Night," six-day cheapie.

On the other hand, studio is talking new deals with indie Sol C. Siegel, whose "Man on Fire" and "Les Girls" are the final efforts on his present contract. Former is already shooting, latter starts this week. His first under the existing deal was "High Society." New arrangement being discussed, it's understood, would have the studio financing and releasing his product.

Others leaving the Metro lot Jan. 1 as part of Loew's new "weeding out" policy, include Herman Hoffman, Edgar Small, Jud Kimberg, Joel Freeman, Walter Reilly. Further letouts expected in next few weeks in line with intention of Vogel lop off all extraneous manpower as well as those not pulling their weight.

Hoffman directed "Great American Pastime" for Metro; Small, a producer, is son of Lillian and late Paul Small; Freeman is associate producer; Reilly was assistant to Schary. Kimberg was associate producer on "Lust of Life."

Coincidentally, John Houseman, producer of same film, recently exited Metro to sign as CBS-TV producer.

Broadcasting Raids Film Biz For Another Talent: Exploiteers

Students' Art House

Denten, Tex., Jan. 1.

Plaza Theatre, operated by H. J. Robinson, has been remodeled and reopened as the Denton Students Art Theatre. New policy will include imports.

There will be two showings a day, a matinee at 2 and an evening showing at 7:30. Free coffee will be served in the lobby at all times.

$53,000,000 For 20th Overseas

International sales drive of 20th-Fox, which wound up Monday (31), is expected to equal the $53,000,000 record in overseas billings set last year. Actually, 1956 beat 1955 inasmuch as the current year had only 52 weeks whereas 1955 took in 53.

Additionally, 20th was without revenue from Spain and Denmark for most of 1956. The American companies aren't shipping to these two countries.

High foreign revenue partially balances the lag in domestic rentals at 20th.

Launching Legend

Continued from page 7

ing some fancy with facts (and not a little discretion).

Dropping the plums of eulogy fell to Jameyson because of his association of 42 years with Lawler and his influence in bringing Lawler into the Fox Midwest fold in 1930. In a serious vein, Jameyson said that Lawler now is "released to greater service to the community and mankind," noting the many public charity and national bond campaigns on which Lawler worked in the past. In 1957 Lawler heads the polio drive here.

In view of Lawler's long tenure as chief of advertising and publicity, Jameyson said that "old press agents never die, they merely become legend. And I am happy to be present with all these friends at the launching of a great and authentic legend."

Back from California for the holidays and the Lawler dinner, Elmer Rhoden, now president of National Theatres, and the man who hired Lawler at Fox Midwest, made the principal presentation to Lawler, handing him a lifetime gold pass good for any National Theatre, and his first pension check.

The home office gang gifted Lawler with a hi-fi record player, and other districts came up with other gifts.

Late in the evening Lawler himself finally was given the microphone. He recounted the signing of legal papers by which official ties with the corporation were severed, but said he hopes to retain forever the pleasant bonds of friendship with the home office gang and the industry in general. Applause signaled general agreement on this.

20th-Fox 39-Week Net Down

Reflecting disappointing domestic rentals plus rising administrative costs, 20th-Fox last week reported a $3,182,099 net for the 39 weeks ended Sept. 29, 1956. That's a drop of $1,264,752 from the $4,446,851 net for the corresponding period in 1955.

While the company's overall income, including coin from television sales, was up by $300,000 to $87,157,860, earnings before taxes for the 39 weeks ran to $6,064,401 against $9,606,254 last year. Net was $1.20 per share against $1.68 in 1955.

Third quarter of 1956 amounted to $1,025,429 or 38c per share against $1,656,051 last year (62c). Fourth quarter will reflect the take from "Love Me Tender" and, to a small degree, from "Anastasia."

For the first nine months of 1956, 20th made provision of $2,882,302 in U.S. and foreign taxes compared to $5,159,403 last year.

In his report to the stockholders, prexy Spyros P. Skouras predicted that 1957 would be "a very good year" for 20th. "It is axiomatic that our business is as good as our product," he wrote. "Knowing that, we are leading through strength, pouring into these productions our skills, our vigor, every resource of our ability and our energy."

Radio-Video is continuing to tap the motion picture industry for publicity and exploitation talent. The latest to make the shift is Charles S. Steinberg, who has exited as Warner Bros. homeoffice publicity manager, to join CBS Radio as director of audience promotion.

The increased use of feature motion pictures on television has resulted in the transfer of several film field exploitation men to local tv stations. For example, Bob Stone, Metro's Minneapolis exploiteer, has joined KMGM in that city, and Frank Jenkins, Metro's Denver man, has shifted to KTVR in the Rocky Mountain city. Both stations acquired the M-G pre-1948 backlog and it was apparently felt that motion picture exploitation techniques were required to sell the pictures to the public.

Desire to use film bally methods to promote the NBC-TV specs and other important shows resulted in the network luring Al Rylander, formerly Columbia's exploitation topper, to NBC as exploitation chief. John Scuppo, a Col publicist, also transferred to NBC with Rylander. Another Col publicist, George Ettinger, also took the pix-to-tv route, joining CBS-TV's press department.

Previously, Sid Garfield, formerly Samuel Goldwyn's pub-ad chief and ex-WB publicist, joined CBS Radio as exploitation topper. Other former film publicists now toiling in tv include Phil Cowan, Screen Gems publicity chief, and Steve Strassberg, an ABC-TV staffer.

Music Hall Boothmen On Beam; Detractors Perhaps Out of Focus

Editor, VARIETY:

In a letter concerning haphazard projection in Broadway houses (issue of Nov. 7) Edward Connor says in part: "Perhaps the very worst projection in first run houses is to be found in the Music Hall. I have been present when audiences had to clap and cheer three times in the course of the feature to get the man in the booth to look out at the blurry mess on the screen."

I worked at the Radio City Music Hall several years ago part of the time as an usher. While in this capacity, I saw at least six different shows some 70 times, or more, apiece. Prior to this I had been attending the Hall regularly as a patron ever since the day, "Young Doctor Kildare," first asked for suture and scalpel back in the days of the old ratio and black and white. Since my employment there, I've attended every show including the current, "Friendly Persuasion."

I have never seen a picture out of focus at the Music Hall and I don't think Mr. Connor or anyone else has either, and it's no wonder. The booth is undoubtedly the finest equipped in the world and its components on-stage, likewise. Everyone who works there is constantly alerted to watch the presentation, garner audience dissatisfaction, if any, and report even the slightest defection.

Furthermore, the executive branch of the Music Hall operation spends more than a little part of each day checking the fidelity of the screening. Mr. Sydney Goldman, the theatre manager, for one, with a busy schedule of management responsibilities, spends a great deal of time with his eyes "glued" on the screen. He's a man who just hates a blurry picture. With all the kibitzing surveillance, there is in addition a projectionist stationed by the operating machine checking the outcome . . . not spasmodically, but, continually.

The VARIETY series of letters on theatre faults has, for the most part, been sad, but true. Mr. Connor's views are just said in so much as they present a "way-out-of-focus" picture of the Music Hall. It's true, occasionally you see a blurry patron, but never a comparable screen image.

Might be that Mr. Connor should check with his optician, although I think his real beef is he had to wait too long in line; that's the one big trouble with the world's largest theatre—it's not large enough.

Robert Dawson.

Picture Grosses

'Anastasia' Smash 17G, Denver; 'Doll' Sock 25G

Denver, Jan. 1.

"Baby Doll" at the Denver and "Teahouse of August Moon" at Orpheum are running neck-'n-neck for top laurels here currently, with edge slightly in favor of "Doll." Both are holding. "Oklahoma" is doing well enough in 11th round to win a 12th week. "Anastasia" shapes wow in first session at Centre. It is staying over.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Silent World" (Col) (2d wk). Fair $5,000. Last week, $6,000.

Centre (Fox) (1,247; 70-$1.25)—"Anastasia" (20th). Smash $17,000. Holds. Last week, "Teenage Rebel" (20th) (2d wk), $7,500.

Denham (Cockrill) (1,428; 70-90)—"Hollywood or Bust" (Par) (2d wk). Good $10,000. Stays. Last week, $12,000.

Denver (Fox) (2,525; 70-90)—"Baby Doll" (WB). Big $25,000. Holding. Last week, "Girl Can't Help It" (20th) and "Desperadoes Are in Town" (20th), $14,000.

Esquire (Fox) (742; 70-90)—"Ali Baba" (Indie) (2d wk). Fair $2,500. Last week, $3,000.

Orpheum (RKO) (2,600; 70-$1.25)—"Teahouse of August Moon" (M-G). Tall $25,000. Holds over. Last week, "Rock, Rock, Rock" (DCA) and "Man Is Armed" (Rep), $7,000.

Paramount (Wolfberg) (2,200; 70-90)—"King and 4 Queens" (UA) and "Running Target" (UA (2d wk). Okay $8,500 in 4 days. Last week, $18,500.

Tabor (Fox) (930; $1.25-$2)—"Oklahoma" (Magna) (11th wk). Good $8,000. Stays. Last week, $5,000.

CHICAGO

(Continued from page 9)

—"Seven Wonders" (Cinerama) (3d wk). Great $57,500. Last week, $32,000.

Roosevelt (B&K) (1,400; 90)—"Westward Ho, Wagons" (BV) and "Disneyland USA" (BV). Sizzling $32,000. Last week, "Curucu" (U) and "Mole People" (U), $10,000 for 6 days.

State Lake (B&K) (2,400; 98-$1.25)—"Hollywood or Bust" (Par) (2d wk). Hotsy $40,000. Last week, $43,000.

Surf (H&E Balaban) (685; $1.25)—"Silent World" (Col). Smash $9,000. Last week, "Rebecca" (UA) (reissue) (3d wk), $1,500 in 4 days.

United Artists (B&K) (98; $1.50)—"Written on Wind" (U). Mighty $40,000 or near. Last week, "Julie" (M-G) (4th wk-6 days), $10,000.

Woods (Essaness) (1,206; 90-$1.50) — "Teahouse of August Moon" (M-G) (6th wk). Wow at $32,000. Last week, $20,000.

World (Indie) (430; 98)—"La Strada" (T-L). Looks tremendous $7,000 or over. Last week, "Seven Little Sins" (4th wk-3 day), $600.

Ziegfeld (Davis) (430; $1.25)—"Only French Can" (UMPO). Fiery $6,500. Last week, "Intimate Relations" (Indie) and "Wench" (Indie) (4 days), $2,600.

SEATTLE

(Continued from page 9)

week, "Hollywood or Bust" (Par) and "Bridey Murphy" (Par), in 11 days, nice $17,000.

Music Box (Hamrick) (850; 90-$1.25) — "Teahouse of August Moon" (M-G). Opened last night (Mon.). Last week, "4 Girls in Town" (U), okay $5,000.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Written on Wind" (U) and "Night Runner" (U). Just opened. Last week, "Giant" (WB) (6th wk-10 days), great $12,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Baby Doll" (WB). Opened yesterday (Mon.). Last week, "Westward Ho, Wagons" (BV) and "Disneyland" (BV), good $14,500 in 10 days.

Paramount (SW) (1,282; $1.20-$2.45)—"This Is Cinerama" (Cinerama) (20th wk). Sock $16,000. Last week, $5,000.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
MARLON BRANDO · GLENN FORD
MACHIKO KYO
starring in CinemaScope and METROCOLOR in
"THE TEAHOUSE OF THE AUGUST MOON"
AN M-G-M PICTURE
and THE MUSIC HALL'S GREAT CHRISTMAS SHOW

SAN FRANCISCO

(Continued from page 8)

"Young Guns" (AA) (2d wk). Fair $13,000. Last week, $21,000.

Warfield (Loew) (2,656; $1.25-$1.50) — "Teahouse Of August Moon" (M-G). Smash $42,000. Last week, "Great American Pastime" (M-G) and "Daniel Boone Trail Blazer" (Rep), $7,000.

Paramount (Par) (2,646; 90-$1)—"Hollywood or Bust" (Par) and "The White Squaw" (Col) (2d wk). Nice $15,000. Last week, $19,000.

St. Francis (Par) (1,400; $1-$1.25)—"Baby Doll" (WB). Terrific $32,000. Last week, "Oklahoma Kid" (Indie) and "Bad Men Missouri" (Indie), $8,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (6th wk). Wham $44,000, for house record. Last week, $23,000.

United Artists (No. Coast) (1,207; 70-$1)—"King and 4 Queens" (UA) and "Tomahawk Trail" (UA) (2d wk). Holding at great $13,000. Last week, $16,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Brave One" (RKO). Big $8,000. Last week, "Secrets of Life" (BV) (6th wk), $1,500 in 6 days.

Larkin (Rosener) (400; $1)—"Rififi" (Cont) (11th wk). Fine $3,300. Last week, $2,900.

Clay (Rosener) (400; $1)—"Kid For Two Farthings" (Indie). Good $3,100. Last week, "Private's Progress" (Indie) (6th wk), $1,700 in 4 days.

Vogue (S.F. Theatre) (377; $1)—"La Strada" (T-L) (17th wk). Big $1,600. Last week, $1,000.

Bridge (Schwarz) (396; $1-$1.25)—"Phantom Horse" (Indie). Nice $2,000. Last week, "War and Peace" (Par) (5th wk), $1,700.

Coronet (United California) (1,250; $1.10-$2.75)—"Around World In 80 Days" (UA). Mighty $36,000 or close. Last week, "Oklahoma" (Magna) (44th wk), $14,000 in 10 days.

Rio (Schwarz) (397; $1)—"Ballet of Romeo and Juliet" (Indie) and "Grasshopper" (Indie) (2d wk). Up to $1,700. Last week, $1,200.

BOSTON

(Continued from page 8)

In Vault" (Indie) (2d wk). First week ended yesterday (Mon.) was terrific $28,000 or near.

Metrolopitan (NET) (4,357; 60-75-$1.10) — "Baby Doll" (WB). Opened Monday (31). Last week, "Girl Can't Help It" (20th) and "Women of Pitcairn Island" (20th), $18,000 in 10 days.

Paramount (NET) (1,700; 60-90)—"Hollywood or Bust" (Par) and "Yaqui Drums" (AA) (2d wk). Big $13,000. Last week, $16,000.

Pilgrim (ATC) (1,000; 65-95) — "Zarak" (Col) and "Running Target" (UA). Bright $12,000. Last week, reissues.

Saxon (Saxon) (1,100; $1.25-$2.20)—"Oklahoma" (Magna) (17th wk). Nice $15,000. Last week, ditto.

Orpheum (Loew) (2,900; 90-$1.50) — "Teahouse of August Moon" (M-G). Sockeroo $28,000. Last week, $30,000.

State (Loew) (3,000; 90-$1.50)—"Teahouse of August Moon" (M-G). Hotsy $15,000. Last week, $18,000.

BROADWAY

(Continued from page 9)

$2.50) — "Anastasia" (20th) and Christmas stageshow (3d wk). Current round finishing up tomorrow (Thurs.) is heading for a terrific $163,000. Second was $143,000, way head of first week and far above most optimistic estimates. Stays on indef.

State (Loew) (3,450; 78-$1.75)—"Hollywood or Bust" (Par) (2d wk). First holdover session ending up Friday (4) looks to be near opening week's take. Initial week was great $50,000. Stays on.

Trans-Lux 52d Street (T-L) (540; $1-$1.50)—"La Strada" (T-L) (25th wk). The 24th round ended Sunday (30) was great $13,500. The 23d week was $8,000. Continues.

Sutton (R&E) (561; 95-$1.75)—"Secrets of Life" (BV) (7th wk). Sixth round ended Monday (31) was good $6,200. Fifth was $7,000.

Victoria (City Inv.) (1,060; 50-$2)—"Baby Doll" (WB) (3d wk). Second frame completed last night (Tues.) was terrific $62,000, new house record. First was wow $52,500, over expectancy. Holds indefinitely.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "Seven Wonders of World" (Cinerama) (39th wk). The 38th session ended Saturday (29) was mighty $58,900, taking in 21 shows. The 37th wek was $37,800. Stays indef at this gait.

ST. LOUIS

(Continued from page 8)

Lived Before" (U). Opened today (Tues.). Last week, "Hollywood Or Bust" (Par) and "Great Day In Morning" (RKO) (2d wk), swell $19,000.

Loew's (Loew) (3,221; 50-85)—"King and 4 Queens" (AA) and "Great American Pastime" (M-G) (2d wk). Hep $12,000 after same in initial frame.

Missouri (F&M) (3,500; 51-75)—"Hollywood Or Bust" (Par) and "Great Day In Morning" (RKO) (m.o.). Opened today (Tues.). Last week, "The Killers" (U) and "Sleeping City" (U) (reissues), fine $8,000.

Orpheum (Loew) (1,914; 51-85)—"Westward Ho Wagons" (BV) (2d wk). Big $10,000 following $9,500 teeoff session.

Pageant (St. L. Amus.) (1,000; 90)—"Scoundrel" (RKO) (reissue) (2d wk). Fast $3,000, after $2,500 first week.

Richmond (St. L. Amus.) (400; $1.25)—"Scoundrel" (RKO) (reissue) (2d wk). Big $3,000 after $2,500 initial stand.

St. Louis (St. L. Amus.) (4,000; 90-$1.25) — Friendly Persuasion" (AA) (3d wk). Solid $14,000 after $12,000 first frame.

Shady Oak (St. L. Amus.) (800; 90-$1.25)—"Secrets Of Life" (BV) (2d wk). Fine $2,500 after $3,500 for teeoff frame.

LOS ANGELES

(Continued from page 9)

Last week, only five days with nine performances, $23,400.

Four Star (UATC) (868; $1.25-$1.80)—"Rainmaker" (Par) (2d wk). Okay $8,500. Last week, $10,000.

Egyptian (UATC) (1,503; $1.25-$1.80)—"Bundle Joy" (RKO) (2d wk). Medium $10,000. Last week, $12,900.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"King and 4 Queens" (UA) (2d wk). Slow $8,500. Last week, $10,800.

State (UATC) (2,404; 80-$1.25)—"Brave One" (RKO) and "Man Is Armed" (Indie) (2d wk). Good $10,000. Last week, $13,700.

Los Angeles, Hollywood, El Rey, Loyola (FWC) (2,097; 756; 861; 1,248; 90-$1.50)—"Girl Can't Help It" (20th) and "Black Whip" (20th) (2d wk). Nifty $31,800. Last week, $28,900.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25)—"Hollywood or Bust" (Par) and "White Squaw" (Col) (2d wk). Pleasant $5,500. Last week, $20,200, plus $51,600 in two nabes, six drive-ins.

Fine Arts (FWC) (631; $1.25-$1.50)—"Secrets Life" (BV) (3d wk). Mild $4,500. Last week, $4,800.

Pantages (RKO) (2,812; $1.10-$1.75)—"Teahouse August Moon" (M-G) (6th wk). Big $29,000. Last week, $20,400.

Warner Beverly (SW) (1,612; $1.50-$3.30) — "Ten Commandments" (Par) (7th wk). Giant $42,000. Last week, way ahead of expectations to socko $30,000.

Warner Hollywood (SW) (1,384; $1.20-$2.65)—"Cine Holiday" (Cinerama) 60th wk). Into current round Sunday (30) after great $30,600 last week.

Canon (Rosener (533; $1-$1.75)—"La Strada" (T-L) (9th wk). Okay $3,000. Last week, $3,400.

CLEVELAND

(Continued from page 9)

for smart $20,500. Last week, "Zarak" (Col), excellent $23,000 in 10 days.

Ohio (Loew) (1,244; $1.25-$2.50)—"Ten Commandments" (Par) (7th wk). Great $27,500 after $22,000 last frame.

Palace (S-W) (1,485; $1.25-$2.40)—"This is Cinerama" (Cinerama) (7th wk). Swell $27,000 after $32,000 last folio.

State (Loew) (3,500; 70-90)—"King and Four Queens" (UA). Lively $23,000 or over. Last week, "Hollywood or Bust" (Par) (2d wk), $15,000.

Stillman (Loew) (2,700; 70-$1.25)—"Teahouse of August Moon" (M-G) (2d wk). Riding to hefty $26,000. Last week, $25,000.

Ratcliff Chiefs Houstoners

Houston, Jan. 1.

Willie Ratcliff, owner of the Epsom Drive-In, was elected prez of the Houston Independent Theatre Assn. He succeeds Lowell Bulpitt, of the Boulevard Drive-In.

Other officers include Alvin Guggenheim, manager of the Willowin, Broadway and Yale Theatres veepee; Dan Goodwin, manager of the Winkler Drive-In, secretary-treasurer and Dick Wygant, named chairman of the nominating committee.

Leslie Phillips, British actor, makes his Hollywood screen bow in Metro's "Les Girls."

Film Reviews

Continued from page 6

Checkpoint

while the other scrambles out unscathed. The debris envelops the motor manufacturer who has witnessed the fight from the lakeside, and he takes the blame for the plot in a dying statement, exonerating his driver.

Anthony Steel makes a manly figure as the driver who nearly yields to bribery and Odile Versois charmingly supplies the romantic angle. Stanley Baker is duly sinister as the ruthless killer while James Robertson Justice is effectively opulent as the tycoon who is forced into trickery. The racing team and manager are all well cast with well picked minor players. The scenery makes an impressive background for the grilling race, which takes up about two-thirds of the story. Production and camera work are exellent. *Clem.*

Tomahawk Trail

Actionful cavalry - Indians melo fitting patly into program market.

Hollywood, Dec. 24.

United Artists release of a Howard W. Koch production. Stars Chuck Connors, John Smith, Susan Cummings, Lisa Montell; features George Neise, Robert Knapp, Eddie Little, Frederick Ford, Dean Stanton. Directed by Leslie Selander. Screenplay, David Chandler; camera, William Margulies; editors, John F. Schreyer, John A. Bushelman; music, Les Baxter. Previewed Dec. 20, '56. Running time, **61 MINS.**

Sergeant Wade McCoy	Chuck Conners
Private Reynolds	John Smith
Ellen Carter	Susan Cummings
Tula	Lisa Montell
Lt. Jonathan Davenport	George Neise
Private Barrow	Robert Knapp
Johnny Dogwood	Eddie Little
Private Macy	Frederick Ford
Private Miller	Dean Stanton

Obviously was made on short budget but carries enough realistic U.S. Cavalry-Indians action to come off well in the dual market. Producers have given it the type of treatment which appeals particularly to popcorn trade, who should receive it on edge of their seats.

The Howard W. Koch production focuses on a small troop besieged by Apaches on the warpath, forcefully scripted by David Chandler. When cavalrymen's mounts are stolen on the march by redskins, column makes its way on foot back to the fort, where it's discovered there are no survivors after an Indian attack. Dramatic aspects are motivated by Chuck Conners, hardboiled vet sergeant, taking over command from a West Point martinet after latter becomes mentally unbalanced. How troopers manage to survive another Apache attack lends excitment, with director Leslie Selander making the most of the action.

Conners acquits himself in socko fashion and George Neise is good as the officer who refuses to take the seasoned advice of his sergeant, threatening him with courtmartial for his "insubordination" after Conners assumes command. John Smith is sympathetic as sergeant's pal; Susan Cummings is in for romantic interest, as a white girl captured by Indians and later recaptured by the whites; and Lisa Montell scores as Apache chief's daughter who befriended Susan while she was with the tribe. Robert Knapp also stands out as a trooper.

Photography by William Margulies leads off topgrade technical credits and Les Baxter's music score registers. *Whit.*

Up in the World

(One Song)

(BRITISH)

Norman Wisdom as a hard luck nonentity caught up in kidnapping racket; suited for home market.

London, Dec. 18.

Rank production and release. Stars Norman Wisdom; features Maureen Swanson and Jerry Desmonde. Directed by John Paddy Carstairs. Screenplay, Jack Davies, Henry E. Blyth and Peter Blackmore; camera, Jack Cox; editor, John Shirley; music, Philip Green. At Gaumont Theatre, London. Running time, **90 MINS.**

Norman	Norman Wisdom
Jeannie	Maureen Swanson
Major Willoughby	Jerry Desmonde
Lady Banderville	Ambrosine Phillpotts
Fletcher Hethrington	Colin Gordon
Sir Reginald	Michael Caridia
Maurice	Michael Ward
Sylvia	Jill Dixon
Harper	Cyril Chamberlain
Mick Bellman	William Lucas
Max	Eddie Leslie
Yvonne	Hy Hazell

There are a number of stereotyped gags in this latest Norman Wisdom comedy, where the little man, as always, gets pushed around and finally comes through triumphant. He gets involved with kidnappers resulting in a jail sentence, but squirms his way doggedly through all troubles. Good direction and a firstrate supporting cast give plausibility to the obvious, well-worn situations and it should prove a good holiday attraction here for the popular market.

Losing his window cleaning job in London, Wisdom gets posted to a huge country mansion, with the largest number of panes in Britain. A kidnap scare involves the newcomer in a number of mishaps.

Norman Wisdom ambles plaintively throughout all his trials in his own pathetic fashion and manages to acquire a semblance of romance with Maureen Swanson, a comely housemaid. Jerry Desmonde makes a pompous dictatorial figure and Ambrosine Phillpotts swoons distressfully as the lady of the manor. Colin Gordon, as her brother, brings the most robust air to the cloistered household while Michael Caridia revels in his power as the mischievous teenager. House servants and thugs are all convincingly played and the atmosphere of the stately home is naturally preserved. *Clem.*

Tel Aviv Taxi

(ISRAEL)

English language comedy from Israel. Poorly made. Limited potential.

Principal Film Exchange release of Geva-Frisch production. Stars Shy Ophir, Raphael Klatchkin, Miriam Bergstein-Cohen, Nathan Cogan, Azaria Rapoport, Gilda Doorn van Steyn, Samuel Rodensky, David Vardi, Mina Cruvi. Directed and written by Larry Frisch. Camera, Leon Nissem; editor, Nellie Bagor; music, Edmond Halpern. Previewed in N.Y. Dec. 12, '56. Running time, **70 MINS.**

Players: Shy Ophir, Raphael Klatchkin, Miriam Bergstein-Cohen, Nathan Cogan, Azaria Rapoport, Gilda Doorn van Steyn, Smuel Rodensky; David Vardi, Mina Cruvi.

Larry Frisch, a 26-year-old American who has been filming documentaries in Israel, braved a task that more experienced artisans have avoided. He has assumed the triple threat assignment of producer, director and writer on "Tel Aviv Taxi," a comedy completely filmed in Israel at the cost of $60,000. The picture was filmed in both Hebrew and English and the English version is presently available for release in the United States.

Despite the Israeli background, the picture has no political overtones and was made for the sole purpose of providing entertainment. The result, however, is disappointing. The picture is inept and amateurish. Except for a few performers, the acting is ludicrous. The technical aspects are below par and the story telling technique is familiar.

From a boxoffice standpoint, the picture may draw some who are curious to observe scenes of modern Israel.

For his picture, Frisch borrows a method, perhaps as old as the Canterbury Tales, of stranding several travelers at an abandoned roadside house. This time an ancient taxi breaks down and as the travelers wait for it to be repaired each tells a story. In all, five flashback stories are presented, each of which has an O. Henry twist.

Although Frisch employs actors from the Habima and Cameri, Israeli national theatres, the performers appear lost in the English film version. Only Raphael Klatchkin and Miriam Bergstein-Cohen reveal any genuine thespian ability. The comedy attempts of Shy Ophir are embarrassing. Frisch's direction and the camera work are below professional standards. *Holl.*

'War & Peace' Unspooling Once-Only Evenings In Outlying Situations

Minneapolis, Jan. 1.

"War and Peace," for which the admission was tilted from 90c to $1.50 during its four-week loop first-run and which did big business at the raised ante, currently is playing the earliest availability neighborhood houses at regular 85c prices.

Most of the outlying theatres are confining their showings to one a night, starting anywhere from 7:45 to 8:15 p.m., but the Terrace, ace suburban houses, and the Riverview under the same ownership, have it scheduled for 6 and 9:50 p.m.

Robert Stabler signed to produce eight more films, following "The Black Whip," for Regal Films.

CBS-TV HITS $200,000,000

TV Guestars & Stripes

Guest appearances on tv quiz shows, especially in recent weeks, accent the coldblooded manner in which some contestants are chosen. This is generally figured to be the contestants' own business, since they are the ones who undergo the possible embarrassment or "laughing at" stuff in return for the largesse they're shooting at.

In the trade, however, there's been particular irritation caused by the fact that many shows try to lure men from the Armed Forces, for inducements that take in a pot of gold, on the one hand, and, on the other, "human interest" values involved when a United States uniform is on display before the homescreens. The military services, while perhaps justifiably anxious to squeeze some "public relations" out of these appearances, apparently do not always "screen" the programs and their formats as carefully or as rigidly as they screen themselves for security purposes.

It is known, for instance, that on one recent quiz program, in which a uniformed man appeared, it developed that the installation to which the man is attached was incensed, but this displeasure occurred after the show was presented and not before, since, apparently, there was no way of finding out in advance how the program would "use" the contestants.

There is no evidence other than seasoned guesswork that the contestants were "fixed." It is claimed, however, that the uniformed contestant was "the only one" not "fixed," meaning, apparently, "rehearsed." On the other hand, to have a soldier, sailor, marine or coast guarder come "unprepared" on a show that was otherwise "prepared" contestant-wise, appears also to reflect on the military service as a participant, in the view of many observers in the trade or otherwise.

'Odyssey' to Explore Witch Hunts, Voodoo Rites, Comic Strips, Etc.

Live underwater telecast of a treasure hunt, a filmed West Indies voodoo ceremony, a survey of 40 years of American manners and morals as seen through motion pictures, a recreation of the Salem witchcraft trials, a study of 60 years of comic strips and a score of kindred offbeat "non-fiction" entries will highlight CBS-TV's "Odyssey" hourlong entry which bows Sunday (6) as the network's prime public service offering of the season.

Though produced in cooperation with the American Assn. of Museums and museums in Europe and Asia, the web plans "Odyssey" as anything but a museum piece. As outlined by narrator Charles Collingwood at a press luncheon in N.Y. last week, the show intends to achieve "what the museums would like to do but can't." Hence, for example, the live underwater pickup from the Florida keys, where skindivers-turned-cameramen (trained by CBS) with specially-developed equipment will try to dig out treasure from sunken Spanish galleons—an approximate $68,000,000 worth.

Similarly, the show on comic strips, hardly a museum piece, with Al Capp, Walt Kelly and Milton Coniff slated as guests; also a show on Sherlock Holmes and the Baker Street Irregulars, with mystery writer Rex Stout and N.Y. Herald Tribune sports columnist Red Smith among the guests. Shooting starts next month in the interiors of Jamaica on a voodoo rite, arranged for the show by Episcopa-

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Lynn Dollar's Weather Strip Set for WRCA-TV

Lynn Dollar, of the $64,000 Question" cast, gets her own regular five-minute weather strip at 6:55-7 p.m. on WRCA-TV, N.Y. Show is being sponsored by National Airlines, which moved into the time period vacated by Esso. Oil company renewed its "Esso Reporter" news segment but cut back to 10 minutes, 6:45 to 6:55.

Curiously enough, Miss Dollar "auditioned" for the show on the rival CBS-TV flagship in N.Y., WCBS-TV. That was a couple of months back when she subbed for WCBS-TV's regular weather girl, Carol Reed, who was on vacation.

Perry Como Show To Hit the Road

Perry Como will take to the road with his Saturday night NBC-TV show. Under active consideration at NBC is a four-week Coast origination for the Como stanza. Web wants to do it; so does Como, and the only undetermined factor is the time. It may be in a month or six weeks, but there's also the possibility it will be held off till the spring.

Idea for the Coast originations stemmed from the Como telecast out of Miami during the network's 30th anniversary convention a couple of weeks back. Not only was the network happy with the show itself, but the idea of the extra excitement engendered by its being away from home base gave rise to the Coast project.

Como is planning two other remotes, one from West Point and one from Annapolis. Probability is that these will be done before Como goes out to the Coast.

1956 REVENUE AN ALLTIME HIGH

CBS-TV is a cinch to become the first network to top the $200,000,000 annual billings mark. The network has already piled up a 10-month volume of $183,280,533, and with election billings and heavy Christmas advertising still to be counted for the final months, is certain to pass the $200,000,000 mark with plenty to spare. Network last year hit an alltime high of $189,018,121.

The network's mark for the first 10 months of this year represents an 18.2% increase over the $155,098,072 registered for the first 10 months of 1955.

Signficantly, quite close to CBS-TV in its increase in 10-month billings was ABC-TV, not only percentage-wise but dollar-wise. ABC-TV pulled down 10-month billings of $63,306,036 this year, a 64% hike over its $38,595,620 mark of last year and a $24,710,416 dollar increase. That beat not only the CBS-TV and NBC-TV percentage increases but exceeded even NBC-TV's dollar increase for the period of $20,859,390, an increase which hiked NBC's 10-months billings 15.1% to $152,744,029. CBS' dollar increase was $28,182,461.

ABC-TV v.p. Ollie Treyz, in a year-end report, predicted ABC-TV gross would top the $75,000,000 mark this year. Last year's 12-month level of $51,393,434 has already been topped by the new 10-

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Ford Buys 'Brothers'

Ford Motors, which has been distributing its television largesse in small doses since dropping "Ford Star Jubilee," made another such deal last week, picking up two alternate-week segments of CBS-TV's "The Brothers." Ford supplanted Sheaffer Pen on the programs of yesterday (Tues.) and Jan. 15.

Other Ford two-week quickies have been distributed in "I Love Lucy," "December Bride" and other Columbia segments. Agency is J. Walter Thompson.

Culligan's Zingy Hotfoot Puts $7,000,000 in New Net Biz Into NBC Radio Coffers for '57 Preem

Long a problem child of the parent NBC and RCA structures, NBC Radio starts a new year and what it hopes will prove a new era on Jan. 14. On that date, the web's new hot-line news service starts, its five-minutes-on-the-hour-every-hour newscasts take effect and a streamlined daytime schedule moves in. Equally important, there's some $7,000,000 in net new business that becomes effective that date.

Whether, under the flamboyant and energetic leadership of v.p. Joe Culligan, the web does manage to turn the corner is still a matter of conjecture. But in the short space of four months, since Culligan took command, he's engineered a major feat in terms of results with both affiliates and advertisers.

On the affiliate front, Culligan got the stations to okay an extensive schedule revamp, got them to agree to carry news on the hour for 17 hours a day, only eight of which are network option hours, got them to surrender any veto power over the "hot-line" service by which NBC will break into any or all local programming with a direct wire flash with a major news event. He did some giving too, like 90-second station breaks, local sale of the network's non-commercial spots, etc., but the point is he brought his program through intact in a period when the roof threatened to fall in on network-affiliate relationships and at a time when rival CBS was piling up business while NBC was at a virtual standstill.

$4,200,000 on Two Sales

On the sponsorship front, Culligan and sales v.p. Bill McDaniel pulled in the two biggest single radio sales of the year (and the biggest of the past several years) via the sale of that five-days-a-week-17-times-a-day news package to Brown & Williamson and Bristol-Myers for total net billings of $4,200,000. The Brown & Williamson deal, out of the Ted Bates agency, was finalized last week, and gives the web's five-minute news operation SRO status in the short period of four weeks since the package was placed on the market.

Added to this is almost $3,000,000 net in smaller sales piled up

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CBS' Razzle-Daysle

CBS president Frank Stanton describes the network's 10% acquisition of Mike Todd's "Around the World In 80 Days" thusly:

"CBS now owns eight days. Todd still has 72."

Newsmen Share Pension Benefits In CBS Precedent

CBS news correspondents, both foreign and domestic, are now included in the network's pension plan system. Whether it's an Eric Severaid in Washington, a Howard K. Smith in London, a Dave Schoenbrun in Paris or any of the others in the far-flung news organization of the network, they're all now considered "part of the family" and eligible for CBS pension, only major qualification being 30 months of employment with the web.

Decision comes as a year-end shift in policy at the network, with CBS of the opinion that it now becomes the first news organization in this country, if not the world, to establish a pension plan for newsmen. Until now the commentators and news staffers around the world were bracketed along with talent and thus ineligible for pension benefits. However, they now enjoy the same status as administrators and execs within the CBS "family."

Nestle, Toni Will Split 'Blondie' Tab

NBC-TV last week firmed up its sponsorship situation on the new "Blondie" series with the signing of Nestle to alternate sponsorship with Toni. At the same time, to make way for its new splurge, Nestle is yielding alternate weeks on its CBS-TV "Oh Susannah" show, on which it had been the sole sponsor, to Helene Curtis. Nestle starts on "Blondie" Jan. 11; Helene Curtis starts alternate weeks on "Susannah" the following night.

When Jackie Gleason returned to the full-hour live format on Columbia this season under Old Gold-Bulova auspices, Nestle, which had been one of Gleason's sponsors before his Buick film switch, insisted on holding down the Saturday 9 p.m. slot following Gleason. CBS-TV gave Nestle the spot and okayed "Susannah" as the entry. With Gleason's ratings falling off, Nestle apparently decided to spread its coin around.

Both "Susannah" and "Blondie," incidentally, are Hal Roach Jr. packages. Latter starts in the Friday 8 p.m. slot this week (4), as a replacement for Walter Winchell, with Toni retaining its skip-week. There's a time shift involved, with Toni and "Blondie" moving down to 8 and "Life of Riley" moving up to 8:30 for Gulf Oil.

OUT NEXT WEEK!

The
51st Anniversary
Number
of
VARIETY

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6404 Sunset Blvd.

CHICAGO 11
612 N. Michigan Ave.

LONDON, W. C. 2
8 St. Martin's Place
Trafalgar Square

'57 Expected to See TV Hit Stride In Brazil; Impact Already Felt

By RAY JOSEPHS

(Author of "Latin America: Continent in Crisis," "Argentine Diary" and other books; longtime correspondent in Latin America for VARIETY.*)*

The year 1957 will see television in Brazil really come of age.

Such is the forecast of a cross-section of those in the industry, business and government circles recently surveyed by this correspondent in a first-hand study of what has been called the fastest growing communications and merchandising media in Latin American history.

Introduced into Latin America's largest country less than five years ago, television has not only overcome a dramatic struggle for its very economic existence, but grown into one of the most powerful of Latin sales media.

This despite the fact that in the three Brazilian cities where television stations are now in operation—Rio de Janeiro, the capital; Sao Paulo, the largest city and industrial leader, and northern Belo Horizonte there are only 1,500,000 of what are known locally as *telespectadores*.

Brazil's total population is, according to July 1, 1956 figures, 60,080,341. Of these authorities contacted during this correspondent's five-weeks Varig Airlines survey, consider only 35,000,000 consumer goods purchasers. They rate the rest as either so remote from consumer purchasing requirements, or just-above-subsistence economic category, that they are only statistical figures.

But even with the relatively limited number of viewers, the sales-making impact of television is such that it has created new shopping habits, new criteria of selection, and a big chunk of the advertising cruzeiros.

As in the U.S. earlier, this correspondent noted that ownership of a television set automatically confers social distinction.

"Whoever possesses a set," one observer pointed out, "belongs to a new level of society. Such families are placed between those who own an automobile and those who merely possess a refrigerator."

Such leading Brazilian publications as the weekly newsmagazine Visao also feel that tv is already changing family habits of owners and that during 1957 these effects will become even more pronounced. As an example another cited the fact that a contestant on a recent program called "The Sky's the Limit" gave out with an answer that the master of ceremonies told him was wrong. Next morning in the conversations in Rio's innumerable cafes there was only one topic of conversation—the contestant was right and the program wrong.

Newspapers gave the incident headlines. They demanded a re-run the following Monday evening. And got it, too, with plenty of press space in the interim. What makes the story worth reporting was not the incident itself.. Such

(Continued on page 36)

Annual Berle Award Mulled by Acad; Comic May M.C. 'Emmy' Show

The Academy of Television Arts and Sciences plans to inaugurate an annual Milton Berle Award this year for the most promising comedy find. This, of course, would be over and above the series of Emmy presentations. Berle has already given his approval to the idea and the ATAS awards committee is now in the process of sifting candidates. Idea for the Berle awards was projected by Danny Thomas.

The '56-'57 awards will be made in April via an NBC-TV telecast preceded by a nominations show in March (both to be sponsored by Oldsmobile). Berle has been approached by the network to emcee the show, which will have a two-way N. Y. and Coast origination. Berle will play a Las Vegas date at that time and he would commute to the NBC-TV Coast studios for the occasion.

Sophie's Serioso

Sophie Tucker will undertake her first serious dramatic role this Sunday (6) in "No Time for Heartaches," an original on the "CBS Radio Workshop." Show will originate from Hollywood.

Script was written by Sam Pierce.

'Last Year on TV; Can't Afford It,' Bob Hope's Cry

Hollywood, Jan. 1.

"I think it's my last year on television—I can't afford it," observes Bob Hope, disclosing he has lost $93,000 on his first three Chevy shows of this season on NBC-TV.

Hope, just back from Alaska where he telefilmed last Friday night's show on NBC-TV and performed before GI's stationed in the north, said he contracted with NBC before the season began for a certain amount, but that his shows have exceeded that figure every outing, and added: "NBC has got to come through," referring to the overage on his shows. Comedian said he lost about $31,000 on his first show; $37,000 on his second, and $25,000 on his third.

Ironically, although he has suffered a financial loss on his teleshows, Hope has posted high ratings, with a 37.5 and 35.6 his first two Chevy hours. The star said "I believe these ratings have proved my theory, that to have a good show you must line up top guestars, and move your show around. It's paid off rating-wise." Hope's second show was from N. Y., his third from Anchorage, Alaska. "You can argue with my theory; all I know is its worked as far as ratings are concerned," he added.

"The rising costs in tv are prohibitive—for labor, talent and even myself," Hope declared. "I'm a hit but going broke, as far as tv is concerned. The sponsor loves the show, but I'm still going broke. I wish I could afford tv, but judging from the losses so far this season, I don't think so," he said.

Hope has signed to star in seven Chevy shows this season.

'LAST TYCOON' SET FOR 'PLAYHOUSE 90'

"Playhouse 90" has scheduled a new adaptation of F. Scott Fitzgerald's "The Last Tycoon" by Don Mankiewicz for Feb. 14. Mankiewicz, whose novel "Trial" was a bestseller and subsequently a film hit, is wrapping up the adaptation in New York. "Tycoon," Fitzgerald's last novel, is an unfinished work using as its central character a film producer modeled on the late Irving Thalberg.

Mankiewicz has an interesting angle on why previous tv and legit adaptations of the novel have flopped. He claims the adaptors tried to write their own endings to the book, and says he'll leave it at just the point it reached with Fitzgerald's death. John Frankentheimer will direct the production, for which no casting has begun yet. Originally, it was hoped that Humphrey Bogart would play Thalberg, but his illness has ruled that out.

26 More for 'Choice'

Hollywood, Jan. 1.

McCadden-Irving Brecher teleseries, "The People's Choice," starring Jackie Cooper, has been renewed for an additional 26 weeks by sponsoring Borden Co. and Procter & Gamble through Young & Rubicam and Compton ad agencies, respectively.

"Choice" aired in the NBC-TV Thursday 9-9:30 p.m. time slot, will continue there, Brecher disclosed over the weekend.

SAMMY KAYE
Columbia Records—currently
"I'M THROUGH WITH LOVE"
Albums
"WHAT MAKES SAMMY SWING"
"MY FAIR LADY (For DANCING)"
Show Score Just Released
"FOR DANCING
Sammy Kaye Swings and Sways
BELLS ARE RINGING"

Mike Wallace Packs Lot of Trade Interest In Second-Best Ratings

Mike Wallace's "Night Beat" stanza on WABD, New York, needs an additional rating service just for the trade. His 11-to-midnight video interviews, many of them with show biz personalities, are among the entertainment-publishing business' hottest conversation pieces these days. Talk has stirred up interest in Wallace's talents at both ABC and NBC, but the overall ratings aren't quite as provocative because "Night Beat" has been televised a relatively short time.

Compared in Hy Gardner who does a similarly "tough" but shorter interview sesh on WRCA-TV late nights between 11:15 and 11:25, Wallace is distinctly second best on the ratings. The December ARB for New York gives Gardner, who has been on several months, approximately a 5.5 weekly average. Wallace, who is seen only Tuesday through Friday instead of Gardner's five nights, gets about a 2 average. On Pulse Gardner gets a 4.3 weekly average and Wallace a 1.5 four-night average. Nielsen makes the disparity a little greater still in favor of WRCA's Gardner. WABD meanwhile has been doing some on-the-air bragging on its own, announcing results of viewer polling.

But ratings aside, the intra-trade gab regarding Wallace has helped enhance the reputation of his "Night Beat" producer, Ted Yates. Yates came over to DuMont about two years ago, after a production stint with Tex and Jinx on WRCA. It's understood that any network deal for Wallace will also include Yates as producer, since he's responsible for sustaining the incisive "Beat" format.

Book Dinah & Chevy Show For St. Paul Carnival

Minneapolis, Jan. 1.

As one of the annual St. Paul Winter Carnival features, Dinah Shore and her tv cast will present their Chevrolet video show from the St. Paul Auditorium Jan. 31.

The appearance will be sponsored jointly by the Saintpaulites, group of local business and professional men who stage the mardi gras version, NBC and KSTP-TV.

TV Scripter
Sherwood Schwartz
explores the aftermath to American Tobacco's "Hit Parade" billing for its latest product in a satirical whimsy titled
First Olive Out of the Bottle
* * *
another bright editorial feature in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

Ford: 'Love That Share-of-Audience'

Of late there has been a growing respect within sponsor-agency circles for share-of-audience figures as opposed to straight rating figures. More and more clients are considering them as perhaps the more meaningful digits on the Trendex-Nielsen polls in evaluating the impact of their shows on the nation's audiences.

Ford Motor Co., for one, is extremely bullish on its share-of-audience findings regarding its sponsorship of Tennessee Ernie Ford Thursday night show on NBC-TV (opposite "Playhouse 90"). Probing into the week-by-week share-of-audience on the Nielsens, Ford is doing some chest-thumping over the fact that, for the 9:30 to 10 p.m. rivalry, Ernie Ford has been more than holding his own with the more ambitious dramatic showcase on CBS-TV. As witness: On Oct. 4, Ford's share-of-audience was 42.9, compared with 32.6; on Oct. 11 it was 39.8, compared to 30.3; on Oct. 18 it was 43.7, compared to 34.6; on Nov. 8 it was 36.5, compared to 45.9; on Nov. 15 it was 41.7, compared to 34.7, and on Nov. 22 it was 40.2, compared to 45.5 for "Playhouse's" presentation of "Eloise."

'Wife's' New Dress

Hollywood, Jan. 1.

From now on, emphasis on future CBS-TV "Do You Trust Your Wife" stanzas will be on famed showbiz, sports and political couples, according to director Jim Morgan.

In past, show, m.c.'d by Edgar Bergen, has been confined mainly to "average" couple contestants. However, recent guest stints of Mr. and Mrs. Joe E. Brown and Corinne Calvet and hubby Jeff Stone cued the change.

Weiss (& Geller) Post-Toni Hypo; $15,000,000 Biz

Chicago, Jan. 1.

Edward H. Weiss & Co., Chi-based ad agency which with the new year has changed its name from Weiss & Geller, has made a solid comeback after losing about $7,500,000 in Toni billings just a year ago last month. With nine new accounts added during '56, plus expanded budgets anticipated from other clients, the newly-tagged agency has recovered $6,500,000 of the lost billings and figures the '57 placements will total at least $15,000,000.

That figure will exceed the '55 billings of $13,500,000 of which more than half was accounted for by the Toni products. The Toni account shifted to the newly formed North Advertising, launched by Don Nathanson, former Weiss & Geller veepee.

It's figured that approximately 50% of the current year's billings will be earmarked for television.

New accounts added since the departure of the Toni biz include Helene Curtis' Lanolin Discovery and Enden, the Corina label from General Cigar's stable and the Purex Corp's Old Dutch Cleanser.

Under the new setup, 12 of the agency's execs, including prexy Ed Weiss, own the firm's stock.

ABC-TV Sun. Nite Sked Still in State of Flux

Contrary to the reports of the last two weeks, "Polka Time" is by no means established as the 8:30 Sunday replacement for "Press Conference," the Corn Products show moving to 5:30 on ABC-TV the same day. "Polka Time" was the ABC entry prior to the signing of "Conference" last fall, but even then the network wasn't keen on the hayseeder as a leadin to "Omnibus."

Through the night of Jan. 13, the network is set with temporary fillers. Last Sunday (30), web put John Daly's year-end news roundup into the 8:30 time. It was originally skedded for 5:30 before "Conference" switched. Next two Sundays the Pharmaceuticals' "Ted Mack and the Amateur Hour," normally seen from 7:30 to 8:30 is being lengthened by a half-hour, until 9. Both shows will come from the Miami Beach area..

Web is up in the air about a permanent sub after Jan. 13.

Italo TV's Censorship Snarl

Was It Political Sensitivities Or Dancer's Skimpy Costume That Cued Axing?

Rome, Jan. 1.

Censorship of television is once again an issue here with the dropping of the Billi and Riva revue which had followed the popular 5,120,000 lire ($8,200) quiz every Thursday night. Reason is not quite clear, but it is either because dancer Alba Arnova wore costumes which were too brief or because the stars engaged in a political impersonation skit the previous week.

Once before the Xavier Cugat-Abbe Lane Sunday night show was summarily dropped because Miss Lane's dresses and numbers were alleged to be too revealing and too suggestive, although no official statement was ever issued. While Signorina Arnova is trying to cash in on the attendant publicity, the outspoken weekly L'Espresso has been trying to prove that the RAI-TV management would rather have the public believe she was the reason. The weekly relates the story behind the satires.

A censorship taboo in the Italian theatre is the actual impersonation of living people. In one skit the two comedians spoke of the 14-lire-per-liter increase in gas prices. One asked, "Who gets it?" and the other replied, "It should be clear, seven for each, Eden and Nasser." In another skit, Defense Minister Paolo Emilio Taviani was the subject. In one scene his "mother" remarked that he was reviewing the fleet and she hoped he had put on his woolen underwear. A floozy then remarked how lucky he was to be with so many sailors. She was followed by the wife of Piero Nenni, Socialist chief who aspires to the Premiership, and she asked, "And when will something pass in review before my husband?" Finally a man on the street asked, "Who is this guy Taviani anyway?"

Looking over the program, L'Es-

(Continued on page 36)

28-City Closed-TV Hookup Jan. 15 For United Jewish Appeal

Potential of closed-circuit television as a medium to raise funds for a national charity and to stimulate its supporters will be tested by the United Jewish Appeal in a 28-city hookup on Jan. 15. Closed-tv has already proved successful as a method for raising coin for political parties, having been employed both by the Republicans and Democrats during the 1956 election campaign, but this is the first time that a charity is using the medium.

TNT Tele-Sessions, a division of Theatre Network Television, is providing the facilities and staging the national conference for the UJA. Campaign's objective is to raise $100,000,000 for its emergency rescue fund to transport and resettle refugees from Egypt, Hungary, and other countries. TNT's is providing its own large-screen units for the telecast. Two-way audio from each of the 28 participating cities will be employed. Marc Daniels is producing the program.

The telecast will originate from a meeting in New York and will include a specially-filmed message from Israel's Prime Minister, David Ben-Gurion, and a report on the Egyptian and Hungarian Jewish refugees problem.

TV DEVELOPS SOME NEGATIVES

'Today's' $30,492,000 in 5 Years

On Jan. 14, 1952, NBC-TV and Pat Weaver inaugurated a dramatic departure in television programming and sales. The program was "Today," with its 7 to 9 a.m. slotting an eye-opener in more ways than one and its catch-all concept a daring innovation. On the sales front, it introduced the now-widely used "magazine concept" which later was employed up and down the NBC line by "Home," "Tonight," "Matinee Theatre" and a multitude of NBC spectaculars.

In less than two weeks, "Today" celebrates its fifth anniversary—it doesn't seem that long—and in that time it's contributed some $30,492,000 to the NBC coffers, brought in 264 different advertisers, introduced to network television no less than 134 advertisers and pioneered the "Home" and "Tonight" entries, later combined with it saleswise into "T-H-T Package."

Though "Today" reached its sales peak in 1954 when it grossed $10,000,000—this because "Home" and "Tonight" were just begun and subsequently diverted much of "Today's" billings into their own books via the combined sales plan—it still is the strongman of the trio, the only one substantially in the black and accounting overall this past year for 41% of the total T-H-T billings.

The show's 1956 billings reached a shade over $7,000,000; the goal for 1957 is $8,300,000. That this goal isn't beyond the realm of possibility is indicated in the fact that $4,041,000 in billings is already booked for 1957—that's nearly 50% of the goal. Moreover, scheduled advertising for the first quarter of 1957 was, as of this Dec. 14, $500,000 or 50% ahead of first-quarter 1956 scheduled advertising as of Dec. 14 of last year. Things, as they say, are looking up. That $4,041,000 already on the books for '57, incidentally, is more than double the original first-year total billings of the show.

Audience Promotion More Important Than Publicity These Days: Dundes

Appointment last week of Charles S. Weinberg to succeed resigning George Crandall at CBS Radio with the brand-new title of "director of audience promotion" instead of Crandall's old "director of press information" points up a new operating philosophy at the web which was summed up in the observation that "publicity for publicity's sake doesn't serve a purpose anymore; what we need is audience promotion for audiences' sake."

Observation was made by Jules Dundes, who's in midstream between two posts, his new slot as v.p. over station administration and his old post of v.p. in charge of advertising, promotion and press information (a post for which he's still searching for a successor to himself, incidentally). Dundes, pointing to the changing patterns of network radio and the stiffened competition in the field, declared that newspaper space alone isn't necessarily worth the effort that a

(Continued on page 38)

Frances Horwich, NBC Agree to Parting Of Ways; ABC Deal Dickered

NBC-TV decided to take Dr. Frances Horwich at her word last week and accepted the "Ding Dong" schoolteacher's resignation as supervisor of children's programs after first having refused to recognize a prior letter of resignation as such. Web settled her contract, which had two years to run, and returned all her rights to "Ding Dong School." Show went off the air Friday (28).

Miss Horwich had submitted what she termed a letter of resignation some weeks ago, after NBC informed her it was dropping "Ding Dong." The network, which paraphrased the letter as one of complaint and warning that if things did not improve she'd have to leave, took the stand that it was not a request to resign. Stand was reversed last week, and NBC and Dr. Horwich parted company.

Educator is talking to the other networks, notably ABC-TV, about resuming "Ding Dong," which is the main thing she wants to do.

ABC Radio's Rate Hike Due in April

A strong indication of network radio's minor revival, is the fact that on April 1 ABC Radio is going to hike its rate card. It's the first hike in network radio in some time.

Decision covers increases in the ABC morning block segmentation plan. Don Durgin, ABC Radio veep, feels that a buy at today's network radio prices is a "steal," brought about by "fierce competition and defeatism." Durgin says there is agreement on Madison Ave. that if web audio is not exactly a steal, it is one of the best

(Continued on page 31)

Veepee in charge of CBS Radio Network Sales

John Karol

details some merchandising whyfores of

That Deodorant Touch Now Socially Acceptable

* * *

one of the many editorial features in the

***51st Anniversary Number* of**

VARIETY

OUT NEXT WEEK

CREATIVE GUYS LET OFF STEAM

With disillusionment spreading over video talent like smog, observers have been taking note of the volume of negative vocal comments made in the past few months by some of television's most respected workers. The words suggest video is far too young to have developed such a rigid set of stereotypes, prejudices and shopworn formats.

Alleged stultification of the homescreen is laid to the fear of agency and sponsor executives to experiment or be controversial, when experimentation and controversy, it's said, might be the answer to jazzing up a medium which is generally conceded to be mediocre this season. Madison Ave., so the theory goes, is acutely aware of the prodigious client coin that tv eats up, and is afraid to shoulder the responsibility of being wrong. So it clings to the axiom that "nothing succeeds like success," which devolves in a modus operandi of buying only video ideas with a proven track record.

The argument continues that if sponsors and the other men who put the final stamp of approval or disapproval on the wares of television could truly say that they were satisfied with the audience they get for their programs, the talents would simply have to shrug their shoulders and adjust to the medium's limitations. But sponsors constantly give false hope by frantically shuffling personnel and programs in the "hollow search for a means of raising the ratings."

By poking around in the heap of words, the chief objections of talent to television can be found. There seem to be three: an overreliance by networks and sponsors on television ratings, that instead of being indications they have become absolutes; hyper-sensitivity leading to heavy handed censorship; and the dependence of "sure things," which results in stereotyping talent.

Groucho, Powell Beefs

The current surge of comments began approximately at the time Groucho Marx and Dick Powell, who is producer as well as actor, kicked some months ago about the fearful dependence on ratings in judging tv successes.

Between then and now there has been a stream of psychoanalyses of the industry's failings by television writers. Important ones like Dale Wasserman and Rod Serling lent their names to their comments. From the purely practical point of view that constant revision, forced

(Continued on page 31)

TvB, Newspaper Pubs at It Again; This Time It's a Rap for Print

The sniping by the American Newspaper Publishers Assn. and Television Bureau of Advertising, which died down for awhile, has started again in the sense that TvB has published a compilation of "pertinent data and trends on newspapers" that gives the print medium something of a rap.

TvB reports that the number of ayem newspapers has declined 17%, evening papers 3%, since before World War II. Sunday papers have increased by 3%. Bureau warns that "many of the changes in the number of newspapers are the result of mergers, which mean that where an advertiser had two ways to reach people in a given market, he now has only one."

On circulation of papers, TvB has this to say: "During the war, daily newspaper circulation increased at twice the rate of U. S. households. During the postwar period newspaper circulation increased at the same rate as households. However, since tv became major competition, in 1950, newspaper circulation has increased at less than one-half the rate of U. S. households."

In contrast, TvB reports that during the war the average daily newspaper line rate increased only one-third the rate of circulation increases. During the postwar period, papers' costs increased two-and-one-half times faster than circulation. And during the period after the 1950 tv growth picture, the dailies' line rates have gone up over five times faster than circulation.

About newspaper cost-per-1,000 circulation by city size: "In general, the smaller the city, the higher the cost per-1,000 circulation for the local newspaper. While the average newspaper's 1,000 line advertisement costs $4.10 per-1,000 circulation, it can range from a low of $2.52 in the largest cities to $13.47 in the smallest cities."

TvB notes that newspaper circulation today remains "primarily within the city itself," pointing out that newspapers aren't reaching the suburbs in sufficient amounts to keep up with suburban population trends.

Reunion In Bed

Cleveland, Jan. 1.

WGAR's news director Charles Day arrived home after doing his series of on-the-spot broadcasts from Vienna on the Hungarian refugee story only to be silenced by laryngitis.

Day flew to Vienna ahead of the Cleveland Press "Mercy Plane" to record distribution of supplies and to do series of interviews.

DuPont TV Quest: Big 'Live' Dramas, Prestige Format

DuPont, seriously looking to give up "DuPont Theatre" Tuesday nights on ABC-TV, since it's had trouble finding a way to hypo the telefilm format, is interested in doing a 60 or 90-minute live drama either once or twice a month as the new prestige piece. The sponsor is committed to ABC for the half-hour slot until the end of June, but if the network can supply a spot for the live dramatics, the "Theatre" skein will be dropped as soon as possible, it was learned.

BBDO, agency for DuPont, is also surveying NBC-TV and CBS-TV for an hour or an hour-and-a-half slot on the same frequency basis. But there is no indication as to how a tieup with either of these networks will affect the current ABC pact. A decision will probably be forthcoming on the network plans within a month, it was learned from the agency.

Talent Associates, which does the production on Armstrong Cork's NBC dramatic stanza, is the likely candidate to do the DuPont show. Armstrong is handled by BBDO, too.

It was explained that there would be no conflict over story material for Armstrong or DuPont, even though they are both handled by the same package house, since DuPont wants a program based entirely on adaptations of well known modern writers, such as John Steinbeck and Ernest Hemingway. Use of established authors' works is expected to enhance the bankroller's prestige format. Armstrong uses a great deal of original video material.

Como's 2-1 Rating Edge Vs. Gleason

For the second weekend running (29-30), Perry Como's Trendex rating more than doubled that of Jackie Gleason in the battle for Saturday night dominance. Como scored a 34.1 to Gleason's 16.8, with ABC's "Famous Film Festival" averaging to 4.5. On Friday, Bob Hope easily topped the competition with a 28.7 8-9 average, compared with 12.3 and 14.7 for "Crusader" and "Schlitz Playhouse" on CBS and 10.4 and 6.2 for "Treasure Chest" and "The Vice" on ABC. Sunday, Ed Sullivan again outpointed Steve Allen, 30.9 to 17.5, with ABC's "Amateur Hour" getting a 6.8 in the first

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NBC Executive Veepee TV Network Programming and Sales

Thomas A. McAvity

is of the opinion that the chief function of network television is to

Keep Doors Open to All Sources of Programming

* * *

another editorial feature in the

***51st Anniversary Number* of**

VARIETY

OUT NEXT WEEK

Ratings: Who, How, When & Where

Recent attacks on the television rating systems and on ratings in general, coupled to the demand last week by Chrysler ad manager Richard Forbes that the industry must develop a single comprehensive industry-wide service, point anew the spotlight on the four leading companies which furnish the ratings, as well as the ins-and-outs of television research and its advantages and inadequacies.

It's not inappropriate, therefore, for an overall look at the companies, how they get their information and how it's prepared and furnished. Nor, in light of some of the confusion about ratings, is it inappropriate to define exactly what a rating is and what can be done with it in terms of projection, etc.

First off, there are some 37,200,000 television homes in the U.S. A program rating is that percentage of those 37,200,000 homes which are tuned to the specific program in question. Term sets-in-use is self-explanatory — the percentage of those 37,200,000 which are in use, tuned to any program. The "share-of-audience" figure is the ratio of those homes tuned to a specific show to the overall sets-in-use figure, or the share of the program's viewers in relation to all viewers (not to all homes, for this is the meaning of the rating itself).

The rating category itself is broken down by one of the companies, A. C. Nielsen, into two further classes, "average audience" and "total audience." Reason for this is that the audience for any one show may vary in size during the half-hour or hour or 90-minute duration of the program. The average audience rating reflects the ratio of the number of homes tuned in during an average minute of the program to the total number of television homes (37,200,000). The total audience is the ratio of the aggregate number of viewers who have watched any portion or all of the show for more than six minutes to the total number of television homes.

All three categories, ratings, sets-in-use and share-of-audience, have their specific uses and applications. Ratings, being a percentage of an absolute figure, can be projected to determine the number of homes which watched the show, and this serves as an indication as to the show's circulation, an important factor in media evaluation. The projection into number of homes, put simply, is achieved by multiplying 37,200,000 by the rating itself. With additional information, such as viewers-per-set, or viewers-per-home, the actual number of viewers who have watched the program can be determined.

Sets-In-Use

Sets-in-use, similarly, serves another important media function. Naturally, a sponsor prefers, all other factors being equal, to purchase a time period when more people are watching. The sets-in-use figures furnish him this information on which are the better viewing periods. Share-of-audience is useful for competitive determinations—which show in the time period is capturing more audience. The average audience rating figure is useful, because it can determine how a show holds up during the course of its time period.

Definitions out of the way, question now arises as to how the information is secured, how accurate it is and how it differs from company to company. Since each of the four major companies, A. C. Nielsen, Trendex, American Research Bureau and The Pulse, all operate differently, it simplest to take them each in turn.

A. C. Nielsen — Nielsen ratings are secured through the use of an electronic taping device called an

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Radio Revenues Hit $453,400,000 In '55; 10% Increase in Profits

Washington, Jan. 1.

Despite a sizable increase in the number of stations, radio broadcasting's gross in 1955 was only slightly above the previous year but profits (before Federal income tax) increased substantially according to the final report of the FCC last week on the broadcast industry's financial operations.

Radio industry revenues totaled $453,400,000 for a gain of less than 1% over 1954 while earnings hit the $46,000,000 mark for an increase of 10% over the previous year. The report was based on operations of 2,704 AM and AM-FM stations in 1955 as compared with 2,55 such facilities in 1954. However, the number of FM-only stations decreased from 1954 from 43 to 38 in 1955.

The seven national and regional networks, including their owned and operated stations, grossed $78,300,000 in 1955, a decline of 11.6%. Profits of the nets totaled $5,900,000, a drop of 28% from 1954.

(Broadcast revenues include sale of time, talent and program production to advertisers).

Network Time Sales Dip

Network time sales for 1955 fell to $64,100,000 or 23.4% below 1954. However, station time sales to national spot advertisers ($120,400,000) were slightly above 1954 while station time sales to local advertisers ($272,000,000) was approximately 10% greater than 1954.

The report showed that 741 or 27.5% of the nation's AM stations lost money in 1955 as compared with losses by 780 or 30.7% in 1954. Surprisingly, about 75% of the losing stations have been in operation since 1951 or earlier. More than 30% of them have been in operation at least 10 years.

Only seven of the 38 FM-only stations operating in 1955 were in the black. Of the 43 FM-only outlets in 1954 there were 355 which lost money.

Overall broadcast industry revenues, including tv, for 1955, totaled $1,198,100,000, which was an increase of approximately 15% over 1954.

Overall profits of the industry totaled $196,200,000, an increase of 48% over the previous year.

Revenues of the tv industry (reported previously by the Commission) totaled $744,700,000 or 25.6% over 1954. Television profits were $150,200,000 or 66% above 1954.

ABC-TV All-Music Sat. Nite Formats

ABC-TV is mulling an all-music Saturday night beginning in late January. The prospects look good to insiders. Network intends dropping the 7:30 to 9 "Famous Film Festival," a group of British features, by March anyhow, and the feeling is that since the pix are paid for already, it won't hurt to axe them sooner in hopes of attracting buyers before spring.

Lawrence Welk, from 9 to 10, an established rating-getter, will act as the core for a 7 to 11 p.m. musical lineup. Network is contemplating another bandsman, as yet unnamed, for 7:30 to 8. From 8 to 9, a series of different band remotes from Chi, New Orleans, etc., is the hottest entry. Since "Ozark Jubilee," from 10 to 11 (last half sold co-operatively) is also music, and the upcoming (Jan. 12) Galen Drake half-hour for Best Foods a musical format in part.

CBS Tax Expert Quits After 25-Year Tenure

Arthur S. Padgett, general auditor and administrative head of the tax department for CBS Inc., is retiring from the network this year after more than 25 years with the web. He'll continue to serve CBS as a consultant on tax matters, however.

Padgett's responsibilities will be divided, with chief auditor Norman V. DuFrane moving up to the post of general auditor and Kenneth W. Hoehn, director of taxes, taking over as chief of the tax department.

For Sale: Hot Script

Hollywood, Jan. 1.

Following communique has been received by Writers Guild of America West:

"I was a trigger man for the Berger-Sheldon mob in Chicago back in the 1920's. I knew them all.

"I've recently been released after serving a 27-year stretch for murder, kidnap and robbery. Cops, wardens, newspapermen and movie directors have told me I've got a good story to tell—a lot of stories. I've got records to back it all up.

"But every man to his racket. I couldn't write it up if I served another 27 years in prison. Writers interested can contact me, A. Newman, General Delivery, Solana Beach, Calif."

2d Frisco Station Struck By AFTRA

San Francisco, Jan. 1.

AFTRA struck a second major independent radio station here last week over layoff of two announcers and strike promptly assumed an "Alice-in-Wonderland" aura when struck station offered the pair their jobs back.

KYA laid off John Bowles and Dave Dorris last Wednesday (26) morning, and late that afternoon AFTRA threw picket line around entrances to KYA studio in Fairmont Hotel.

L. P. Corbett, lawyer for Bay Area Independent Broadcasters Association with which KYA is affiliated, said announcers were laid off because "they weren't needed to meet the station's operating needs."

Irv Phillips, KYA's general manager, added Bowles and Dorris would be first on station's rehiring list, insisted their work was satisfactory.

Next day he wired the two men, offered them their jobs back, setting a weekend deadline. Neither Bowles nor Dorris, however, would

(Continued on page 36)

Gold-Plated Picket

San Francisco, Jan. 1.

AFTRA pickets marching in front of strikebound KSFO and KYA studios in Fairmont Hotel included what must be America's best-heeled proletarian.

He's Jim Hawthorne, KYA deejay, who this year sold his radio station, KOLD, Yuma, Ariz., and his tv station, KSHO, Las Vegas, at whopping profits.

Benny & 'Brooks' As Back-to-Back Tapes In CBS Radio Shifts

CBS Radio is pairing two old taped series back-to-back Sunday nights. The Jack Benny show, on tape, was installed at the beginning of the season in its old 7 p.m. slot; now, starting this week (6) at 7:30, will be tapes of old episodes of the "Our Miss Brooks" series. "Brooks" has been off since the end of last season, when Toni dropped out, and Eve Arden was unwilling to return on a sustaining basis, so the deal for the reuse of the tapes was worked out.

"Brooks" will replace "Juke Box Jury," the Peter Potter show out of the Coast, which is being dropped. Another weekend show about to get the axe is "Romance," the Saturday noon dramatic series, which will make way for a new Saturday "Amos 'n' Andy" show. "A&A" have been expanding of late—show went to 45 minutes week-nights this week to take over the Bing Crosby time and now gets the Saturday half-hour as well. Another new Saturday entry is Kathy Godfrey, with "City Hospital" getting the axe.

CBS Radio Network Exploitation Director
Sid Garfield
waxes facetious on
Please State Previous Inexperience
* * *
one of the bright editorial features in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

Mutual to 'Sneak' $1,000,000 Quiz In Upstate N. Y.

A running 52-week $1,000,000 quiz contest for the Mutual net will be tested in Jamestown, N. Y., later this month, and if the contest concept works out there, the quizzer will be networked early in the spring.

The contest, featuring identification of sounds, under net auspices would be budgeted from $1,000,000 to $1,500,000 over a 52-week period, with about $24,000 in prizes and cash awarded weekly. Present plans, sparked by program director Brad Simpson, call for contestants to identify broadcast sounds and events by filling out a specially-made IBM card which will offer a variety of choices.

In an apparent attempt to gain circulation, contest segments will be broadcast daily except Sunday, 10 minutes in the morning and afternoon, Monday through Saturday. These segments will come under the heading of "$1.000,000 Quiz." In the evening, Monday through Friday, a 25-minute quiz show will be offered under the title of "National Quiz Championship," the latter representing the run-off of the winners in the daytime shows.

All in all, if present plans jell following the test run over MBS affiliate WJOC in Jamestown, 17 different giveaway contest periods will be held during the course of the week, taking between 35 to 45 minutes of each 16 hour broadcasting day.

Disclosure of net plans came on the heels of a recent debunking of giveaway contests, made by Robert Leder, general manager of MBS o&o New York flagship WOR. If the contest is adopted by the net, WOR presumably will fall in line.

While the $1,000,000 price tag for the contest looks like a large amount, MBS execs say that over a 52-week period the figure is no larger than expended by current quiz programs on tv and radio, or similar contests in newspapers.

Contest plans call for the national distribution of IBM cards via affiliate stations and other means, with the provision that all cards be distributed freely without any tie-ins or "gimmicks." Any listener with a card can play the game. Clues will be broadcast during the alloted hours, with the listener given an identification choice on the special IBM card. Winners will be notified via the mails and by the local affiliate station. As to the sounds that will be broadcast, an example would be the sound of the White door slamming, the shout of a crowd at Ebbets Field, all of which would have to be identified.

AB-PT President
Leonard H. Goldenson
gives his views on why he thinks
Television's Coming of Age
* * *
another editorial feature in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

A TV Fund to Help Medium's Own

A television network production topper, who prefers to remain anonymous, has proposed that Variety spark or at least project the idea that something be done by and for the radio tv executive end of the business so that the wives and/or prolonged illnesses to radio-tv people can be financially "taken care of." Recent physical and economic setbacks to people of standing and stature and, in a couple of instances, national renown, pointed up the need for such a fund to this tv topper.

"We raise millions with telethons for other charities, why not something for ourselves? In two or three years we could establish a fund of $1,500,000, set up a board to administer it, have Variety help us pick the 'right' 10 people—all network and industry toppers—to administer it, then we won't be faced with such stark news that this or that once famed name is in financial trouble. It should never happen. Nor should it happen that the widows—and he cited three, whose husbands made their mark in the industry—have to come begging for jobs."

Because he wants no self-glory or risk any intra-trade "complications" for reasons of possible personal jealousies or suspicion of self-aggrandizement, but with the intent to get this project off the ground, he prefers anonymity.

"Any number of stations in New York could allot time to such an annual telethon for the industry itself. We do well for cerebral palsy, asthma, and other worthy causes—well, this one, for ourselves, is just as worthy," he feels.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Rick Sklar, two years a WINS copywriter, is promotion (and publicity) manager for the station hereafter . . . More tradesters doing the Mike Wallace "bit" this week, **Menasha Skulnik** leading the pack with an appearance on the WABD interview show tonight (Wed.) . . . **Norman Katz**, exec veep of Associated Artists theatrical distribution subsid, on month-long tour of States . . . Research committee of Television Bureau meets tomorrow (Thurs.) with Westinghouse's **Melvin Goldberg**, NBC's **Dr. Thomas E. Coffin**, KOTV's **C. Wrede Petersmeyer** and **Daniel Denenholz** of Katz reppery among those present . . . **Dwight Martin**, former General Teleradio veep and now partner-manager in WAFB-TV-AM Baton Rouge, in town for few days to confer with NARTB on ASCAP negotiations . . . **Charles Sanford** has been signed to baton the first **Jerry Lewis** solo stanza on NBC-TV, Jan. 19. Sanford is currently maestroing "Washington Square."

Arlene Francis and a "Home" crew to Minneapolis Jan. 25 to originate part of "Home" from the Winter Carnival there . . . Closedcircuit Telecasting System closed a 10-year lease with Time Inc. for studio-penthouse on the floor above Life's photo studio on W. 54th St. Studio opens Jan. 8 with a demonstration of CTS' largescreen color unit . . . **Dr. Bruno Furst** and students giving a memory demonstration on WABD Sunday (6) . . . **Anne Rosso Lardner, Jack Sterling's** gal Friday on WCBS, leaving the first of the year; she's expecting in April . . . **Gerald Price** into "To Die Alone" on "U. S. Steel Hour" Jan. 23 . . . **Brooks Atkinson, Gina Lollobrigida** and **Menasha Skulnik** guest on "This Is New York" this week with **Martin Weldon** as host; **Bill Leonard** is due to return about the first of February . . . **Red Barber**, with wife and daughter, due back in the U. S. today (Wed.) after two weeks in London and Paris for the Christmas and New Year's holidays . . . **Charlie Oppenheim**, CBS-TV press chief, back today (Wed.) after a one-week Connecticut vacation . . . Also vacation-bound next week—agent **Herb Jaffe**, to Jamaica, Television Programs of America publicity chief **Jerry Franken**, to Florida and Rogers & Cowan flackery veep **Joe Wolhandler**, to Europe on business and pleasure . . . CBS-TV affiliate in Joplin, Mo., changes call letters from KSWM-TV to KODE-TV effective today.

John Baracrey to the Coast to play two leads on "Matinee Theatre" productions, the first on Friday (4) in "Dark Victory," the second on Wednesday (9) in "The Man in Half Moon Street" . . . **Bibi Osterwald** will be featured in "Divorcees Anonymous" for "Armstrong Theatre" on Tuesday (8) . . . **Biff McGuire** stars on "Alfred Hitchcock Presents" Sunday (6) . . . **Lori March** plays a lead on U. S. Steel's "The Human Pattern" tonight (2) . . . WPIX presented a year-end wrapup of news and sports highlights on Sunday (30) and New Year's Day . . . The Navy has given Ziv a special commendation for the "Men of Annapolis" skein for the "splendid manner" in which the future Naval officers are portrayed. Commendation was in the form of a letter to Ziv from Rear Admiral E. B. Taylor, chief of the U. S. Navy . . . The Veterans Hospital Radio Guild is sponsoring a variety show Wednesday (9) night at the East Orange, N. J., VA hospital. **Johnny Andrews** will emcee the show. The lineup will include **Steve Clayton, The Peanuts, Cathy Carr** and **Lynn Roberts** . . . **Ed Sullivan** will receive the National Audience Board's highest award for 1956 for his effort to integrate public service features with entertainment on his Sunday night show.

IN HOLLYWOOD . . .

After 15 years with "Truth or Consequences," **Phil Davis** moved over with **Jack Chertok** to be his associate producer and head writer on a new filmed series . . . **Jack Webb** has tabled his plan for a tv series on air pilots. It will be reactivated if and when he and NBC decide that the viewers have had their fill of "Dragnet" . . . ABC's **John Daly** around for a brace of days to look in on the net's news and special events operations . . . **Don Quinn** would like to write a bio of Chanel just for the title, "Sweet Success of Smell" . . . **Bob Lehman** named director and **Don Isham** organist for the daylight "Truth or Consequences" series on NBC-TV . . . **Roland McClure** moved up from sales staff to manager of spot radio sales in L. A. for CBS . . . KRCA moved out **Mary Ford** and **Les Paul** to make room for weatherman **Jack Blake** . . . **Bill Burch** quit as Coast rep for Tatham & Laird to join **Ralph Edwards** as TOC scripter . . . **John J. Anthony** is coming out of retirement to try his luck again in radio. He'll do a quarter hour strip on KABC answering letters from those with personal problems. His advent into tv last season was shortlived after the critics got through with him . . . **Nick Keesely**, teletopper at Lennen & Newell, around for the takeoff of three of the firm's shows.

IN CHICAGO . . .

Neil Murphy winds up this week as business manager of the Chi NBC o&o stations to take the same spot at the webs WKNB and WKNB-TV, Hartford, Conn. . . . CBS news and special events veep **Sig Mickelson** to guestspeak before the Broadcast Advertising Club later this month . . . Deejay **Buddy Black** ankling WGN to go into business and to do a bit of freelancing . . . State-Lake Bldg. to be retagged the ABC Bldg., when the web's WBKB moves in from its present quarters in the Civic Opera in March . . . **Joseph Lutzke** shifted to the WMAQ sales staff after a stint as WNBQ-WMAQ sales service supervisor . . . **Dorothy Hamilton**, head lady of the WGN publicity department, visiting relatives in Pittsburgh . . . **Mal Bellairs** stitched to a three-year announcer pact at Chi CBS . . . **Jack Chancellor** subbing for newscaster **Morgan Beatty** on WNBQ while the latter vacations in Florida

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Tele Follow-Up Comment

Omnibus

"Omnibus" has been singularly fortunate in the selection of its one-man shows. The Leonard Bernstein series on various phases of music, the Joseph Welch dissertation on the Constitution, for example, have been tops. Its one-man expedition into choreography with Agnes de Mille as the guide, also promises to be a returning highlight in the Sunday night series.

Miss De Mille has probably done as much as any single choreographer to broaden the limits of the classic terps to popular dimension. For example, her choreography of "Oklahoma" gave a mass base to dance terms which had been confined to recital halls. She has a profound appreciation of the classics, perhaps one that is too great to let it be confined to the Carnegie Hall set. To Miss de Mille, the dance is a form of communication. All human emotions and aspirations, as well as abstractions, can be expressed through this medium, in terms that can be understood by a layman. It's an arrangement of human motion utilizing space, time and gestures into a pattern.

Miss de Mille showed the early forms of the dance. The Congo war dance may express the same emotion as the Scottish sword dance, but the feelings of the two are similar inasmuch as they dance for their own expression, but the feet of the Watusi warrior couldn't express itself in the same way as the Scotchman. The other examples given, that of the Spanish dancer, can can, and the others are peculiar to their own locale.

The illustrations were excellent. Miss de Mille chose her own "Rodeo" to show how motions can be expressed in dance patterns. There was the 50-year old "Les Sylphides" by Fokine to illustrate the abstractions. These sections were both superbly danced by a cast which included Frederick Franklin, Diana Adams and Sonia Arrova, and Miss de Mille went on to show how choroeography is devised. The sweat and strain going into conception is indeed considerable. Miss de Mille was concededly nervous at the start, but as she warmed to her subject, she, at times, appeared almost selfless in speaking of a field she obviously loves and a medium that expresses motion and emotion in terms of art.

The other sequence on "Omnibus" was a dissertation on shootin' arms with Bob & Ray stooging for a set of experts in this field.

Jose.

See It Now

Ed Murrow's interview with Chou En-Lai, prime minister of Communist China, succeeded in lifting the veil on one mystery: how do you pronounce the man's name? That settled, Murrow wasn't able to illuminate anything else about this "mystery man of the East." It was nobody's fault but Chou's who set such stultifying limits to the Murrow questioning that in the end, the so-called interview became nothing else but a simple platform used by Chou to get his viewpoint across. Murrow, of course, introduced the filmed interview by pointing out how hamstrung he was by Chou's insistence on written questions submitted in advance and by the Communist leader's agreement to answer only 10 of some 40 suggested questions.

The setting of the interview was the Chinese Embassy in Rangoon, Burma, where Murrow filmed the interview less than two weeks ago while Chou was visiting that country. Chou spoke in Chinese with his remarks, obviously foreshortened by the film editor, translated by a Chinese interpreter who, it must be said, spoke an excellent English and showed more animation than either Chou or Murrow.

Chou's remarks shed no light on the real situation in China. To each of Murrow's questions, whether about Hungary or about the "neutral bloc," Chou responded with the canned terminology of the Communist movement. At least that's the way it came out in the translation as Chou defended Russia's intervention in Hungary and denounced the "imperialist" policies of the U. S. and its allies.

Murrow obviously could not let the half-hour Chou interview stand by itself. He followed up the filmed portion with a 15-minute analysis of Chou's remarks by Carlos P. Romulo, chairman of the Philippine delegation to the U.N., and Tingfu Tsiang, Nationalist China's U.N. rep. They pointed out some of Chou's distortions. They also came up with the more interesting psychological speculation that Chou, who appeared slightly, and perhaps understandably, uncomfortable as the cameras trained closely on his face, was "not his own master" during the interview and was mouthing his answers in accordance with instructions from above.

But despite all the drawbacks of the Murrow interview, it did succeed in giving some kind of picture of one of the modern world's most important figures. As such, the show undoubtedly rated a wider public exposure than it got at 11:15 p.m. Sunday night (30).

Herm.

Amahl and the Night Visitors

Since its world preem on Christmas Day, 1951, Gian-Carlo Menotti's "Amahl and the Night Visitors" has become a Yuletide classic. For the 50-minute opera has been reprised annually by NBC-TV with virtually the same cast save for the youngster who portrays Amahl, a crippled shepherd lad. Highlight of the seventh presentation Monday (24) via the "Robert Montgomery Presents" show was the debut of Kirk Jordan, a 10-year-old Texas moppet, in the title role.

Young Jordan, who is the third boy soprano to essay the Amahl part, is a wistful, appealing lad. His bell-like tones coupled with his fine thesping did full justice to the Menotti work. Again repeating her stint as the Mother was Rosemary Kuhlmann, her performance was warm and touching. On the same high plane were Andrew McKinley, David Aiken and Leon Lishner as the three kings who spend the night with Amahl while en route in search of the Christ child.

Francis Monachino again registered as the page while Gamze de Lappe, Glen Tetley and Loren Hightower competently handled a brief choreographic bit as dancing shepherds. Although the opera is no longer a novelty, with each holiday performance it seems to take on a new depth and stature. Produced by Samuel Chotzinoff and directed by Kirk Browning, the piece was presented by the NBC Television Opera Theatre. Thomas Schippers conducted.

On previous editions of the opera Hallmark cards and the Aluminum Co. of America picked up the tab. This time the bankroller was Johnson's wax. Company employes provided some additional Christmas atmosphere following conclusion of the opera with caroling and a candlelight procession from the Racine, Wisc., waxworks. Montgomery emceed the colorcast with his usual dignity.

Gilb.

Bob Hope Chevy Show

There ain't much diff between Hope-for-Chevy Sundays—a pair so far—and Hope-for-Chevy Fridays, latter firsting Xmas Week (28) in the 9 o'clock hour slot "made famous" for the Dinah Shore excursions this season. Fast quips, lotsa situations, lotsa comedy, guestars, etcetera. Friday's was different in that it was the globetrotter's Alaska edition on the usual celluloid.

The comedian romped it up for the GIs at "dates" at half a dozen bases in the cold country, this one out of Anchorage. He's grown accustomed to those GI faces war and postwar and is a deepfreeze regular, what with forays on Greenland and Iceland at Yuletide of immediate past; next year, mebbe the mccoy northpole the way the earth shrinks these days, and he's probably pencilled in awreddy for an assault on Little America and the Brydland wastes.

A good deal of the teledition was reviewed as the Anchorage stager by VARIETY's Al Scharper (out of Coast office) in the last issue. Snappy lineup consisted of Ginger Rogers, Mickey the Mantle of the N.Y. Yanks, the old Hope reliable Jerry Colonna, the hauteurish hatgirl & columnist Hedda the Hopper, singer Peggy King, Carol Morris (Miss Universe), the comedy chanting Del Rubio Triplets, the Purdue U. Glee Club, Les Brown's orch (who else?) and vaude vets Milton Frome and Peter Leeds.

This was a stanza natur'lly gaited for wolfcalls, especially in the sleek and slinky saloon chick makeup of Ginger Rogers, older than Miss Universe but still catching plenty of mother's whistlers. Miss King was hit in the larynx upon plane arrival, but must've recovered as she gave "I've Grown Accustomed to Your Face" a very neat, if whispery, sendout.

For a rundown of Hope's crisp, rapid-fire quips, see last issue; all of them were out of the top of the bureau and calculated to boff the soldiers. To make the Pentagon pitch complete, Hope marched in

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AIR TIME '57
With Vaughn Monroe, guests
Producer: Allan Stanley
Director: Hal Davis
Writer: Harvey Orkin
30 Mins.; Thurs., 10-10:30 p.m.
AIR FORCE RESERVE
ABC-TV, from N. Y.
(*Bozell & Jacobs*)

The Air Force Reserve is using this lightweight show for a heavy recruiting campaign. Except for the reservist plugs, the opening show was strictly in the musical groove. Doubling as host and vocalist is Vaughn Monroe, while an orch, under the direction of Elliott Lawrence, handles the instrumentalizing. A small combo, made up of sidemen from the regular orch, also get in some licks as a regular feature.

Guesting on the initial stanza was Dorothy Collins. Her contribution took in two songs and a duet with Monroe. Her rendition of her latest recording, "Baby Can Rock," wasn't particularly appealing, but her workover of "Mutual Admiration Society" with Monroe was good.

Monroe did okay on two other numbers, "Singing the Blues" and "Jealous Lover," plus a medley of oldies. Besides the flock of vocals, there were also two straight instrumental offerings, both pleasing.

Jess.

HUNGARY 1956
(I Saw It Happen)
With Taylor Grant
Producer-director: Dennis Kane
45 Mins., Sat. 6 p.m.
WRCV-TV, Phila.

As a wrapup to his two-week nightly session, "Hungary 1956," Taylor Grant presented an on-the-spot film with his special 45-minute stanza "I Saw It Happen." To give local audiences a first-hand report on why their contributions are needed, newscaster Grant, director Dennis Kane, cameraman Ralph Lopatin and engineer Bill Hoffman planed to Vienna to lens scenes of the Hungarian refugees' flight into America.

Films were top-drawer, but phrases such as "Foul or fair, the Red Cross was always there" or "They were always wherever needed, even when our plane landed in Labrador," made the report seem as much a paean to the Red Cross as to the fleeing Hungarian.

Opener was a sock mood shot of an unidentified group moving slowly in dense fog across a bleak stretch of borderland. Later scenes highlighted the trudging refugees, the Austrian redemption centers for food and shelter and the dancing on a crowded floor. Refugees looked well fed and dressed and didn't show up too unhappy, except for a shot or two of tearful faces at a depot. Interviews were in English or through an interpreter. General level of education seemed high, with good bit by young man telling how Communist doctrine never took hold even though he was exposed to it from birth.

Director Dennis Kane in good "on scene" bit, told of getting into Communist territory and seeing a lone well dressed woman of 60 being turned back by guards. He was

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THE NEW FRONTIER
With Will Rogers Jr., host; Robert Trout, Ned Calmer, Douglas Edwards; Dr. Hugh Latimer Dryden, Dr. Margaret Mead, Dr. Jonathan Cole, Dr. Laurence Schneider, others, guests
Producer: Michael Sklar with Al Wasserman
Director: Mel Ferber
Writers: Robert Allison, Nel King
60 Mins., Sun. (30), 3 p.m.
CBS-TV, from New York

News & public affairs department at CBS-TV added another feautre to their year-end wrapup in "The New Frontier," an hourlong review of the year's advances in the sciences, thereby bringing its total year-end programming on Sunday (30) to three solid hours. The new feature is an extremely worthwhile one; too little attention is paid to science news on television, and the program served as a primer as well as a refresher on what's new in the physical, social and medical-biological sciences.

Not that "The New Frontier" was an entirely successful effort, however. The hour's time wasn't really enough for an in-depth survey of the fields. Moreover, too much time was given to rather insignificant and questionable detail in the social sciences. That section included a film report on Kansas City's continuing community survey, a film and interview on the rapid shift from barbarism to civilization of the natives of the Admiralty Island of Manos and a statistical report on American women. The Kaycee report dealt with activities, not accomplishments; the Manos report, with an interview of anthropologist Dr. Margaret Mead, was rewarding but not particularly significant for 1956 as against any other year; and the womanhood survey was simply a statistical recital that evaded the opportunities—for example, the fact that two of every five mothers of schoolage children works might have led to some interesting questions on juvenile delinquency.

The physical science discussion suffered from the opposite extreme—too much info and too many advances for too little time. As a result, Bob Trout had to stick primarily to advances in aviation and space travel; he made the most of this in newsfilm and an interview with Dr. Hugh Latimer Dryden.

Most satisfying and complete segment was Douglas Edwards' report on the medical sciences, covering the new heart-lung bypass surgical process, the polio vaccines, isotope research on photosynthesis and the tranquilizers and psychochemistry. Dr. Jonathan Cole was the most voluble and lucid of the scientists in evaluating the progress of the new theories of the effect of chemical action on nervous and mental disorders.

Rogers and Trout, Edwards and Ned Calmer were their customary authoritative selves, and the entire effort, helmed by Michael Sklar and Al Wasserman, was a commendable one. For future reference, it might help them to get more mileage by omitting a specific category (like this year's social sciences) when the news from that front is weak. It would give more time for specifics in other fields.

Chan.

Aristocracy of TV Journalism

CBS again brought together its crack global news team for a year-end recap of the world today as the climactic "Years in Crisis: 56" segment of Sunday's (30th) three-hour roundup of the major events of the past year. The CBS News and Public Affairs Department once more proved that in the field of analysis and commentary, it stands without peer; the Ed Murrows, the Eric Severeids, the Howard K. Smiths, the David Schoenbruns, the Winston Burdetts, the Dick Hottelets, the Daniel Schorrs and the Bob Pierpoints in toto representing the aristocracy in electronic journalism-editorializing.

Flown to New York from their far-flung posts around the world for the 5 to 6 Sabbath afternoon round-table kickaround of the most vitally significant news year of the past decade (with Murrow in the moderator seat), Columbia's gem of the news crop offered up an hour of brilliant, rewarding give-&-take, the participants betraying, each in his own light, an awareness and understanding of the tensions and the backgrounds. In turn they were erudite, concise, knowledgable and equipped with facile tongues and analytical powers, as one by one they were called on by Murrow to weigh the balance sheet of gains and losses in the troubled areas of the world.

The viewer in turn was conscious that these were correspondents who didn't just sit behind a mike or in front of a camera; their sureness and authority was the result of knowledge and their perception based on research, background, inquisitiveness, and evaluating the source and never hesitating to question. Whether it was a Daniel Schorr with his calm, unbiased appraisal of the Soviet situation; a David Schoenbrun with his more sophisticated, overall knowledge, the byproduct of his Paris assignment; a Howard K. Smith's more scholarly rationalizing of the British Empire; an Eric Severeid with his direct, unequivocal blame-placing within the D. C. precincts; or yet again a Dick Hottelet who, alone among the eight authorities, appeared emotional and biased in carrying the torch for a policy of nothing-short-of-war finish to Communism. (Occassioning at one point in the cross-current of discussion the comment from Schorr: "At last we've found the mad bomber.") Yet none of them hid behind the jargon of the diplomat or editorial double-talk. Whatever was said was direct, positive, clear—and always provocative.

Rose.

CHRISTMAS DAY PROGRAM FOR HUNGARIAN RELIEF
With John Daly, Arlene Francis, Garry Moore, hosts; Richard M. Nixon, E. Roland Harriman, guests; Edith Adams, Stubby Kaye, Charles Laughton, Danny Thomas, Sammy Davis Jr., Jule Styne, Betty Comden & Adolph Green, Julie Andrews, Robert Weede, Jo Sullivan, Susan Johnson, Mary Martin, Heller Halliday, Susan & Mike Hontvary, Vienna Boys Choir; conductor, Harry Sosnik; guest conductor, Lehman Engels, Franz Allers, Herbert Greene
Exec Producer: Tom Loeb
Producer: Fred Coe
Supervisor: George Wolf
Director: Arthur Penn
Writer: David Karp
60 Mins., Tues. (25), 6 p.m.
ABC-TV, CBS-TV, NBC-TV, ABC Radio, CBS Radio, Mutual, NBC Radio, from N.Y.; also WEVD, WNYC, N.Y.

Just a week before Christmas, Ruthrauff & Ryan radio-tv veep George Wolf got the idea for an all-network (and all-show business, for that matter) hourlong Christmas Day Benefit show in behalf of Hungarian refugee relief, in particular HERO, the Hungarian Emergency Relief Organization. All the webs agreed to share the costs; Fred Coe accepted the production job, NBC furnished the Ziegfeld Theatre, AFTRA's national board unanimously voted a waiver of fees for performers, and scores of Broadway performers offered their services and a group of producers waived the dramatic rights on scenes from their shows.

It was a fine gesture, in the best show biz tradition, and considering the time element involved, a pretty good show as well. Yet, one can't help wondering just what it achieved. The "sell" for contributions was soft, though Vice-President Nixon made frontpage headlines with his Washington-originated talk on what he'd seen in Austria, and Red Cross chief E. Roland Harriman spelled out the needs plainly enough. Perhaps a harder sell was needed, perhaps a bigger exploitation buildup for the show—whatever the reason and however good the performances, the purpose didn't come across with the necessary impact. The premise was "shell out, everybody," but the execution of that premise remains doubtful.

Too bad, too, because the scripting job for co-hosts John Daly, Arlene Francis and Garry Moore by David Karp, along with the overall tenor of Coe's production, was in the highest dignity and good taste. And the performers put on a whale of a show that was ticked off with neat pacing by director Arthur Penn.

Among the Broadway shows represented were "Li'l Abner," with Edith Adams and Stubby Kaye doing a standout job on their "Past My Prime"; Julie Andrews turning in a winning and winsome job with "Could Have Danced All Night" from "My Fair Lady"; Robert Weede, Jo Sullivan and Susan Johnson turning in the best number of the show in "Happy to Make Your Acquaintance" from "The Most Happy Fella"; Sammy Davis Jr. turning in a quartet of songs topped by "Behave My Heart" from "Mr. Wonderful," with composer-producer Jule Styne accomping him; Betty Comden & Adolph Green, who with Styne wrote "The Bells Are Ringing," going back to performing with a typical Comden-Green revue-styled turn, "Inspiration"; Charles Laughton out of "Major Barbara" to deliver Lincoln's Gettysburg Address in stirring fashion. Others included Danny Thomas from the Coast in "The Christmas Story," Mary Martin and family from Cheshire, Conn., in a couple of Songs, the Vienna Boys Choir in a carol and refugees Susan & Mike (their new American billing) Hontvary singing the Hungarian National Hymn.

It was a lot of show with lots of credits to disburse. Apart from those mentioned—and fine jobs incidentally, from the trio of Daly, Francis & Moore—there was exec producer Tom Loeb out of NBC, conductor Harry Sosnik and his three guest-conductor colleagues over from Broadway, Wolf himself and the networks who put up the coin for the show. The spirit was there, and perhaps that's what counts most.

Chan.

Dick Sanville to Desilu

Hollywood, Jan. 1.

Desilu topper Desi Arnaz has pacted Richard Sanville as story consultant-scripter and has assigned him to the new "Whirlybirds" series for exec producer Mort Briskin.

Sanville will also develop properties, under his pact with Desilu.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

PHILADELPHIA *Approx. Set Count*—2,000,000 *Stations* WRCV (3), WFIL (6); WCAU (10), WPFH (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	28.8	71.0	40.6	Newsreel News—J. Daly	WFIL WFIL	7.4 6.4
2. Amos 'n Andy (Co)	WRCV	CBS	Mon.-Fri. 6:25-7:00	18.2	49.6	36.7	Star Theatre	WFIL	12.3
3. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	17.1	50.4	33.9	Studio 57	WFIL	11.2
4. Dr. Christian (Dr)	WRCV	Ziv	Fri. 7:00-7:30	14.3	41.2	34.7	Newsreel News—J. Daly	WFIL WFIL	11.0 11.8
5. Badge 714 (Myst)	WCAU	NBC	Wed. 7:00-7:30	14.2	40.4	35.1	Code 3	WRCV	12.0
6. San Francisco Beat (Dr)	WFIL	CBS	Mon. 10:30-11:00	14.0	28.4	49.3	Studio One	WCAU	17.1
7. Man Called X (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	13.9	43.1	32.3	Rosemary Clooney	WRCV	11.9
8. Great Gildersleeve (Co)	WCAU	NBC	Tues. 7:30-8:00	13.5	27.4	49.3	Conflict	WFIL	27.8
9. Celebrity Playhouse (Dr)	WRCV	Screen Gems	Tues. 7:00-7:30	12.9	37.1	34.8	Wild Bill Hickok	WCAU	11.4
10. Science Fiction Theatre (Adv)	WFIL	Ziv	Sun. 10:30-11:00	12.4	22.3	55.5	What's My Line	WCAU	31.0

DETROIT *Approx. Set Count*—1,610,000 *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	22.8	61.1	37.3	Federal Men	WWJ	6.5
2. Death Valley Days (W)	WWJ	McCann-Erickson	Mon. 7:00-7:30	21.8	47.2	46.3	Susie	WJBK	14.8
3. Badge 714 (Myst)	WJBK	NBC	Sun. 7:00-7:30	21.1	44.3	47.8	You Asked for It	WXYZ	17.8
4. Studio 57 (Dr)	WWJ	MCA	Wed. 10:30-11:00	18.7	42.3	44.2	20th Century Fox	WJBK	16.0
5. Superman (Adv)	WXYZ	Flamingo	Tues. 6:00-6:30	18.4	58.1	31.7	6 O'Clock News & Sports News; Weatherman	WWJ WJBK	6.8 6.2
6. Amos 'n Andy (Co)	WWJ	CBS	Wed. 7:00-7:30	18.3	45.2	40.6	Crunch & Des	WJBK	10.2
7. Wild Bill Hickok (W)	WXYZ	Flamingo	Thurs. 6:00-6:30	16.3	50.8	32.1	6 O'Clock News & Sports News; Weatherman	WWJ WJBK	6.5 7.4
8. Abbott & Costello (Co)	CKLW	MCA	Tues. 7:00-7:30	16.2	35.7	45.3	Man Colled X	WJBK	11.9
8. Brave Eagle (W)	WXYZ	CBS	Mon. 6:30-7:00	16.2	43.4	37.3	Break the $250,000 Bank	WWJ	11.9
8. San Francisco Beat (Dr)	WJBK	CBS	Sat. 7:00-7:30	16.2	43.1	37.6	Sheriff of Cochise	WWJ	14.8

SAN FRANCISCO *Approx. Set Count*—1,350,000 *Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	30.1	58.8	51.3	Lone Ranger	KGO	14.8
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	26.1	54.7	47.7	Western Marshal	KPIX	11.3
3. Crunch & Des (Adv)	KRON	NBC	Thurs. 7:00-8:00	23.2	58.4	39.7	Success Story	KGO	8.7
4. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	19.8	45.8	43.2	Waterfront	KPIX	19.8
4. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	19.8	45.8	43.2	Science Fiction Theatre	KRON	19.8
6. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	14.8	22.9	64.4	Navy Log	KGO	27.1
7. Rosemary Clooney (Mus)	KPIX	MCA	Sun. 9:30-10:00	13.5	29.5	45.8	Television Playhouse	KRON	23.5
8. Superman (Adv)	KGO	Flamingo	Thurs. 6:00-6:30	12.8	34.5	37.0	Shell Newscast CBS News—D. Edwards	KPIX KPIX	13.9 13.9
9. Mr. District Attorney (Myst)	KRON	Ziv	Mon. 6:30-7:00	12.3	31.1	39.6	Robin Hood	KPIX	20.2
9. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	12.3	39.4	31.2	Buccaneers	KPIX	11.5

BALTIMORE *Approx. Set Count*—664,500 *Stations*—WMAR (2), WBAL (11), WAAM (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	24.5	71.0	34.5	7 O'Clock Final; Paul-Ford CBS News—D. Edwards	WMAR WMAR	6.1 6.7
2. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	23.0	67.4	34.2	7 O'Clock Final; Paul-Ford CBS News—D. Edwards	WMAR WMAR	7.3 7.6
2. Man Called X (Myst)	WBAL	Ziv	Sat. 10:30-11:00	23.0	51.4	44.7	High Finance	WMAR	14.8
4. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	19.9	45.5	43.8	Duckpins & Dollars	WBAL	12.1
5. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	19.7	60.0	32.9	7 O'Clock Final; Paul-Ford CBS News—D. Edwards	WMAR WMAR	5.8 8.8
6. I Led 3 Lives (Adv)	WBAL	Ziv	Mon. 7:00-7:30	18.5	59.4	31.2	7 O'Clock Final; Paul-Ford CBS News—D. Edwards	WMAR WMAR	7.3 8.5
7. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	18.2	34.8	52.3	What's My Line	WMAR	33.0
8. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	17.9	87.4	20.5	Adult Theatre	WAAM	1.7
8. Highway Patrol (Adv)	WMAR	Ziv	Sun. 11:00-11:30	17.9	65.5	27.3	News; Weather; Sports Million Dollar Movie	WBAL WBAL	10.6 5.5
8. Soldiers of Fortune (Adv)	WBAL	MCA	Thurs. 7:00-7:30	17.9	55.1	32.5	7 O'Clock Final; Paul-Ford CBS News—D. Edwards	WMAR WMAR	9.7 10.0

CINCINNATI *Approx. Set Count*—662,000 *Stations*—WLW-T (5), WCPO (9), WKRC (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM: PROGRAM	STA.	RATING
1. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 10:30-11:00	19.2	42.9	44.8	Studio One	WKRC	15.5
2. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	17.6	54.4	32.6	Cowboy G-Men	WCPO	6.0
3. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	17.6	55.9	31.5	Flash Gordon	WCPO	6.8
4. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	17.3	41.2	42.0	Meet the Press	WLW-T	12.5
5. Great Gildersleeve (Co)	WKRC	NBC	Tues. 7:00-7:30	16.8	43.0	39.1	Sohio Reporter; Weather Pantomime Hit Parade	WLW-T WCPO	10.8 9.5
6. Science Fiction Theatre (Adv)	WLW-T	Ziv	Tues. 10:30-11:00	16.7	46.7	35.8	Secret Journal	WKRC	12.9
7. Western Marshal (W)	WKRC	NBC	Tues. 6:30-7:00	15.1	42.2	35.8	Prize Playhouse	WLW-T	11.3
7. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	15.1	50.3	30.0	Soldiers of Fortune	WCPO	8.6
9. Ellery Queen (Myst)	WKRC	TPA	Fri. 7:00-7:30	14.1	41.0	34.4	Schio Reporter; Weather Holiday With Music	WLW-T WLW-T	12.3 8.2
10. Man Called X (Myst)	WKRC	Ziv	Wed. 9:00-9:30	13.5	21.8	61.7	Kraft TV Theatre	WLW-T	27.5

$90,000,000 TELEFILM BUDGET

$1,413,821 SAG Residual Coin

New York branch of Screen Actors Guild collected a total of 19,166 residual payment checks from Nov., 1955, through Nov., 1956, amounting to $1,413,821.20. Information, which was discussed at last month's membership meeting, was just made public.

SAG Welfare Committee had $107,832.72 in the kitty as of Nov. 1, last year. New sum includes the receipt of $48,750 from Theatre Authority. Committee, among other things, disbursed slightly over $5,000 last year to 22 SAG members, and a grant of $2,000 was made from the fund to the Will Rogers Memorial Hospital.

$1,000,000 Do-It-Yourself Sales

Leonard Key's 53-Market Payoff in Approach on 'Crusader Rabbitt' Cartoon Series

A new "Crusader Rabbit" series, done by the same producers who lensed the old four-minute cartoon episodes five years ago, has been put on the market and in a period of about four months has racked up nearly $1,000,000 in sales in 53 markets.

Handling the sales effort has been Leonard Key, a combination legit producer and sales promotion exec. He says he and the producers, Alex Anderson and Jay Ward, decided on a "do-it-yourself" program, after being given the cool reception by regular distributors. When approached for financing, distributors pointed to the deluge of old motion picture cartoons hitting the market, Key says, forcing him and the producers to turn to other avenues of financing to get into production. The current financing of the series of 260 episodes, in the same four-minute cliff-hanging" cartoon format as the old ones, is expensive, and for that reason Key and the produers are negotiating for a regular distributor. The only change in the new series is that it is being lensed in color.

American Bakers bought the new skein for 28 markets, while three-year library deals were concluded by Key for another 25 markets. Included in the markets sold are WCCO, Minneapolis; WRCV, Philadelphia; WNBQ, Chicago; WMAL, Washington; KPX, San Francisco, as well as stations in Boston, Minneapolis, Lacross, Wisc.; and Rochester, N.Y.

Key, who did all the selling via phone with the exception of one swinging trip to the West Coast, questions the estimated distribution fee of 25% made by regular distributors. Key contends that he racked up nearly a $1,000,000 in sales at a cost of about $15,000.

As an added "gimmick" in Key's sales approach, he has given contracting stations one-quarter of the 5% distributors share in the licensing of merchandising, based on the new series.

Producers Anderson and Ward in 1951, under the banners of Television Arts Production, made 195 "Crusader Rabbit" series, currently being distributed by George Bagnall. They are using the same banner for the new series, with production being done in San Francisco. The first 20 in the projected 260 episodes will be completed in February.

$2,000,000 Gross On UA Pix Sales

United Artists, currently preparing to launch a new feature package, has sold its present package of 39 theatricals in from 75 to 80 markets, for a gross of over $2,000,000.

The package of 39, all post—'48 features, 12 of which are in color, has been sold on the basis of black-and-white telecasting, with the exception of five markets, including New York, Philadelphia and San Francisco. The five stations, as well as other stations choosing to telecast in color, pay a color premium, based on a percentage of the original license fee.

MGM-TV Veepee

Charles C. (Bud) Barry

has his own views on

The Long and Short of It

* * *

one of the many editorial features in the

51st Anniversary Number

of

VARIETY

OUT NEXT WEEK

Hal Roach Studio Prod. Budget Off $5,000,000 in '56

Hollywood, Jan. 1.

Year-end report of Hal Roach Studios, issued over the weekend by v.p.-biz manager Sidney S. Van Keuren, shows a hefty drop of nearly $5,000,000 in total production expenditures in 1956, from $9,450,000 in 1955 to $4,867,000 last year. However, Van Keuren points out that while in 1955 Roach did much filming for indie production outfits, nets and syndication firms, last year's efforts were largely confined to packages in which exec. producer Hal Roach Jr. has whole or part ownership.

Trend to Roach "house packages" will continue in 1957, Van Keuren indicated in report, and predicted that some nine will be rolling by mid-year. Last year, Roach turned out 110 half-hour telepix, in which he has a proprietory interest.

Not included in the production figure was an additional $1,100,000 spent on 18 "Life of Riley" and 20 "Great Gildersleeve" episodes for NBC-TV film syndication, Van Keuren declared.

Among Roach 1956 properties are 15 of 35 "Screen Directors Playhouse," (now leased to RKO Teleradio for distrib); 12 CBS-TV "Charlie Farrell Show" segments; 39 "Code 3" episodes (ABC-TV film syndication); 26 CBS-TV "Telephone Time" stanzas; 16 CBS-TV "Oh, Susanna" episodes; and three telepix of new NBC-TV "Blondie" series, already in the can.

Continuing production into 1957 are "Susanna," "Telephone Time," "Blondie," and "Code 3," and five added properties are in the preparation stage, according to Van Keuren.

Additionally, Roach has a 17-man teleblurb department and sales offices in N. Y. and Chi.

Jim Fonda to 'Ethan'

Hollywood, Jan. 1.

Jim Fonda has been assigned to produce the pilot on the new Goodson-Todman, CBS-TV telepix series, "The Legend of Ethan Allen."

David Victor and Herbert Little scripted pilot, for which leads are currently being tested.

68 SPONSORED SERIES FOR '57

By DAVE KAUFMAN

Hollywoon, Jan. 1.

A record $90,000,000 in telefilm production has been allocated by Hollywood producers for 1957, a hike of $10,000,000 over last year's total. A survey of the telefilmeries here reveals there are 68 sponsored series on the new year's slate, as compared to 60 each in 1955 and 1956. On the other hand, there is a drop in syndication, with 21 on the boards, as against 25 the previous year. And series to be shot without a sponsor nor a syndication outlet total 16, compared to 20 in 1956.

The tv-film trend is towards stability in an industry still harried by complex factors which have, in many casts, made it more of a gamble than a business. That's why the emphasis in 1957 will be, more than everbefore, on pre-sponsored shows for network showings, with syndication becoming a lesser part of the overall picture.

Desilu's Top Status

Production-wise, the tv film giant in Hollywood this year is Desilu Productions, which has $15,645,000 on its sked, far and away the leader in the field. Figure does not include outside series shot by Desilu (Danny Thomas, "Wyatt Earp," etc.), but just those in which Desilu is the actual producer. Aside from the fact this is the highest production figure ever lined up for a year by one company, it also reps a remarkable Horatio Alger story for the Desi Arnaz-Lucille Ball firm, which began six years ago with the now-phenomenal series, "I Love Lucy." Arnaz states the production figure is the minimum, by no means the maximum for his company this year.

A pair of film studios—Walt Disney and Warner Bros.—follow Desilu in the new scheme of things, each planning heavy production skeds for this year. Others prominent in the picture from a production standpoint are Revue Productions, Don Fedderson Productions, Hal Roach Studios and McCadden Productions, the Burns & Allen vidfilmery. Thus it can be seen there is a diversity in the Hollywood tv film pattern, with indies and major studios both very active, neither dominating, although from the standpoint of a single company Desilu paces the field by a wide margin.

Another record being set this year is in number of series to be shot, with 115 definitely blueprinted. Previous high was 111, in 1955. Pilots, always speculative, are not included in the survey for the obvious reason no one can foretell which of the multitude being shot will be sold.

No Outstanding Hit

Unfortunately, the impressive progress tv film has made production-wise has not been equaled in quality. Certainly there were no new vidfilm series originating here last fall which ignited any genuine excitement or was acclaimed as bringing something new and fresh to tv. Most of the new starters had an assembly-line stamp, lacking originality in conception and presincluded in the survey for the obfor the new shows were, generally, lower and in some instances have already resulted in cancellations.

Still the No. 1 tv film show, after six years, is Desilu's "I Love Lucy," on CBS-TV. NBC-TV has tossed in innumerable programs in a vain effort to dislodge "Lucy." but the comedy series starring DesiArnaz and Lucille Ball withstood all assaults.

Despite the fact a number of tv film series inevitably face the guillotine come spring, experience shows the sponsor now selects another filmed series as replacement.

(Continued on page 25)

More TV Film News On Page 25

'In The End We'll Win' Sez Chi's Herbuveaux on Late Nite 'Live' TV

Vet Scripter-Producer

Alan M. Fishburn

lists a

Television Primer for Industrial Showmanship

* * *

one of the editorial features in the

51st Anniversary Number

of

VARIETY

OUT NEXT WEEK

Chicago, Jan. 1.

Jules Herbuveaux, who as veep and general manager of NBC-TV's WNBQ isn't directly embroiled in the current feature film skirmish for the latenight Windy City fandom, isn't worrying about losing out to the other three stations with their bombardment of firstrun theatricals.

Herbuveaux is confident that WNBQ's strip of live shows from 10 to 11 and the parent web's "Tonight" will be able to hold their own against the onslaught of celluloid. And he points out that "because all my eggs aren't in one basket," he has the leeway to experiment with new ideas and formats and new personalities. He's convinced there'll always be an saleable audience for live shows and foresees that audience increasing out of sheer saturation of film fare over the long haul.

It's believed too early to tell what effect WBKB's 10 o'clock unspooling of its RKO backlog or WBBM-TV's 11 o'clock weeknight screening of the Metro pics, both competing against WGN-TV's long established 10 p.m. features, will have on the local rating picture. However, the NBC chief takes no little satisfaction from the initial rating garnered by WNBQ's new "Championship Horseshoes" which debuted during the opening week of WBKB's "Movietime USA." The live horseshoe telecast brought in an 8.1 ARB for its Wednesday night 10:30 half hour, almost double the 4.3 earned the month before by the "Judge Roy Bean" telepix in the same berth.

It's Herbuveaux's hunch that there are just so many film fans in the Chicago audience and he foresees most of the channel jockeying one a given night to be at the expense of one or the other of film entries. In other words, when a big star picture knocks off a hefty rating it'll be the celluloid competition on the other two stations that will suffer proportionately.

As headman of the country's first "all color" station with all its local, live programming done in tint, Herbuveaux is more than satisfied that he's astride the trend of the future and not looking back to the Hollywood film factories of pre-'49 for product for show biz's youngest medium.

Looks Like WGN To Slot 'Luther' Despite Yowls

Chicago, Jan. 1.

There is a strong possibility that WGN-TV will run the "Martin Luther" biopic after all. Chicago Tribune station last week cancelled a scheduled showing of the film based on the life of the Reformation leader and was immediately on the receiving end of a vigorous protest from major Chicago Protestant and Lutheran groups which charged the station with acquiescing to censorship.

Although no official confirmation is forthcoming, it's understood WGN-TV execs are seriously considering beaming the film as a public service to set the record straight on several of the points that have been aired in the whirlwind of controversy stirred up by the cancellation. If WGN-TV does project the Louis de Rochemont-produced full-lengther later this month, it'll be accompanied by a statement outlining the station's position and emphasizing its traditional policy of balanced handling of religious programming.

It's believed that one of the accusations the station is especially anxious to refute is that made by an "Action Committee" organized by the Protestant and Lutheran groups to protest the ban that the "cancellation of the film under these circumstances constitutes an admission on the part of the television station involved that it is vulnerable to pressures which we are convinced, on the basis of our discussions with WGN, have been mobilized by the Roman Catholic Church."

Both the station and the local Catholic hierarchy have denied there was any official Catholic protests against the showing. The announcement of the "Luther" scheduling did touch off a "flurry" of phone calls, as did the later announcement of its cancellation.

If WGN-TV does do another aboutface on "Luther" it will get the other three Chi tv stations off the hook. The Action Committee, it was learned, planned to seek an outlet for the picture elsewhere if the WGN-TV ban stuck.

'Sword' Telefilm Series For Sheldon Reynolds

Sheldon Reynolds is prepping another new series for his Paris-based vidfilm operation, a costumer titled "The Sword" and set in the France of the "Three Musketeers" era. He'll film his first episode in Cognac, the famous brandy district. Reynolds has gotten permission to film interiors of the Loire Valley chateaux for the first time, and has also hired members of France's Olympic fencing team for the swordplay.

Draper Lewis has been signed to script with Reynolds, with the latter also producing and directing.

Vitapix-Roach Deal Still Alive

Hollywood, Jan. 1.

Despite fact that Hal Roach Jr.'s "Blondie" series, slated to tee off the Vitapix-Roach deal, was sold to NBC-TV recently, the V-R deal isn't dead, Roach stated last week.

He disclosed that Vitapix board and exec committee will meet in February, possibly with the member-stations of the lineup, to discuss further plans. He'll be on hand with "two or three" new series projects, in addition to other presentations prepped in the past, such as Ralph Bellamy-starring "Guns of Destiny." If plans mature, the new Roach offering will hit the Vitapix station setup in September or October.

Under the Vitapix-Roach alignment, Roach engages to supply and sell series to the stations, who, in turn, agree to make prime times available. A basic lineup of 60 stations would cost a sponsor approximately $3,000,000 in film and time charges. However, past deals which have fallen have been for multiple sponsorships, and the pattern is likely to remain.

With "Blondie," Roach states, problem wasn't either time clearance or agency acceptance. Rather, stumbling block proved the difficulty in adjusting varying demands of multiple sponsors within the short time available.

VARIETY ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

DETROIT

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1 **HOME OF THE BRAVE—** Frank Lovejoy, Lloyd Bridges; 1949; Stanley Kramer, United Artists; Atlantic Television	Motion Picture Acad. Sun. Nov. 11 8:00-9:45 p.m. CKLW	7 9	8.3	7.4	13.7	Ed Sullivan G.E. Theatre Alfred Hitchcock Presents	WJBK WJBK WJBK	37 2 29.0 27.8
2. **DARING ROGUE—** (Title Changed for TV) Duncan Renaldo, Leo Carillo; Monogram; M & A Alexander	Milky's Movie Party Sat. Nov. 10 3:30-5:30 p.m. WXYZ	7.0	7.4	6.2	33.1	NCAA Football Football Scoreboard Sagebrush Shorty	WWJ WWJ WJBK	14.2 4.7 4.7
3. **FIGHTING MAN OF THE PLAINS—** Randolph Scott, Jane Nigh; 1949; 20th Century Fox; NTA	Motion Picture Acad. Thurs. Nov. 8 9:00-11:00 p.m., CKLW	6.8	7.4	6.2	11.5	Climax Playhouse 90	WJBK WJBK	26.1 25.1
4. **CARSON CITY KID—** Roy Rogers, George "Gabby" Hayes; 1940; Republic; MCA-TV	Family Theatre Fri., Nov. 9 6:00-7:00 p.m., CKLW	6.1	6.5	5.6	21.3	Soldiers of Fortune Public Defender	WXYZ WXYZ	13 9 14.8
5. **YOU'LL NEVER GET RICH—** Fred Astaire, Rita Hayworth; 1941; Columbia; Screen Gems **BOY SLAVES—** Anne Shirley; 1938; RKO; C & C	Nightwatch Theatre Sat., Nov. 10 11:30-2:00 a.m., WJBK	5.5	7.4	3.3	50.8	Hollywood Premiere Filmland's Finest Note: No competing programs telecast from 1:00-2:00 a.m.	WXYZ WWJ	4.7 3.8
6. **FULLER BRUSH MAN—** Red Skelton, Janet Blair; 1948; Columbia; Screen Gems	Nightwatch Theatre Mon., Nov. 12 11:30-1:00 a.m., WJBK	4.8	5.6	3.9	47.2	Tonight	WWJ	2.6
6. **SONG OF TEXAS—** Roy Rogers, Sheila Ryan; 1943; Republic; MCA-TV	Family Theatre Thurs., Nov. 8 6:00-7:00 p.m., CKLW	4.8	5.0	4.5	13.5	Wild Bill Hickok Juvenile Court	WXYZ WWJ	16.3 23.0
8. **OUR WIFE—** Ruth Hussey, Melvin Douglas; 1942; Columbia; Screen Gems **THE FALCON'S ADVENTURE—** Tom Conway, Madge Meredith; 1946; RKO; C & C	Nightwatch Theatre Fri., Nov. 9 11:30-1:45 a.m. WJBK	4.6	5.6	2.1	52.3	Grissom Theatre Tonight Note: No competing programs telecast from 12:45-1:45 a.m.	WXYZ WWJ	4.7 3.9
9. **CRASH OF SILENCE—** Phyllis Calvert; 1953; Universal; ABC Film	Filmland's Finest Sat., Nov. 10 11:15-12:55 a.m., WWJ	4.5	7.4	3.3	27.2	Nightwatch Theatre	WJBK	6.6
10. **GO CHASE YOURSELF—** Lucille Ball, Joe Penner; 1937; RKO; C & C	Early Show Thurs., Nov. 8 5:00-6:15 p.m., WJBK	4.4	5.0	3.6	12.9	Mickey Mouse Club Wild Bill Hickok World Adventure	WXYZ WXYZ WXYZ	23.5 16.0 10.6
10. **MOVIE CRAZY—** Harold Lloyd, Constance Cummings; 1932; Paramount	Bill Kennedy Showtime Sun., Nov. 11 1:00-2:30 p.m., CKLW	4.4	5.3	3.9	15.9	Frontier Justice Pro-Football	WXYZ WJBK	8.3 32.2

WASHINGTON

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **I'LL BE SEEING YOU—** Ginger Rogers, Joseph Cotton; 1945; Selznick Studio; NTA	Safeway Theatre Sat., Nov. 10 10:30-12:15 a.m., WRC	17.5	20.9	13.4	50.8	Town & Country Jamboree	WMAL	7.0
2. **PAID TO KILL—** Dane Clark; 1945; Lippert; Tele. Pictures	Sunday Theatre Sun., Nov. 11 2:00-4:45 p.m. WTOP	5.5	6 7	4.5	28.1	The Other 2 Billion Celebrity Parade American Forum Outlook Zoo Parade Wide Wide World	WRC WMAL WRC WRC WRC WRC	2.6 2.6 4.1 4.5 9.3 16.5
3. **ALL THIS & HEAVEN—** Bette Davis, Charles Boyer; 1940; Warner Brothers; Associated Artists Production	Best of the Week Sun., Nov. 11 9:00-10:30 p.m. WTTG	5.1	5.6	4.1	9.0	G.E. Theatre Alfred Hitchcock Presents $64,000 Challenge	WTOP WTOP WTOP	28.0 30.0 26.0
4. **MAN-EATER OF KUMAON—** Sabu, Wendell Corey; 1948; Universal; M & A Alexander	Late Show Mon., Nov. 12 11:15-12:45 a.m., WTOP	4.6	5.2	4.1	50.6	Stringer; Simpson; Paul-Ford Tonight	WRC WRC	6.3 2.0
5. **THE MAGIC BOX—** Laurence Olivier, Robert Donat; 1952; Bolting Brothers; NTA	Late Show Fri., Nov. 9 11:15-12:45 a.m., WTOP	4.5	5.6	3.4	32.3	Stringer; Simpson; Paul-Ford Tonight	WRC WRC	9.0 5.1
6. **SEVEN KEYS TO BALDPATE—** Phillip Terry, Jacqueline White; RKO; 1947; C & C	First Run Theatre Fri., Nov. 9 8:00-9:25 p.m., WTTG	4.4	4.9	3.7	9.3	Life of Riley Walter Winchell On Trial	WRC WRC WRC	19.6 18.3 20.9
6. **ENCORE—** Kay Walsh, Glyns Johns; 1952; Paramount; NTA	Film Spectacular Fri., Nov. 9 11:20-12:45 a.m., WMAL	4.4	5.2	3.7	31.6	Stringer; Simpson; Paul-Ford Tonight	WRC WRC	9.0 5.1
6. **MRS. MIKE—** Dick Powell, Evelyn Keyes; 1949; United Artists; M & A Alexander	Late Show Sat., Nov. 10 11:15-1:00 a.m., WTOP	4.4	5.2	3.4	20.4	Safeway Theatre Town & Country Jamboree	WRC WMAL	16.2 4.4
9. **SUBMARINE D-1—** Pat O'Brien, George Brent; 1937; Warner Brothers; Associated Artists Production	Warner Bros. Premiere Wed., Nov. 14 8:00-9:25 p.m., WTTG	3.7	4.5	3.0	6.4	Disneyland Father Knows Best Kraft TV Theatre	WMAL WRC WRC	33.6 21.6 19.4
10. **A GIRL, A GUY & A GOB—** Lucille Ball, George Murphy; 1941; RKO; C & C	Movietime, U.S.A. Mon., Nov. 12 8:00-9:25 p.m., WTTG	3.6	4.1	3.0	5.2	Producer's Showcase	WRC	45.5
10. **ACROSS THE PACIFIC—** Humphrey Bogart; 1942; Warner Brothers; Associated Artists Productions	Premiere Playhouse Sat., Nov. 10 10:30-12:30 a.m. WTTG	3.6	4.5	0.7	11.4	Safeway Theatre Town & Country Jamboree	WRC WMAL	17.5 5.6

MULTI-STRIPPED SALES

DETROIT

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Mon. & Tues. **SPIRAL STAIRCASE—** Dorothy McGuire, George Brent; 1946; Selznick Studio; NTA Wed. **WING & A PRAYER—** Don Ameche, Dana Andrews; 1944; 20th Century Fox; NTA Thurs. & Fri. **BELLE STARR—** Gene Tierney, Randolph Scott; 1941; 20th Century Fox; NTA	CKLW	Million-Dollar Movie (Although CKLW utilizes different features in a given week "Million Dollar Movie" is sold on a multi-stripped basis)	42.6	6	7.1	9.6 Wed., Nov. 14 7:30-9:00 p.m.

$90,000,000 Telefilm Budget

Continued from page 23

Thus, the sponsors' program needs assure prosperity to the telepix biz despite the annual axings.

Not all Hollywood vidfilmeries are included in the company-by-company breakdown, since some have finished their seasonal product and don't know at this writing what their production plans will be for 1957. Following is the breakdown of companies with actual production plans for 1957:

ABC-TV: 36 Frank Sinatra Theatre. Sponsored.

JIM BOWIE ENTERPRISES: 9 "Jim Bowie." Sponsored.

BRIDGET PRODUCTIONS: 25 "Mr. Adams and Eve." Sponsored.

CALIFORNIA NATIONAL: 13 "Adventures of Hiram Holliday, 13 "Matinee Theatre," 8 "Life of Riley," all sponsored.

CBS-TV: 39 "The Lineup," 10 Red Skelton, both sponsored.

JACK CHERTOK PRODUCTIONS: 39 'Frontier Judge." Syndicated.

TOM CURTIS PRODUCTIONS: 22 "Sgt. Preston of the Yukon." Sponsored.

DALLAD PRODUCTIONS: 15 "The Brothers." Sponsored.

JACK DENOVE: 52 Christophers (tab paid by Christophers).

DESILU: 26 "I Love Lucy;" 31 "December Bride;" 39 "Those Whiting Girls;" all sponsored. 39 "Sheriff of Cochise" and 39 "Whirlybirds," both syndicated, plus minimum of six more series to be syndicated.

WALT DISNEY: Disneyland, Mickey Mouse Club, both sponsored.

D.P.I. & MARTERTO: 11 Danny Thomas. Sponsored.

WYATT EARP ENTERPRISES: 39 "Wyatt Earp." Sponsored.

FAMILY FILMS: 13 "This Is the Life," 26 "This Is the Answer," 13 "The Way," tabs paid by religioso groups.

DON FEDDERSON: 39 'The Millionaire;" 39 "Do You Trust Your Wife?;" 39 "Date With the Angels," all sponsored.

FEDERAL TELEFILMS: 12 "Crossroads." Sponsored.

FILMASTER: 5 "Gunsmoke." Sponsored.

FILMCRAFT: 23 "You Bet Your Life." Sponsored.

FLYING A: 26 "Annie Oakley;" 13 "Buffalo Bill Jr.;" for national sponsor and syndication; 13 "Adventures of Champion," syndication; 39 "Winning of the West." No sponsor.

FORDYCE ENTERPRISES: 14 "On Trial." Sponsored.

FOUR STAR: 9 Zane Grey Theatre. Sponsored.

SAM GALLU: 13 "Navy Log." Sponsored.

JOHN GUEDEL: 9 "People Are Funny." Sponsored.

GUILD FILMS: 32 "Captain David Grief," 39 "Kingdom of the Sea," both syndicated.

GROSS-KRASNE: 22 O. Henry Playhouse. Syndicated.

INTERSTATE TELEVISION: 40 Sabu, two other series. None sponsored.

LEWISLOR: 9 Loretta Young. Sponsored.

LEWMAN: 14 Jane Wyman-Fireside Theatre. Sponsored.

MARK VII: 13 "Noah's Ark." Sponsored.

ROBERT MAXWELL: 4 "Lassie." Sponsored.

McCADDEN PRODUCTIONS: 20 Burns & Allen, 30 Bob Cummings, 4 'The People's Choice," all sponsored; 22 "Crisis," 25 "Impact," neither sponsored.

McGOWAN PRODUCTIONS: 40 "Death Valley Days." Sponsored.

MEDIC TV: 26 "Medics." Not sponsored.

PAISANO PRODUCTIONS: 39 "Perry Mason." Not sponsored.

REVUE: 11 GE Theatre, 8 Studio 57, 3 Jack Benny, 2 Marge and Gower Champion, 39 "Wells Fargo," all sponsored; 28 "State Trooper," syndicated.

HAL ROACH STUDIOS: 39 Gale Storm; 39 Telephone Time; 39 "Blondie," all sponsored; 39 "Code 3" syndicated.

ROY ROGERS: Roy Rogers. Sponsored.

SCREEN GEMS: 9 "Father Knows Best," 13 "Ford Theatre," 21 "Bengal Lancers;" 13 "Rin Tin Tin;" 9 "Circus Boy;" 4 "Playhouse 90," all sponsored; 15 George Sanders Mystery Theatre, and 24 "Johnny Wildlife," neither sponsored.

SHAMLEY: 20 Alfred Hitchcock. Sponsored.

DON SHARPE-WARREN LEWIS: 18 "Wire Service," 6 DuPont Theatre, 26 "Meet McGraw," all sponsored.

SPLENDEX: 13 "Five Star Show." Not sponsored.

STAGE FIVE: 39 "Adventures of Ozzie and Harriet." Sponsored.

STUDIO CITY TV: 32 "Frontier Doctor," syndicated, two other untitled series upcoming, one with sponsor, one without.

SUPERMAN: "Superman." Sponsored.

TCF-TV: 4 20th-Fox Hour, 13 "Broken Arrow," both sponsored.

TELEVISION PROGRAMS OF AMERICA: 25 "Fury," sponsored; 39 "New Adventures of Charlie Chan," 39 "Tugboat Annie," both syndicated.

WARNER BROS. TV: 39 "Cheyenne" and "Conflict," sponsored; 39 "Billy the Kid," anthology series, mystery series, western, on sked also, no sponsors set.

WESMOR: 11 "Dr. Hudson's Secret Journal." Syndicated.

ZIV TV: 21 "Men of Annapolis," 18 "Highway Patrol," 14 "Dr. Christian," all syndicated; 7 "West Point," sponsored.

Pix Push WCBS Revenue Up 19%

Increase of 19% in its net revenues during 1956 was reported this week by WCBS-TV, N. Y., general manager Sam Cook Digges in his annual year-end report. This year's 19% increase tops the 15% rise registered in 1955. Digges said that participation shows registered a 30% increase in net revenues, attributing this to the availability of quality vidpix and features. Another highlight, he said, was the SRO status of the 12:30-2 a.m. "Late Late Show."

During the year, the station devoted $4,216,459 worth of time and facilities to public service programs and announcements. This represents an increase of $1,012,870 over the 1955 amount. Total of 150 organizations were serviced with 5,667 free announcements.

ABC-TV Sends Lupton On Trendex City Swing To Hypo 'Broken Arrow'

With its sights again on jacking the rating, ABC-TV is setting John Lupton, star of its Tuesday night "Broken Arrow" telefilmer, on a 10-city Trendex tour beginning tomorrow (Thurs.). In the swing of Philly, New York, Baltimore, Washington, Columbus, Cincinnati, probably Indianapolis, and certainly Cleveland and Detroit, the cowpic performer will be away from his Coast base for 15 days.

Network affils in each of the cities will handle the local promotion, with Lupton expected to do a video appearance in each town. ABC has done the "Trendex swing" several times before, including junkets by Clint Walker of "Cheyenne," "Jimmie Dodd" of "Mickey Mouse Club" and Lawrence Welk.

'FIVE STAR SHOW' TO ROLL FOR SPLENDEX

Hollywood, Jan. 1.

Splendex Enterprises will film its new musical telepix series, "Five Star Show," at Motion Picture Center here, using Desilu stages and facilities, according to pact inked last week. First segment, starring Frances Langford, rolls Jan. 10, with Bob Hope guesting.

Some segments of the series will be filmed abroad, according to Splendex prexy Charles Wick.

More 'Bowling' Time

Sterling Television racked up 11 more markets for "Bowling Time" last week, bringing the total number of markets sold on the one-hour skein to about 160.

New markets include XETV, San Diego, Calif.; KPRC, Houston, Tex.; WPTV, Palm Beach, Fla., and WNOW, York, Pa.

Mayehoff's Pontiac Blurbs

Hollywood, Jan. 1.

Three kinescoped teleburbs were recorded here last week for Pontiac, starring Eddie Mayehoff, for $27,000, reported among the most expensive ever made.

Mayehoff got $4,500 for the stint, and is seen both as a spectator and as the "coach" in the blurbs. Also, 110 extras were used.

Hefty Ziv Payoff With Pattern Of 'Double Selling'

The extent to which major syndicators engage in "double selling," clinching a deal on a series with a station and then lining up a national spot sponsor for the series, is reflected in the Ziv operation, Ziv being considered a leader in the field.

During the course of the year, Ziv wrapped up $3,263,000 in telefilm time-and-program sales, an extra-curricular activity for which Ziv gains no immediate revenues. But there are residual benefits. With one series sponsored, the station is ready to listen to a pitch for another skein, making other sales feasible.

The "double selling" operation hub is centered in New York, Chicago and Los Angeles, where Ziv sales execs visit agencies sounding out the latter's wants and needs, pitching Ziv shows throughout the country.

For instance, a few weeks ago Ziv sold the current "Men of Annapolis" skein to WMBR-TV, Jacksonville. A couple of days later, during a visit at Ruthrauff & Ryan, a deal for Sun Oil sponsorship for Jacksonville was wrapped up. "Highway Patrol" was sold to WAGA-TV, Atlanta, and to stations in Albany, Columbus and Augusta, all in Ga. Then, Ziv turned around and sold the series on behalf of the stations, with no commissions, to Cunningham & Walsh, for Sunshine Biscuit. Last spring, Ziv sold "Dr. Christian" to KTTV, L.A. Soon afterwards, it made a pitch to Honig-Cooper agency and S&W Foods, resulting in a 16-market regional deal of which KTTV became a part. Other stations which had reserved the show came in under the same large regional deal.

The double selling" operation, geared to get stations national and regional accounts, is one factor which accounts for the advance lineup of 20 to 40 stations which usually reserve Ziv shows before they are released to the organization's syndicated sales force.

100 Pilots on Tap From Major Telefilmeries for Annual Spring Pitch; Screen Gems Leads With 18

Roughly, 100 telefilm pilots from major production-distribution companies will be on hand for the fall season, many of which will be pitched to agencies and networks in coming weeks.

The 100 pilot estimate does not take into account the many projects of the indies, although the indies as a group reportedly are producing less in the current year as compared to previous years. Nevertheless, the product of the indies will swell the number of pilots for the 1957-'58 season, a season slated to see many of the current network tv fare dropped for the new entries.

Sixty-two pilots will be coming out of the following shops, according to announced plans, and in the numbers indicated: Screen Gems, 18; Ziv, 10; National Telefilm Associates, 10; ABC Film Syndication, seven; CBS Television Film Sales, five; Television Programs of America, six; NBC's California National Productions. three; Official Film Syndication, two; and Interstate Television, one.

Of these the number that will go national, via the nets, or regional-syndication, depends on a multiplicity of factors, not determinable at this stage. In addition to the above listed 62, at least another 48 pilots should come out under the banner of such major outfits as: MCA-TV's Revue Productions; Four Star Productions; Hal Roach Studios; 20th-Fox's TCF-TV; and McCadden Productions, Desilu Productions, as well as other sources.

For instance, Associated Artists Productions, which also bought the story rights to the Warners backlog when it got the features, is negotiating with several telefilm producers for series based on WB properties. RKO Teleradio, despite the cutback at the studio on feature film making, also has telefilm plans, both in the production end and in co-financing. Warner Bros., too, plans to step-up its telefilm division.

Screen Gems Projects

Of the 18 Screen Gems projects, seven already are in the can. They include: "Johnny Wildlife," "The Shape, the Face, and the Brain" and "Shore Leave," "Dr. Mike," "Casey Jones," "Here Comes the Showboat," and "Western Ranch Party."

Among the Ziv pilots are: "Harbor Master," "Martin Kane-Private Eye," "Stockade," and "I Love A Mystery," as well as an untitled one based on the U. S. Air Force Academy.

NTA's 10

NTA's planned 10 pilots include six to be produced in association with Desilu and four with 20th-Fox. Reportedly being prepared under the 20th-Fox banner are series based on the following properties of the film company: "How To Marry A Millionaire," "Cheaper by the Dozen," "Prince Valiant,"

(Continued on page 36)

Sam Marx Exits 20th-TV

Hollywood, Jan. 1.

Producer Sam Marx, who has been with TCF-TV, 20th-Fox tv subsid, for more than a year, has asked for and received his release from the company and exits the vidfilmery this week.

Marx left last weekend for N.Y. for confabs on a pair of series he is readying, one in collaboration with Elliott Arnold, author of "Broken Arrow." Marx produced seven 20th-Fox Hour vidfilms, and was exec producer of 26 "Broken Arrow" telepix.

Animated Quickies On Al Capp's Sked

Cartoonist Al Capp, now represented on Broadway with "Li'l Abner," is taking the television plunge, doing the script and artwork for a new five-minute animated series to be distributed by RKO Teleradio Pictures.

The series, the characters of which are being kept under cover, will be produced in England by a British firm called Anigraph Productions, headed by Collie Small. Slated for production are 195 "cliff-hanging" episodes, or 39 weeks of "stripped" shows, to be done in the tradition of Capp's comic strips in a comedy-mystery format.

The three-way deal involving Capp Enterprises, Collie Small, a British film producer, and RKO grew out of recent trip to England by Capp. The cartoonist saw Small's new tv animation technique there, the occasion sparking trans-Atlantic negotiations. Handling the talks for RKO was v.p. Robert Manby. RKO, which is distributing, also is doing the financing.

The first couple of weeks of production already are on the drawing board, and the series is expected to be completed by spring or summer.

Small, of Anigraph Productions of London, recently incorporated in the U. S. the firm of Graphic Animation for Television, Inc.

Matty Fox's Post-'48 Residuals Deal Seen as Precedent, But Not Formula

While Matty Fox's projected deal with the guilds for release of post-'48 pix is not looked upon as a formula by either the majors and guilds, it's acknowledged by major film companies that it does offer a precedent, a precedent which will be in the back of negotiators' minds when the guilds and producers associations go for another round of conferences in '57.

The Fox deal calls for a cash payment of $1,185,000 for the residual rights of 82 RKO features and approximately 50 short subjects, all made after the cut-off date of Aug. 1, 1948. The flat sum aspect of the deal, as opposed to a percentage of the gross take on the tv resale, probably stems from the barter method of Fox's selling, trading spots for International Latex for RKO programming. One concommitant aspect of the projected deal is that Fox will receive a certain percentage of the monies he pays for residuals from RKO Teleradio. RKO Teleradio, in five markets where it owns and operates tv stations, retained the library in those markets. Fox's clearance of the residual rights also would pertain to the five RKO Teleradio o&o stations, including those in New York and Los Angeles, and according to the original Fox-RKO deal, RKO would compensate Fox for the portion allocated to those markets.

On the coast, Writers Guild of America West and Screen Directors Guild are slated to meet in an attempt to iron out differences on the Fox offer. It's known that SDG has accepted a flat $235,000 Fox offer, but that WGAW hopes to better an equal offer. Confabs are necessary since SDG and WGAW are bargaining jointly, while Screen Actors Guild conducted negotiations by itself.

Previously, SAG accepted a cash settlement involving $715,000, with Fox agreeing to pay $615,000 in 36 monthly installments, and kick through with an additional $100,000 if the entire RKO package of 740 pix exceeds an average $50,000 a feature in receipts.

The first payment of about $17,083 will be paid to SAG as soon as the agreement is inked. The next payment for a similar amount will be due next July, and monthly thereafter. The SAG deal is firm and isn't contingent on Fox settling with other guilds also.

Fox reps C & C Television Corp., which acquired the RKO backlog, in the deal, and all payments are guaranteed by the C & C Super Corp. SAG is currently discussing the method of dividing the post-'48 pix coin among actors in the pix involved.

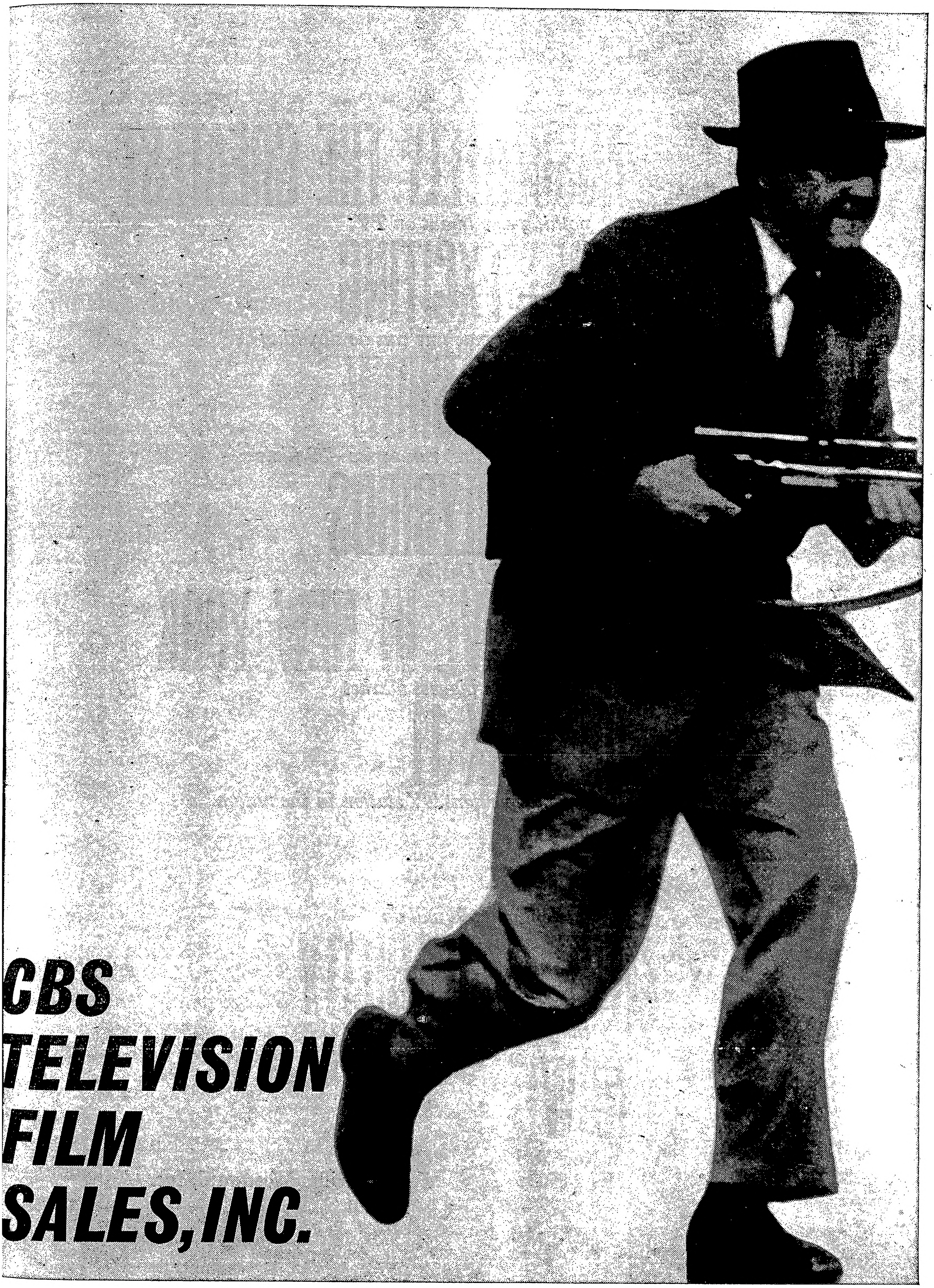
GI Vidpix Series To Roll in Italy

Indie telefilm producer Harry Saltzman, who since taking over the Pisorno Studios outside Pisa in Italy has been filming his "Captain Gallant of the Foreign Legion" and his Bob Hope-Katherine Hepburn feature, "The Iron Petticoat," there, is readying a third project for the setup. It's an adventure series comprising 39 half-hours and titled "GI." Series, which dramatizes episodes in the lives of U.S. Army infantrymen, has the cooperaton of the Department of Defense.

Saltzman is planning to start shooting a pilot aimed at a fall sale in March. Meanwhile, he's lining up a Hollywood name to star and host the series, and has already begun technical huddles with Army officers from Camp Darby, part of the SETAF Command, which adjoins the studio. Saltzman has had talks with U.S. distribs and sponsors on the series, but hasn't pinned down a deal yet.

WHIRLYBIRDS

Fasten your seat belts! The new adventure series "Whirlybirds," is off to the fastest take-off in all television: 85 markets sold after only 6 weeks on the market! Advertisers like Continental Oil (47 markets), Laura Scudder Foods (16 markets), Nabisco (8 markets) are set for immediate start. "Whirlybirds" is the dramatic story of aviation's most amazing aircraft–'copters–and of the men who fly them. Now available: 39 adventure-packed half-hours, produced for CBS Television Film Sales by Desilu Productions, creators of some of television's biggest hits. High flying "Whirlybirds" will bring in solid sales returns. Act fast for the best choice of remaining markets. For a briefing, contact CBS Television Film Sales, Inc.–New York, Chicago, Boston Los Angeles, Detroit, San Francisco, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.



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NEW TV SHOW

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EXCLUSIVE IN NEW YORK

the nation's biggest market

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in New York
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New Dimout on Benny's 'Gaslight'

San Francisco, Jan. 1.

Jack Benny's appeal from a verdict restricting his right to poke fun at the Metro film, "Gaslight," was denied here last week by U. S. Court of Appeals.

Four years ago Benny filmed a tv parody of film. Loew's and "Gaslight" playwright Patrick Hamilton sought and won injunction from District Judge James Carter, in Los Angeles, preventing showing of telecast. Judge Carter ruled parody, entitled "Autolight," was an infringement of copyright.

Appellate court's decision, written by Judge Thomas McAllister, said Benny had borrowed too heavily and added:

"If the material taken from 'Gaslight' is eliminated, there are left only a few gags and some incoherent dialog . . .

"The fact that a serious dramatic work is copied practically verbatim and then presented with actors walking on their hands or with other grotesqueries does not avoid infringement of the copyright."

Benny had contended "Autolight" came under "fair use" rule of copyright law, which permits using material for parody. He had originally done a radio parody of the Charles Boyer-Ingrid Bergman film in 1945, with permission of Loew's, the copyright holder.

It was understood recent appeal from Los Angeles decision was undertaken at suggestion of CBS to protect the net's comedian against similar legal action in other satires. An appeal to the U. S. Supreme Court reportedly is in the works.

From the Production Centres

Continued from page 20

. . . **Burr Tillstrom** one of the guest lecturers next quarter at U. College, U. of Chicago's downtown centre . . . NBC Radio sales topper **George Diefenderfer** playing the Florida sun circuit over the holidays . . . General Foods bought two weekly participations in WGN-TV's Thursday night feature film . . . Gabber **Ed Joyce** departing WBBM to freelance in New York . . . WBKB veep **Sterling (Red) Quinlan** and wife on the Coast for the Rose Bowl game and a quickie vacash.

IN PHILADELPHIA . . .

Harry Harris, Philadelphia Inquirer tv columnist, gets bit part in CBS "West Point" episode (11) with a five word speaking role . . . **Kenneth Chernin,** former advertising administrator of the U. S. Chamber of Commerce, appointed promotion supervisor of the radio and tv division of Triangle Publications, Inc. . . . **Lloyd E. Yoder,** NBC veepee and general manager of WRCV, stations vacationing in San Francisco . . . **John Michaels,** WRCV radio transmitter supervisor, celebrates 25th anni with station . . . Ice hockey to be viewed on local tv for first time. The 10 games of the National Hockey League will be televised on Saturdays over WCAU-TV beginning Jan. 6

IN BOSTON . . .

WBZ disk jocks **Alan Dary, Carl de Suze, Norman Prescott** and **Verne Williams** cited by Boston Globe for their broadcast appeals and p.a.'s for Boston Globe Santa Claus Fund . . . **Louise Morgan,** WNAC-TV "Dear Homemaker Show" guested **Harold Rome, Italo Tajo** and **June Rassele** of "Fanny," current at the Shubert, on three telecasts . . . Disk jock **Milt Kray** ankling WBOS for WORC, Worcester, where he will deejay an all nighter . . . **Jack McDermott,** former WCOP disk jock trekked to WLOB, Portland, Me. . . . **Bob Clayton,** WHDH disk jock, writing column on Hungarian refuge camps in Boston Traveler . . . **Gay Tapley,** WNAC radio copy dept., turned chirp and piped old English carols, accompanying herself on the mandolin, this frame on WNAC-TV's **Louise Morgan** show . . . WNAC-TV received big deluge of fan mail for its "Noel New England," filmed by the station's film crew in Keene, N. H., Rockport and Needham, Mass. and Boston

IN MINNEAPOLIS . . .

KSTP personalities **Don Reilly** and **Roger Kent** vacationing at points east . . . WCCO Radio gave away 50 turkeys to lucky number holders at a Christmas broadcasting party and thousands of the birds to destitute families in area . . . WCCO-TV launched its Sunday matinee series of "Command Performance," 20th-Fox pre-1948 oldies, with "How Green Was My Valley" and has local Gold Bond Stamps and Twin Cities area Rambler dealers for participating sponsors . . . **Don Doty,** WTCN personality, honored by American Heart Association for his 1956 Heart Fund Drive airlane endeavors . . . **Stan Hubbard,** KSTP-TV and radio head, spending the balance of the winter in Florida . . . KSTP-TV's "Barn Dance" touring the territory's small towns . . . **Frank Buetel,** WTCN-TV sports director, chosen by U. of Minnesota to narrate the 1956 football team's filmed game highlights.

IN PITTSBURGH . . .

Jane Fisher, who did "Romper Room" on Ch. 7 in New York for a year, back home to stay and will marry **Roy Wilson,** of the Ketchum-MacLeod-Grove agency, in the spring . . . WJAS deejay **Barry Kaye's** New Year's Night teenage dance at the Weirton, W. Va., Recreation Center was his 1,000th since coming to Pittsburgh over three years ago . . . **Toby Numeroskey** back at her desk in the KDKA-TV publicity department after honeymooning in Jamaica . . . **Les Rawlins,** g.m. of KDKA radio, getting around again after being felled by a blood vessel rupture more than two months ago. Doctor has ordered him to rest for a few more weeks at home, however . . . **Jim Westover,** KQV deejay, had his parents from Indianapolis with him over the holidays.

IN DETROIT . . .

William E. Sheehan is the new WJR chief news editor, succeeding **Jack White** who has become public relations director of the Oldsmobile Division of General Motors . . . Detroit's Common Council presented S. S. Kresge Co., sponsors of "Romper Room" on WWJ-TV, a testimonial expression of appreciation for the contribution made to civic education of Detroit's pre-school set . . . A series of especially written jingles and themes will give WXYZ new musical identification in the new year. Written by Johnson-Siday and recorded in N. Y. with singer **Bob Carroll,** an eight-voice chorus and a 16-piece orch, the new sounds include theme songs for stations six top jocks, **Fred Wolf, Paul Winter, John Slagle, Ed McKenzie, Mickey Shorr** and **Jack Surrell,** plus jingles for time signals, weather reports and traffic safety

IN SAN FRANCISCO . . .

For Shell News' **Bill Roddy** KPIX's eighth birthday was the quick bounce. First Roddy knew of it was when the Westinghouse-CBS outlet started auditioning for what it called "news editors"—by reading Shell Oil commercials. The news strip was high-rated among local shows, Shell was happy. But KPIX didn't like the idea of Roddy being an independent contractor, apparently, and is setting up its own news department, with **Tom Franklin,** ex-KOVR baseball voice, to read on camera and **Jere Witter,** a Chronicle man who's lately been specializing in features, as the tv news editor. **Jim Young** continues as Frisco cameraman and stringer cameramen are supposed to be planted in other Bay counties. Roddy, a pro, took it in stride, will head for the Orient shortly to shoot film for "I Search for Adventure," "Golden Voyage," etc., hopes to make short spots for U. S. consumption

Caesar in All-Show Biz Deal on Pre-Publication Novel by Sloan Wilson

Sid Caesar's Shellrick Corp., which produces his and other television shows, has made its first major step into other show biz media with the purchase of options for stage, screen and tv on an as yet incomplete Sloan Wilson novel. Wilson, author of "Man in the Gray Flannel Suit," is writing the book for Simon & Schuster and has about 200 pages finished. There's no publication date as yet.

Novel, tentatively titled "The Mirror," deals with the moral deterioration of a man who's brought up to worship materialism but who is unable to earn enough to gratify his desires. The deal with Shellrick provides for a substantial "first reading fee," under which Shellrick and Caesar must exercise their options within 15 days after publication. At that time, they pay additional coin for the specific rights. Legit and tv rights are "extinguishable" in the event of a firm motion picture offer from an outside party.

Deal was handled for Wilson by Perry Leff of Frank Cooper Associates.

Sanford & Jaffe's Client Jackpot In Agency Spread

Indication of how rapidly things move in television is the expansion of the Sanford-Jaffe agency, operated by Bobby Sanford and Herb Jaffe, during the past 11 months. Last February, the agency had a substantial but compact client list comprising Paddy Chayefsky, Delbert Mann, Fredric March and Florence Eldridge, Burgess Meredith and arranger - conductor George Bassman.

As of this week, that client list had been expanded to include such top television playwrights as David Shaw, David Swift, J. P. Miller, Margaret Bourke White, Bill & Audrey Roos (represented on Broadway with "Speaking of Murder"), Shelby Gordon and S. S. (Paddy) Schweitzer. On the producer-director end, the new clients include Marshal Jamison (exec producer of U. S. Steel Hour), David Rich (ex-"Talent Scouts" director, now filmmaking for Columbia), Andrew McCullough (working with Anatole Litvak on the "Mayerling" spec and freelancing with emphasis on "Producers' Showcase" and "Omnibus") and Milton Pearlman, pic producer.

Moreover, agency has moved into the musical field and into the literary field, with Moose Charlap & Norman Gimbel as the composing team and a stable of novelists including William Eastland, Rosamund Marshall, Robin Moore ("Pitchman"), Laura Beheler, Edward Abbey and Pierre Boulle (whose "Over the River Kwai" is being filmed by Sam Spiegel with William Holden).

Jaffe, who switched from Official Films (where he's still on the board of directors and operates in a consultative capacity) in February to join Sanford in the operation, says the agency's growth has resulted from word of mouth and a highly personalized service. On the former, he declares that he and Sanford have never solicited clients and they've also turned down clients whom they felt they couldn't do a proper job for.

On the personalized service kick, Jaffe points out that they've actually scouted out material for their clients—for example, Jaffe went out and negotiated rights to the Albert Moravia novel, "Fancy Dress Party" for David Swift to adapt-produce as a legiter in Swift's name. Also, Sanford and Jaffe—along with assistant Sam Gelman—handle deals in all media, whereas larger agencies tend to departmentalize. There's also business and tax advice which are normally the realm of business managers.

Dallas—Bob E. Tripp, assistant manager of KIXL and KIXL-FM, has been upped to manager by board chairman Lee Segall of Variety Broadcasting Co. Tripp succeeds Charles F. Payne.

New TV Allocation Plan to Permit 25 New V's Up for FCC Action

Washington, Jan. 1.

The FCC will begin serious consideration within two weeks of a new approach to its allocation problem which is designed to provide for at least 25 more markets with three VHF stations and to encourage UHF on a broad scale.

If the plan is adopted, the present allocation system under which specified channels are assigned to particular localities would be thrown out and the current deintermixture proceedings would be dropped.

The plan, proposed by Comr. T. A. M. Craven, provides for greater flexibility in the use of the tv channels and is based on voluntary cooperation by broadcasters in the interest of arresting monopolistic trends in the industry.

The additional VHF stations would be made possible through various combinations in the use of channels which would result in more efficient utilization of the available facilities. This would mean that some existing VHF stations would move voluntarily to different VHF locations. However, new VHF stations would not be permitted in areas which are dominantly UHF.

A major aim of the plan is to encourage receiver manufacturers with VHF stations to engage in dual VHF-UHF operations in large markets to stimulate sale of all-channel sets. Comr. Craven expects that such dual operations would be established in New York, Boston and other cities.

Also to encourage UHF, the plan provides for continued Commission cooperation with the crash research program recently launched by the Television Allocation Study Organization in which various elements of the industry are participating.

Furthermore, the Commission would encourage research in the development of less costly all-channel receivers.

Elimination of the allocation table would mean that station applications would be accepted, as in standard radio, purely on the basis of conformity with engineering standards governing spacing between stations to avoid interference. This would also permit UHF stations to apply for better UHF assignments.

Abolition of the allocation table would cancel the reservation of unoccupied channels for education but the plan provides for special consideration for applications for non-commerical educational stations.

While at first glance the plan would appear to further delay the Commission's long-pending allocation proceedings, final comments on which were received yesterday, Comr. Craven feels that its adoption would more likely expedite solution of the allocation problem. To carry out procedures for deintermixture, he believes, involves a time-consuming process requiring evidentiary hearings which would be demanded by VHF permit holders, followed by litigation in the courts.

Through a voluntary plan, such as he proposes, he believes UHF could make more headway in a comparatively short time.

Kate's 25th Anni Spec

Kate Smith has been inked by Youngstown Kitchens to do a 60-minute network tv special next spring when the bankroller introduces a new product line. "America Salutes Kate Smith" will be seen over ABC-TV between 9 and 10 p.m. on Sunday, April 28.

Show will mark Miss Smith's 25th year as an entertainer. Grey Advertising, Youngstown agency, is planning to back the songstress with a string of talent, which she has introduced to radio and tv over the last quarter century.

AFTRA Hits Snag On WABD Terms

American Federation of Television & Radio Artists has hit a snag in closing all of its contracts in New York. Having settled with all the networks, most recently WOR-Mutual, the union is still trying to iron out a contract with WABD, formerly the key for the defunct DuMont network.

DuMont telestation and the union are trying to reach a readjustment from network to local station rates. Parties have been negotiating for several weeks. Four staffers in the announcing department at WABD are involved in the negotiations.

Signing of all new AFTRA pacts, with the radio-tv webs, with transcription companies and with stations in L. A., New York, Frisco and Chicago will probably be done simultaneously.

Apart from the WABD problem, the only other area where AFTRA and the industry have failed to reconcile wage differences has been in Frisco, where two indie stations were still holding out at the end of last week. Staff announcers have thrown picket lines around KYA and KSFO.

$300,000 Residual Radio-TV Coin To AFTRAns on Coast

Hollywood, Jan. 1.

During the 1955-1956 fiscal year, Hollywood office of American Federation of TV and Radio Artists has collected and paid out to over 3,000 members, nearly $300,000 in tv, radio and transcription residuals. At least another $150,000 will be collected and disbursed during the last six months of 1956, according to AFTRA exec Austin Sherman.

Most of the collections are for kine reshowings, and these are on the rise, with Sherman estimating that they have increased at least 50% during the last six-month period. During the 1955-56 period, kine residuals represented over 55% of total collections of $293,704, or about $130,000.

Radio showed surprising strength in this video age, with approximately $75,000 racked up for program replays and program commercials. Under AFTRA rules, such shows, which are replays of live show recordings, draw down heavier residuals than ordinary transcriptions, including payment for initial rehearsals and renegotiation of over-scale player deals.

Four top shows currently on the radio nets are replays of earlier programs; NBC "Bob Hope" and "Dragnet," and CBS "Jack Benny" and "Our Miss Brooks." Sherman estimated that the nets must pay an average of $1,000 weekly for each such replay.

Repayments for spot on programs also reckoned high. The Gillette Razor people paid out some $11,000 for a recorded spot commercial during last season's World Series broadcast.

Of the '55-'56 year period, transcriptions and phonograph records accounted for over $55,000 of the total collections. (Sherman points out that under AFTRA rules, the term "Transcription" applies to usage, not to method of recording).

285G Charter Clients For New 'Tonight'; 1 for 3 Cuffo Spots

NBC-TV has racked up some $285,000 in advance business for its new "Tonight" format which preems Jan. 28. Total is part of an overall wrapup of $1,500,000 in "Today"-"Home"-"Tonight" business culled during the past couple of weeks. New "Tonight" segment will feature six columnists introducing talent out of N.Y., Chicago and Hollywood.

Biggest of the new clients—all of whom become charter clients of the show with a free spot for every three purchased—is Yardley, for its men's toiletries, which has purchased 20 participations via N. W. Ayer. Others are Donahue Sales, Evinrude, Vitamin Corp. of America and Simplicity Patterns.

WCAU means response

PHILADELPHIA

This story is directed particularly to those who ask, "How much product did it move?" WCAU-TV's "Mister & Missus" team, Joan and Gene Crane, in a few weeks increased the upholstering department's work at Gimbels about 200 per cent! Proof that this outstanding couple converts audience appeal to sales appeal.
So when you think of response, think of WCAU.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. By far Philadelphia's most popular stations. Ask Pulse. Ask ARB. Ask Philadelphians. Represented nationally by CBS Spot Sales.*

McConnaughey In Sum Up for '56

Washington, Jan. 1.

FCC Chairman George C. McConnaughey, in a year-end statement, reported that 472 commercial and 23 educational tv stations are now on the air. He also reported that 3,005 standard radio and 529 FM stations are in operation, plus 125 noncommercial FM outlets.

McConnaughey further reported that 38 tv stations, all with UHF channels, have suspended operations but retain their authorizations.

Besides the 382 VHF stations on the air, there are 44 construction permits outstanding for new VHF stations.

Five of the new translator stations, which are licensed to rebroadcast programs of existing stations to bring service to remote areas, are already functioning, McConnaughey reported. In addition, 16 others have been authorized.

On the outlook for 1957, McConnaughey said that "there is every indication that the electrical communications industry will, in practically every line, continue its present high rate of expansion and development."

The Commission's comprehensive study of network operations, he said, should be completed by June 30.

Philio Morris Coin Into Mutual Regional Spread

Mutual has inked a regional deal with Phillip Morris, via N. W. Ayer, calling for Friday night pickup of the touring "Phillip Morris County Music Show," by 200 MBS stations in 15 Southern states.

First show in the 14th-week series will come from the Mosque Theatre, Richmond, Va., this Friday 4), slotted from 9:30 to 10 p.m. Airing time for remaining weeks will be from 9:05 to 9:30 p.m.

ABC Radio Rate

Continued from page 19

cost-efficiency and effective media available nationally or regionally.

Details of the new ayem card for ABC Radio have not been divulged but Durgin said that they would be "modest." The ABC ayem block, largely comprising dramatic strips, is the strongest chunk of programming on the network.

Durgin said that network radio "has passed through a difficult period over the last decade because it has taken advertisers time to discover that $1,000 spent in 1956 to reach 1,500,000 homes per minute is an even better buy than $5,000 spent in 1946 to reach 5,000,000 per minute."

Hike during the ayem is seen as a way to placate troubled network radio affiliates, many of whom feel that the low network rates hurt them as much as the network itself.

NBC Radio

Continued from page 17

over the last month, involving participations and segments in "Monitor," "Bandstand," and afternoon soaps and other addenda to Motorola, L&M Filters, Nash Motors, Norwich Pharmacal, Kiplinger Mag, RCA, Coldene, Ex-Lax, Listerine, Olin-Mathieson Chemical, et al.

New daytime lineup as plotted by program v.p. Jerry Danzig involves a shift of network option time from 3 to 6 p.m. down to 1 to 4, with two current shows dropped and three added. Out in the reshuffle are Fred Waring and Mary Margaret McBride; in are an hourlong Bill Goodwin show, a 25-minute "True Confessions" soap produced by former Biow v.p. Roy Winsor in cooperation with the Fawcett Publications mag, and a quarter-hour soap starring Madeleine Carroll, "The Affairs of Dr. Gentry," which will be produced by Himan Brown of "Inner Sanctum" fame (Brown's been out of radio for some time; he's been active in telefilm studio operation and production).

New lineup has Goodwin, with a cast comprising Natalie Nevins, Dave Ketchum and Ernie Felice and His Hi-Fi's, as a musical-variety entry at 1:05 to 2; "True Confessions" at 2:05 to 2:30; the current "Woman in My House" moving up to 2:30-2:45 from its late-afternoon post; "Dr. Gentry" at 2:45 to 3; the current "Five Star Matinee" remaining at 3:05 to 3:30 and the two current 3:30-4 soaper occupants, "Hill Top House" and "Pepper Young's Family," remaining where they are. Waring, incidentally, won't be a complete casualty; the web will try to use him in "specials" such as the Christmas show he did for Allison-Chalmers.

The new nighttime lineup won't be introduced for at least a couple of months yet, but two shows have been set. These are a sports show to be done by "Monitor" in collaboration with Sports Illustrated mag every fourth Friday in the entire "Monitor" two-hour Friday night time period—8:05 to 9:55 p.m., and a new Monday night 9:30-10 classical music entry starring RCA Victor albums v.p. George Marek. Latter show is titled "Classical Music for People Who Hate Classical Music" and will involve light commentary by Marek.

NBC-TV Holds Off On Don McNeill Daytimer

Chicago, Jan. 1.

Don McNeill's projected daytime tv entry has apparently gone by the boards, at least as far as NBC-TV is concerned. Web has the package under option until the end of the month, but the assignment of "Truth or Consequences" into the 11:30 to noon (EST) strip fills the gap opening up with the demise of "Ding Dong School."

Audition kinnie of the McNeill-helmed aud-participationer cut last month under NBC-TV auspices is understood to have stirred up some strong top level ad agency interest so the project is far from dead even if NBC-TV relinquishes its option. McNeill is repped in tv by Music Corp. of America.

TV Develops Some Negatives

Continued from page 19

as a result of censorship, is time and dollar consuming to writers, the tv writer's union, Writers Guild of America, has joined in the assault. Anonymous comments, mostly from writers who do not have the prestige to endure possible vindictiveness from above, have spoken, too.

Serling's remarks to a gathering of the eastern branch of the Academy of Television Arts & Sciences, a relatively new talent organization devoted to cultivating the art of tv, synthesize the opinions of his confreres:

"Sponsors and networks vary as to the intensity of their dogma their legitimacy or their fears and the degree of interference they utilize in any given dramatic show But the net result is a 'confined area of creating' that is often stultifying, always detrimental and sometimes destructive . . . Obviously in television, there are just too many people to please, too many themes to shy away from, and too many sacred cows to dictate a choice of subject. It's a moot question as to how legitimate is the sponsors and network's concern about these sacred cows.

"Radio had the same kind of problem. It assumed the average mentality of the audience on the basis of the lowest, common denominator, and its aim was almost always downward. As a result, radio left no lasting impression in terms of its drama, and with very few exceptions created no talent who could be uniquely associated with radio."

Pay Better, But Still Off

Serling discussed economics, too "The financial lot of the tv writer has improved over the past few years, but his payment is miserably disproportionate to the increased costs of tv productions." Other areas of the tv talent field don't stress this point as heavily.

Producers consider themselves as much a part of the talent field as anyone else. Feeling is that Fred Coe, while an NBC staff producer, established a tv precedent for liberal and creative policies that few others have been able to follow, it is maintained. Fact that producers wrestle with creative problems as well as the sponsor's budget is seen in Worthington (Tony) Miner's walkout as head of Unit Four Productions and the "Kaiser Aluminum Hour" on NBC-TV, after a series of Unit Four hassles with the euphemiotic sponsor over what constituted drama.

In the procession of talent, a few directors are latest to register gripes. A network director objected because he knew of several directors, including himself, who were "typecast" for one kind of tv show and couldn't, except by "tremendous overcoming of barriers," find work on another. It was suggested later, by a second party, that because the detractor was in the quiz program field, he might be overcome by the desire to do drama, which seems to offer the most satisfaction. Comment was added that dramatic directors don't appear anxious to do quiz shows. Rejoinder by still another industryite was, "Yes, but few dramatic directors get an opportunity to do news or public affairs programs, and I know some who have tried."

The director, who was the first commentator on tv typecasting, noted that "television is the poorer for putting a director, or any talent, for that matter, in a niche. Categorizing is a sign of lack of progress."

Floor Covering Outfit Buys Some 'Home' Biz

"Home" has picked up its first new piece of business to be tied into its "House That Home Built" promotion since this year's HTHB plans were announced three weeks ago. Sloane Delaware, floor covering outfit, has come in for 26 participations, 13 in the spring and the other 13 early next fall.

Other NBC participating business is an Evinrude (outboard motors) order for 10 "Today" participations and seven "Tonight" spots, running from April 4 through May 24.

HARRY SOSNIK

musical director and arranger

Sonja Henie Ice Spectacular NBC-TV

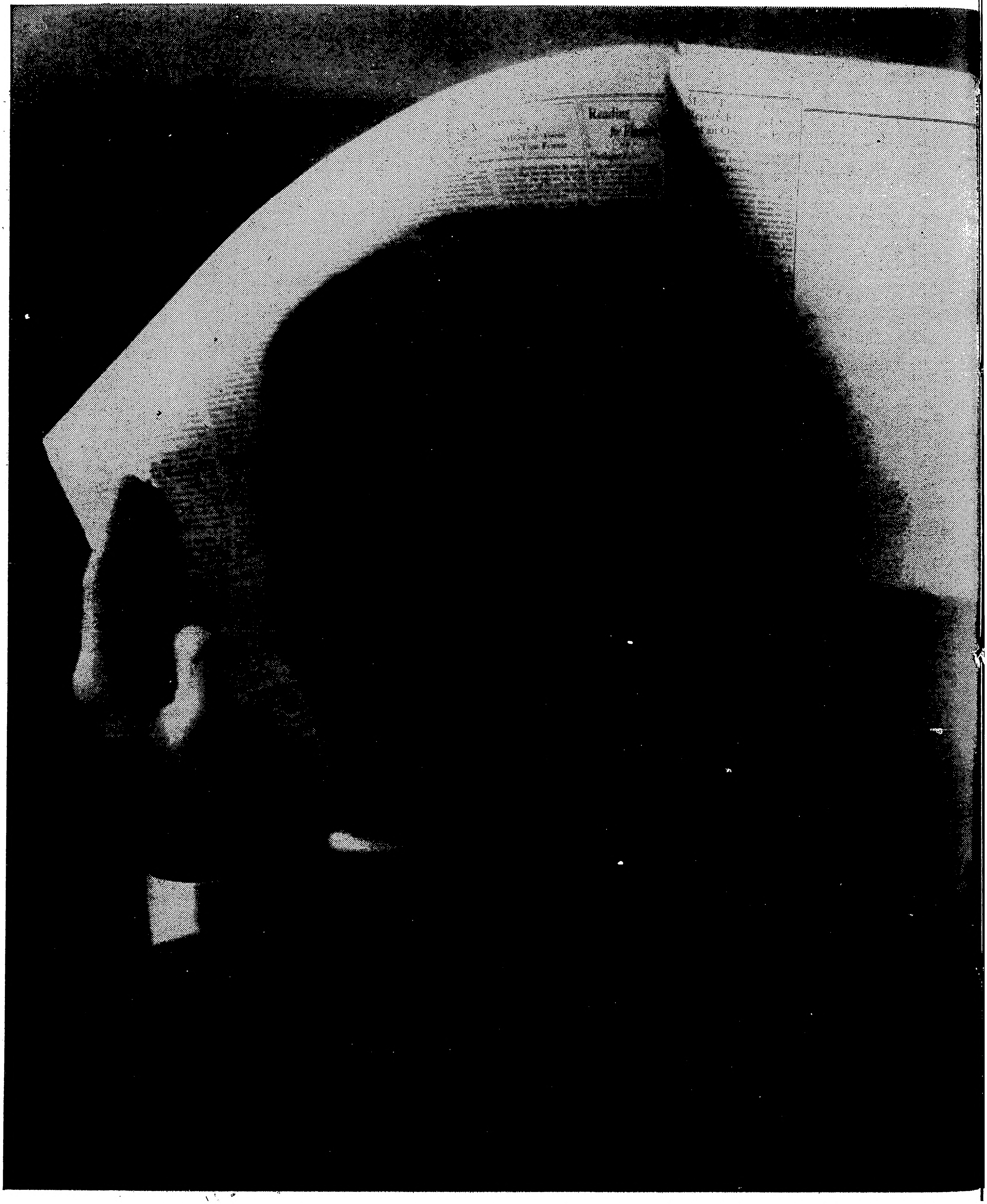
Musical Director

SPECIAL HUNGARIAN WAR RELIEF PROGRAM

OVER THREE TV NETWORKS FOUR RADIO NETWORKS

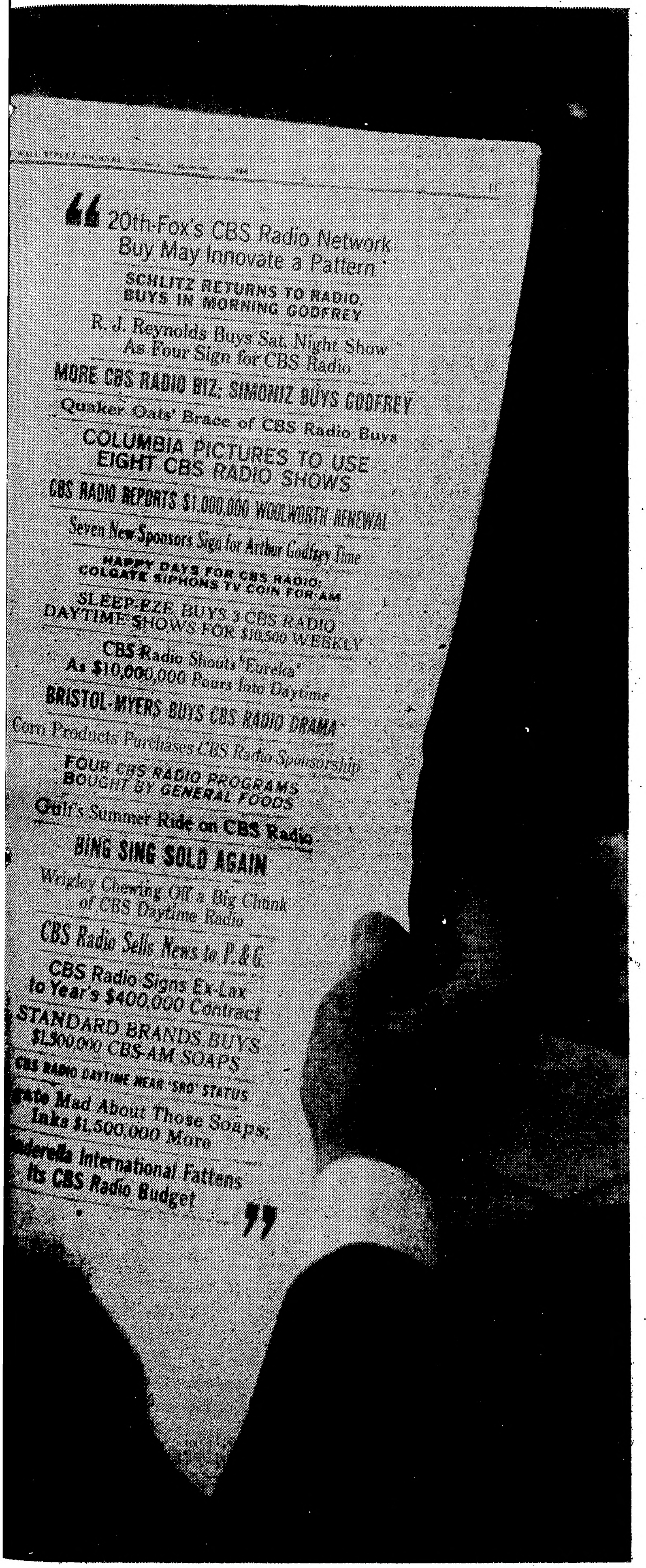
AND RADIO FREE EUROPE ON XMAS DAY

NOBODY'S BUYING



BUT ADVERTISERS—

NOW, LEVER BROTHERS!



"20th-Fox's CBS Radio Network Buy May Innovate a Pattern

SCHLITZ RETURNS TO RADIO, BUYS IN MORNING GODFREY

R. J. Reynolds Buys Sat. Night Show As Four Sign for CBS Radio

MORE CBS RADIO BIZ: SIMONIZ BUYS GODFREY

Quaker Oats' Brace of CBS Radio Buys

COLUMBIA PICTURES TO USE EIGHT CBS RADIO SHOWS

CBS RADIO REPORTS $1,000,000 WOOLWORTH RENEWAL

Seven New Sponsors Sign for Arthur Godfrey Time

HAPPY DAYS FOR CBS RADIO; COLGATE SIPHONS TV COIN FOR AM

SLEEP-EZE BUYS 3 CBS RADIO DAYTIME SHOWS FOR $10,500 WEEKLY

CBS Radio Shouts 'Eureka' As $10,000,000 Pours Into Daytime

BRISTOL-MYERS BUYS CBS RADIO DRAMA

Corn Products Purchases CBS Radio Sponsorship

FOUR CBS RADIO PROGRAMS BOUGHT BY GENERAL FOODS

Gulf's Summer Ride on CBS Radio

BING SING SOLD AGAIN

Wrigley Chewing Off a Big Chunk of CBS Daytime Radio

CBS Radio Sells News to P. & G.

CBS Radio Signs Ex-Lax to Year's $400,000 Contract

STANDARD BRANDS BUYS $1,500,000 CBS-AM SOAPS

CBS RADIO DAYTIME NEAR 'SRO' STATUS

ate Mad About Those Soaps; Inks $1,500,000 More

derella International Fattens Its CBS Radio Budget"

One of the country's most deliberate users of advertising, the Lever Brothers Company, has just bought into the CBS Radio Network with conviction: 20 daytime program-units a week, 52 weeks a year.

Thus the list of companies launching major CBS Radio campaigns since we last collected sales headlines keeps growing. It now includes Lever, Scott Paper, Mentholatum, Lipton, American Home Products, Grant Chemical, Pharma-Craft, Campana, Salada Tea...

The reason is *people*. Every month CBS Radio programs win 38 or 39 or 40 of the top 40 audiences in Nielsen daytime rankings. In fact* in every time-period from 10:00 AM to 3:30 PM, CNYT weekdays, CBS Radio is the most listened-to network. *Latest Nielsen report (Nov. I).

Advertisers need people. The people—in radio's greatest numbers—are here. Which means that network radio's sales power and advertising economy are here, too, at their formidable best!

Now is the time to buy the...

CBS RADIO NETWORK

Tele Followups

Continued from page 21

Lt. Gen. Frank A. Armstrong Jr., Alaskan Defense Commander and the inspiration for the film "Twelve O'Clock High" (20th-Fox). There's never any doubt that the GIs want the hoopla, the guestars and the whole supporting troupe, but these soldier-circuitings are Bob Hope shows. He's at his fortissimost with the Forces. *Trau.*

Jackie Gleason Show

Sans its portly star who's vacationing until the Jan. 19 edition, "The Jackie Gleason Show" came up with a package of guesters Saturday (29) that made the hourlong CBS-TV airer a delight for viewers. Sparking the musical-comedy-variety layout was Sammy Davis Jr. Although the younger member of the Will Mastin Trio has frequently appeared on most of tv's vaudeo stanzas, his stint as a Gleason guest was a crackling contribution that once again attested to his all-around ability as a performer.

Davis, who proved himself a song-and-dance man par excellence, also tossed in an impression of Elvis Presley that was well nigh priceless. With a solid assist from Gleason regular Art Carney, the Presley bit was part of a takeoff on "Person to Person." Carney had Ed Murrow's studied intonations down pat as he paraphrased "everything's on film — nothing's live . . . we take no chances." Davis, the interviewee, realistically made with the guitar and the quivering thighs. Almost as hilarious was the pair's lampoon of Jimmy Durante and Eddie Jackson.

Rounding out the guest panel were Charlton Heston, Fred Waring's Pennsylvanians and the Mastin Trio. Heston, who portrays Moses in Cecil B. DeMille's "Ten Commandments," helped give the Paramount release a push via a reading from the Book of Exodus. The passage served as an introduction to Waring's choral presentation of the "Commandments." Replete with smoke, peals of thunder and other special effects, it registered both visually and aurally.

The Waring organization, which has a cast of 50, displayed a number of talented voices in various solo stints. Especially of note were Gordon Goodman's "Can't You Hear Me Calling, Caroline?" and Norman Douglas' "There'll Be Some Changes Made." Waring's choristers also dished up an old-time minstrel show in minature that made for fine listening. However, it lacked an air of authenticity since blackface makeup was eschewed. But no doubt this was in deference to some Negro groups who in recent months have protested "realistic" minstrel shows.

Elsewhere in the session Uncle Will Mastin and Sammy Davis Sr. captured some nostalgia from the old Palace two-a-day via their soft-shoe strawhat and cane bit. Film plugs for sponsors Bulova and Old Gold were fairly innocuous. And those Gleason gals, are as pretty as ever in handling short announcements, station breaks, etc. *Gilb.*

Playhouse 90

Every fourth week, CBS-TV's "Playhouse 90" qualitatively drops its sights a little in going from live programming of a reasonably high standard to slick, formula drama done by Screen Gems on telefilm. Lacking in most aesthetic properties, the Screen Gems' adventure stanzas nonetheless help hypo ratings for the 90-minute program, but the producer can't afford to fall as low as he did on the last such stanza, Thursday (27), and expect to keep up the popularity pace. But maybe Hollywood knows better. Latest offering was obviously culled from a motion picture file 13 on Class B hoss opera. Only concession writer seemed to be making to the relatively higher standards of tv was to kill off the hero.

John Derek, Everett Sloane and Gene Evans toplined "Massacre at Sand Creek," a cowboy-Indian epic penned by producer-writer William Sackeim. He combined some of the elements of the tenuous style epitomizing adult tv westerns, which frequently equates itself with underpriviledged and badly abused redmen, and these corny and old stock situations and characters. Sloane, as an ambitious Army colonel circa 1864, who wanted to kill Indians and make himself a name, set about wantonly slaughtering a tribe of peaceful Cheyenne. Young West Pointer-ex-cowboy-tight-lipped John Derek gave up his life to stop him. Amid the weeping of the late lieutenant's Indian blood-brother (H. M. Wynant) and tough Army sergeant (Gene Evans), the awful colonel gets his comeuppance. *Art.*

Armstrong Circle Theatre

A grim story about survival in Antarctica gave the "Armstrong Circle Theatre" on NBC-TV a strong, semi-documentary show last week (25). It was called "Operation Deepfreeze: Crash of the Otter" and it recreated the dramatic rescue last year of seven Navy men, marooned on the ice after their plane had crashed.

Incident took place as part of Operation Deepfreeze which called for the Navy to deliver 1,800 men and 8,000 tons of equipment to staging areas along the rim of Antarctica.

Show, directed by Paul Bogart, made clever and effective use of actual films and it succeeded in making studio scenes believable. Story, highlighting the men's courage in the face of almost certain death, and the intensive rescue operation, came across with a good deal of tension and was expertly acted.

Philip Abbott played Lt. Commander Glenn H. Lathrop, the leader of the hardy group which, when the blizzard set in, decided to strike out on foot in an attempt to reach home base. The heroics were kept to a minimum and the filmed cut-ins helped create the mood. Abbott and the rest of the cast behaved in realistic fashion in conveying their stubborn determination to lick the desperation of being cut off from all aid, and without more than a chocolate bar to nibble on.

At the other end, the methodical search operation, which finally spotted the men on the sub-zero plateau, stuck hard by the suspense angle and tension rose steadily. Rescue operation had a true ring to it. David Susskind produced for Talent Associates. *Hift.*

Tele Reviews

Continued from page 21

still not able to figure out the incident.

With an unsmiling delivery and a voice effectively pitched for disaster the Grant narration and the films made for a timely and interesting 45 minutes. *Gagh.*

OLD FASHIONED CHRISTMAS
With Bob Kay, Tony Nichols, Carole Tuley, U of Louisville Chorale, Suey Family, Louisville Children's Theatre, Bill Gladden, Livingston Gilbert.
Producer-Director: Bob Brewer; Associate director, Larry Tuley
Musical director: Harry Lockhart
30 Mins., Tues. (25), 10:30 p.m.
AETNA OIL CO.
WAVE-TV, Louisville.

Half-hour Christmas show brought out the WAVE-TV production talents plus U of Louisville Chorale, mixed singing group directed by Richard Dales, and the Louisville Children's Theater, talented juve thesps, in a simple Christmas tale, performed in excellent taste and reverse. Bob Kay, WAVE staffer, as the Toymaker, captured the attention of the moppets with his narration of the Biblical story. Bill Gladden was the offstage narrator, and Livingston Gilbert made a good impression with his intoning of the Biblical narration.

Musical portion by an excellent local singing group of mixed voices, the U of Louisville Chorale, under Richard Rales' direction, sang many Christmas songs, a cappella, among them "Little Town of Bethlehem," "Silent Night," and many others. Singers made up a carol group in the village square, working around a giant Christmas tree. Village toymaker, (Bob Kay), who during the rest of the year is the village cabinet maker, told the story of the Nativity to his grandson and village children. Various Biblical sets were interspersed, and all blended tastefully into the old fashioned Christmas atmosphere.

Choral group had its best opportunity with the vocalling of "Hallelujah" and "Joy To The World," backgrounded musically by harp accomp. Chorus also showed excellent training and musicianship in "We Three Kings of Orient Are," "Little Town of Bethlehem" and "Silent Night." Art director, George Tuell, rates favorable mention for his manager set, and other pieces, all in keeping with the Christmas story. *Wied.*

Ratings: Who, How, When & Where

Continued from page 19

audimeter, which is installed in the television set itself of the sample homes involved. It simply records the channels to which the set is tuned when it is in use, and this information is recapitulated and projected into the overall information contained in the biweekly Nielsen reports. Since it's a machine method and therefore the least subjective, it would appear to be the most foolproof, but there are some basic objections.

One such objection is the size of the sample. There are only about 800 audimeters for television in use at the present time, and Nielsen's critics charge that this is an inadequate sample with which to measure 37,200,000 homes throughout the nation. Nielsen argues that it is sufficient, and furthermore points out that since the company is already losing money on its ratings operation (profit lies in its market research activities), the cost of additional installations would be prohibitive. Also, there's a question of subjectiveness in the choice of homes for the installations, the critics charging that they may tend to be atypical.

Further inadequacies of the Nielsen method are the fact that it does not collect information on viewers-per-set, on audience composition (age and sex), and that its reports come out too slowly after the period covered. It takes about 25 days for Nielsen to bring out its reports.

Trendex — Trendex, headed by Ed Hines, does not pretend to be a true national rating service, but makes its bid for clients on the basis that it is a "program popularity" index. It covers only 15 cities and only those situations where the three networks compete against each other at the same time. Purpose of confining the service to the 15 cities is that these are the only markets where all three networks have facilities in which they compete at the same time, and therefore their competitive standings can be determined.

Trendex uses possibly the most controversial of the rating techniques, the socalled "telephone coincidental method." This involves calling the sample homes while the program is in progress and asking the respondent which program he's tuned to, along with other questions. Trendex uses a total sample of 800 homes in the 15 cities, this soon to be increased to 1,000 homes. Calls are divided in proportion to the size of the cities. Trendex offers a monthly service which appears about 12 days after the period covered; it also offers an overnight service which is widely used because of its speed. Also offered is audience composition data three times yearly (this to be expanded, too) and is adding a special flow-of-audience feature and color service as well. There's also a sponsor identification index.

American Research Bureau—ARB, as it's known, is headed by James Seiler and offers local as well as national service. The national is a purely separate operation from the local, and uses a sample of approximately 2,000 homes. The technique used is the "diary method," under which the sample homes write into a specially prepared "diary" the shows they have been watching, the number of people who watched, the sex, age, etc. This information is usually released from two to three weeks after the rating period covered. ARB also does local city ratings from a sample of 300 to 400 persons, also via the diary method.

Objections to the diary method are that the respondents who use it tend to leave the diary unfilled for a day or more at a time, later going back and filling in what they thought they saw, and not necessarily what they did see. Objections to Trendex's coincidental method, by the way, are the "nuisance" problem involved when an irate viewer may be disturbed by the telephone, the fact that the respondent may give any answer just to get rid of the caller, and the overall extreme lack of control involved.

Pulse—Telepulse, as the television arm of the rating organization headed by Dr. Sidney Roslow is known, offers like ARB both a national and local city service. Unlike ARB, however, the national service stems in part from the local service, with added surveying to complete the national report. Pulse uses the "aided recall, method," which consists of home interviews the day after the shows in which interviewees are shown a list of programs on the air at the time and asked to mark off which ones they watched, if any. The sample size of Pulse for its national ratings is the largest of any company, 6,000 for nighttime programs and 5,000 a day (25,000 a week) for daytime. Its local city sample varies with city size but in N. Y. it involves 400 interviews for nighttime and 200 for daytime programming.

Objections to the aided recall method are that it tends to favor the more popular or better-known program. A person who may have watched the night before, it's said, may fail to remember what he did watch but when referring to the list will pick a name he remembers. Some may even have thought they watched a particular show the night before and didn't, but seeing the name in front of them, check it off anyway.

San Antonio—Last Wednesday (26) KMAC here, owned and operated by Howard Davis, observed its 30th anniversary. Station is local affiliate of the Mutual network.

A Powerful Story by the Author of "All About Eve"

Flood of Acclaim for Mary Orr's New Novel Published by CROWN — Now in Second Printing

DIAMOND IN THE SKY

"Miss Orr has followed a neat pattern in establishing the background of her characters as her narrative follows the course of theatrical production . . . never fails to be interesting."
—*NEW YORK HERALD TRIBUNE BOOK REVIEW*

"A typewriter that cuts like a bull whip . . . 'Diamond in the Sky,' the story of how a play gets produced, will leave a good many Broadway veterans gasping. Others will seethe with rage. Probably we shouldn't be surprised that Miss Orr has been so devastating. One of her short stories was made into an Oscar winning film, 'ALL ABOUT EVE' and that certainly was no petunia-tossing party."
—NORTON MOCKRIDGE,
World Telegram and Sun

"Miss Orr's familiarity with the Broadway jungle and her deftness at story telling make for a fascinating handbook."
—*SATURDAY REVIEW OF LITERATURE*

"Fast moving and spectacular."
—*PITTSBURGH PRESS.*

"Possibly four times a year this reporter urges a book upon those who like to read and derive stimulation and joy from it. This is such a book . . . wonderful novel."
—WHITNEY BOLTON,
N.Y. *Morning Telegraph.*

"The novel has great warmth and a brilliance of its own." —*BOSTON SUNDAY GLOBE.*

"'Diamond in the Sky' has more Broadway flavor than most novels about the theatre."
—WALTER WINCHELL, N.Y. *Daily Mirror*

"A cleverly conceived and well-excuted book. The author's style is brisk, her characters believable and interesting."
—*BALTIMORE SUN*

"If your bookstore sells out before you can lay hands on a copy of this one—don't worry. You'll see it in a movie. It can't miss."
—*PASADENA, CAL.,*
STAR-NEWS BOOK REVIEW.

"It is sharp and realistic and tinged with a humorous and indulgent cynicism, as was her 'All About Eve'." —WILLIAM F. McDERMOTT,
Cleveland Plain Dealer.

"Today's bravos: the novel, 'Diamond in the Sky,' by Mary Orr."
—EARL WILSON, *New York Post.*

"An intriguing novel."
—*PHILADELPHIA DAILY NEWS.*

"Mary Orr has done to Broadway what Budd Schulberg did to Hollywood in his pitiless and cynical, 'What Makes Sammy Run'."
—*DALLAS MORNING NEWS.*

". . . . A novel about show business that is hilariously entertaining . . . recommended."
—*HOUSTON, TEXAS, PRESS.*

"'Diamond in the Sky' will be a best-seller and will be made into a motion picture. It is that kind of a book."
—*CANTON REPOSITORY*, Canton, Ohio.

"FOR TV IN 1957
A VIEWER'S RESOLUTIONS

> . . . 'Tic Tac Dough,' a game that requires both knowledge and judgment, shall receive the palm as the best of the season's new quiz shows and be transferred to evening time."

JACK GOULD, New York Times, Dec. 30, 1956

NBC, Noontime: Mon. thru Fri.

Represented by MCA

A

Jack Barry** and **Dan Enright

Production

Brazil TV To Hit Stride In '57

Continued from page 18

flareups are not unfamiliar in the States. But in the U.S. with viewing audiences in the millions popular reaction is understandable. In Brazil with the percentage of sets to population so small, the media's ability to arouse interest is something that has startled no one more than those in the industry themselves.

By even the most optimistic estimates, Standard Propaganda, leading Brazilian advertising agency, claims no more than 130,000 sets in Rio. The town's population is 2,767,000.

Standard estimates the number of sets in Sao Paulo at 180,000 with a population of 2,842,000.

Belo Horizonte today boasts of 6,000 sets for a population of 457,600.

But the size of the audience and its impact—and the current and anticipated rate of growth—is remarkable especially when it's considered that unlike our early tv when sets were frequently installed in bars that Brazil's receivers are practically all in homes. Places concentrating only on stand-up coffee service, the local custom in a coffee-producing country—have too quick a turnover to be practical for set watching. This even assuming managements wanted to pay the costs which average two or three times stateside, due to high landed price of imported tubes and other components.

Considering how recently tv has become important in Brazil, the growth is even more amazing. TV-Itacolomi in Belo Horizonte with only nine months of existence and three hours of programming daily has already run up ad revenues for certain periods greater than the traditional leading local newspaper, Estado de Minas which previously dominated its province or state of Minas Gerais.

In Rio, TV-TUPI (Channel 3), according to its director, Joao Calmon, as reported in the leading news magazine, Visao (Vision), is already outgrossing the powerful Radio Nacional in ad volume. Unlike some of the early prophets in the Radio City era, Calmon doesn't see any death of radio with the advent of tv. Rather, he feels that in line with U.S. pattern, it will grow and help attract more interest to films, newspapers, and magazines, each helping arouse interest in the other, developing additional stars.

Calmon's observations reflect the publishing philosophy of his station's owner, Assie Chateaubriand, frequently called the "Hearst of Brazil." A colorful personality with a Midas touch, Chateaubriand owns over 20 dailies throughout the country, 25 radio stations, two top circulation magazines, and the Angencia Meridonal, a leading news service. His tv properties include TUPI in Sao Paulo as well as the TUPI station in Rio, and the Belo Horizonte outlet, Itacalomi.

Chief competitors are TV-Rio (Channel 13) and TV-Record (Channel 7) in Sao Paulo, both owned by Joao Baptista Amaral. The third Sao Paulo station, TV-Paulista.

'Sky's The Limit'

"The Sky's The Limit" quiz show mentioned previously and frankly patterned on the "$64,000 Question," is sponsored in Brazil by Helena Rubinstein. Top prize—never won to date—is 1,500,000 cruzeiros, equivalent to $20,000 and worth far more in local eyes than the equivalent in greenbacks would be here. Show's Monday night draw reflects stay-home habits following the weekend, and timing from 10 to 11 is considered the most popular period, inasmuch as late dining is the Latin custom.

Among other shows which draw unusually well are "Teatro de Vanguarda" in Sao Paulo, somewhat similar to the "Lux Theatre;" and "Camera Um" in Rio, patterned closely after "Studio One." Royal Gelatin has another highly popular program which calls for boxtops as an admission tab for studio audience, and a bowling contest with pins named after gelatin flavors providing a passing score which offers a chance at big giveaway prizes. There's hardly a U.S. show which doesn't have some kind of local counterpart from "What's My Line?" to the weather reports. But the shows that bring the greatest response are the Sunday afternoon broadcasts of important **futebol**—pronounced foot-jee-bollee—games, similar to our soccer. First simultaneous broadcast in Rio and Sao Paulo, achieved only in July of this year, was a tie-line telecast of the international contest between Brazil and Italy. Since the home team had been licked in Rome, interest was at an alltime high and when the Brazilians won on their home territory, there was no holding them back.

Another popular Sunday afternoon showing are the races at the Jockey Club in both Rio and Sao Paulo. There's no off-track betting with bookies as in the States but interest is high, nonetheless.

The absence of any networks for even the regular telecasts between the two major cities is something that's likely to be remedied before long. In fact, stations here don't even run through the day but generally carry a split schedule. Morning telecasts run usually from 8 to 9, including news, weather, setting-up exercises and children's items. Most stations don't come back on the air until 5:30 in the afternoon when the youngsters' programs go on with local variations of westerns set in Rio Grande do Sul, something like our own western territory. Stations generally continue until 11:30 or midnight.

There's a great use of one-minute spots which cost about 4,000 cruzeiros or $60 on a single station in Rio or Sao Paulo.

The influence of tv in the political field is only beginning to show in Brazil, according to Cassiano Gabue Mendes, artistic director of TV-TUPI in Sao Paulo. His belief and that of others checked by this correspondent is that it may begin to show in the next presidential elections a couple of years hence, particularly if networks are established and an audience truly national can be achieved. Some optimists think it may get as many as 10,000,000 spectators by the time of next presidential elections, which would result in a more democratic choice, inasmuch as most of the Brazilian papers are generally highly partisan and linked with one or another of the political parties.

Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL.7-5800

CBS' $200,000,000

Continued from page 17

month figures. NBC-TV's year-end statement won't be out for a couple of weeks, but the web's 10-month mark of $152,744,029 hasn't yet equalled the total 1955 billings of $163,384,796. The NBC 10-month level in 1955 was $131,884,639.

CBS-TV reported that a total of 122 different advertisers used the network during the year, of whom 26 were new to CBS-TV and 15 new to network television. Web also increased its lineup by 10 stations to 227. ABC-TV pointed up its competitive gains with the report that it had passed the weekly mark of 100,000,000 home hours of viewing for its nightime commercial shows this month. On the station front, it reported it will get primary affiliates within 60 days in San Antonio and Norfolk-Portsmouth and that later in the year it would secure its own outlets in Boston and Omaha. Web also began installation of transistorized equipment in its studios, the first network to do so.

Italo TV

Continued from page 18

presso believes that the real reason for shutting down the revue is the determination of the network's chiefs, Marcello Rodina and Rodolfo Arata, to institute programs which show no political leanings or opinions whatsoever, and to turn to more serious programs. Says the weekly, "This affair demonstrates that the best of intentions can be badly interpreted because of double meanings. The lack of brilliant humor is a primary problem for the directors of our young television."

Another angle which is bothering the directors of the tv monopoly is the existing organizations in Milan, Rome and Naples which are clamoring for one or more new independent networks. While only the Neapolitan group, headed by Mayor Achille Lauro, has raised a public clamor, it is believed that the others are waiting for chinks in the RAI-TV armor before making their move.

Greensboro, N. C.—Robert L. (Bob) Montgomery, veteran Greensboro radio announcer, is resigning his position as a member of the staff of Station WBIG.

100 Pilots

Continued from page 25

"Mother Was A Freshman." Those with Desilu include: "Official Detective," "Rickey of the Islands," "Hell on Wheels," "Rookie Cop," "The Last Marshall" and possibly "The Wildcatters."

Official Film Syndication with its Sapphire Productions tie will have "The Highwayman" and "Sword for Hire."

TPA will have "New Adventures of Charlie Chan," "New York Confidential," "Waldo," "Tugboat Annie," "Mr. Digby," and "The Last of the Mohicans," the latter though already put out in syndication with large regionals inked.

ABC Film Syndication, via financing and distribution deals, will have "Exclusive!" "26 Men," "Forest Ranger," "Bulldog Drummond," and three other properties.

CBS Television Film's roster will include "Tales of the Barbary Coast," "Pony Bill," "Winning of the West," "Attorney," and "Johnny Mayflower."

NBC is considering co-production deals with David Diamond-Samuel Bischoff's "The Fox," and Douglas Fairbank's "The Gaucho." In addition, its subsid California National Productions has on its drawing boards "Tarzan" and "Pony Express," and is producing "The Silent Service" for syndication.

Allied Artists subsid Interstate Television has an outdoor adventure starring the Indian thesp Sabu.

'Odyssey'

Continued from page 17

lian minister Dr. Joseph Moore and to be shot with a minimum of equipment and personnel and by the light of Coleman lanterns because of the isolated spot and delicate nature of the operation.

Already complete is "Music of the South," filmed in location and tracing the history of jazz through folk dances, work songs and marching bands. Also near completion is "Samurai," the story of the Japanese knights and swordsmen, with much of the footage taken from contemporary Japanese feature films, rights to which the web has had to buy intact.

Incidentally, the five all-film episodes of the initial batch of 26 will get the residuals treatment, with the pix handed over to the CBS Television Film Sales subsidiary for television syndication. There's also the possibility of theatrical distribution of the films, and according to public affairs director Irving Gitlin, 16m distribution is a certainty. First show of the series, which will fill the 4 to 5 p.m. Sabbath spot, will be a live origination from Virginia City, Nevada, tracing the history of the old west.

Frisco Strike

Continued from page 20

go through AFTRA picket line and their status is undetermined at the moment.

Picket line is very convenient, as the other struck radio station, Gene Autry's KSFO, also has its studio in the Fairmont.

Union executive secretary Bruce Poyer claimed the layoffs were "deliberate and provocative," designed to give KYA grounds to fire Bowles and Dorris.

Union also claims radio stations have brought strikebreakers into Frisco on the basis of hearing unfamiliar voices over KYA and KSFO.

Basic cause of strike is union's insistence on a talent fee schedule for 26 announcers employed by two Frisco stations and the two other major independents, Oakland's KLX and KROW. AFTRA says it wants fees set at a quarter of what's paid to network's announcers; in addition, union seeks a $15 raise, lifting scale to $165 weekly, a pension scheme, paid-for parking and increased sick leave.

Denver — Ralph Radetsky, formerly executive assistant to the president of Metropolitan Television Co., owners of KOA radio and tv, lately with the Ford Foundation, N.Y., has returned and will be assistant general manager and television station manager.

NCAA '57 Grid Up For Consideration

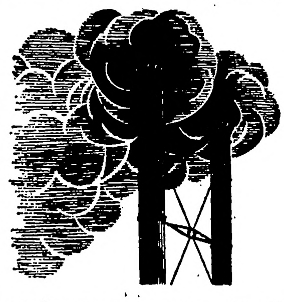
The National Collegiate Athletic Assn. holds its annual convention in St. Louis beginning Saturday (5). Since the NCAA-TV situation again comes up for consideration, it might occasion a renewal of the gripes several colleges had about the network coverage plan. Earlier this year, colleges, particularly in the midwest, sounded off about breaking away from the NCAA in order to make independent local and national tv deals, but at last minute the NCAA-TV committee won out and maintained unity for another year.

Howard Grubbs, chairman of the committee, is to make a report which "includes certain conclusions and recommendations relative to the telecasting of intercollegiate football games in 1957." That's all the comment available from NCAA.

'CPC's' Radio Version

"College Press Conference," in its fifth year on ABC-TV, will also be heard on radio beginning Sunday (Jan. 6). The Ruth Geri Hagy production is seen on tv at 4 p.m. on the Sabbath.

Video version will be recorded for replay at 5:30 on ABC Radio.



STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market.

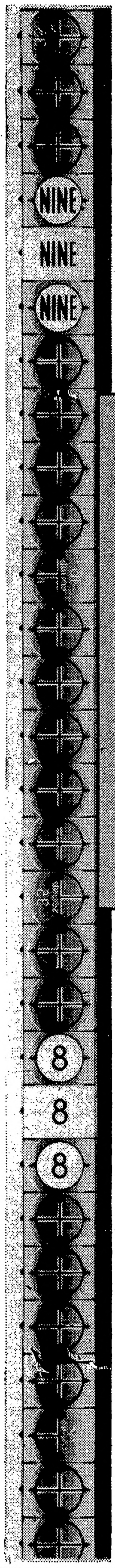
Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.

WSAZ-TV
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

ZIV HAS THE HOT SHOWS!
"SCIENCE FICTION THEATRE"
#1 SYNDICATED SHOW IN JACKSONVILLE, FLA. 39.5
#8 among all network shows all week
tied with Playhouse of Stars and What's My Line and beating Arthur Godfrey and many others.
PULSE, July, '56.
ZIV TELEVISION PROGRAMS, INC. Cincinnati, Chicago, Hollywood, New York

We've changed our spots... but not yours!



The TV Production Department
of UNITED WORLD FILMS, Inc.
is now called

UNIVERSAL PICTURES TELEVISION DEPARTMENT

Universal-International Pictures has taken over the TV production department of United World Films, its wholly owned subsidiary . . . so our "spots" have changed—but not yours. The same high quality . . . the same professional touch at low cost per production dollar are inherent in every TV commerical made by Universal with its unparalleled production facilities and technical know-how.

New York Office—445 Park Avenue
Telephone: PLaza 9-8000

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Some of our clients:

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MARLBORO
OLIN INDUSTRIES
PABST BEER
PEPSI COLA
PHILIP MORRIS
PROCTER & GAMBLE
RCA
SCOTT PAPER CO.

Radio Reviews

CHRISTMAS SING WITH BING
With Bing Crosby, Rosemary Clooney, Maurice Chevalier. Sarah Churchill, Norman Luboff Choir, Paul Weston Orch, Ken Carpenter, others
Producer: Bill Morrow
Director: Murdo MacKenzie
60 Mins., Mon. (24), 9 p.m.
INSURANCE CO. OF NORTH AMERICA
CBS Radio, from Hollywood (transcription)
(N. W. Ayer)

On Christmas Eve, a songfest with Bing Crosby, interlaced with other show biz personalities, as well as pickups from many corners of the globe, proved to be good listening, showcasing radio as a still dazzling entertainment medium, the mobility of which is hard to beat.

The holiday show was better in the first half than in the second, bogged down somewhat by a repetitious format, and what seemed to be obtruding commercials. But, as a whole, it was an appealing, popular show in the spirit of the holiday. Monday's was the second annual "Christmas Sing with Bing."

Der Bingle was in fine voice, singing such holiday favorites as "White Christmas," "Happy Holiday," "Jingle Bells" and "Silent Night." In warm style, he handled his emcee chores, all neatly woven into the transcription. Picked up from Paris was Maurice Chevalier who offered a neat version of a Parisian Christmas. Sarah Churchill came in from London for a few words of cheer.

The magic of radio then swept the earth picking up Christmas celebrants, the voice of a G.I. in Seoul, a Navy commander on his ship off the Pacific Coast, choir groups at the Vatican, the Tabernacle, in Salt Lake City, and many others. Lending strong assists was the Norman Luboff Choir and Paul Weston and his orchestra. Ken Carpenter ably handled some of the narration and Rosemary Clooney, near the end, in good style rendered "Away in a Manger."

A Christmas show without children would have been a bad oversight and on this score, too, the show was not remiss. The voice of a Hopei Indian boy, who won a letter writing contest, was interwoven in the program. In sing-song fashion, he read his short letter on the meaning of Christmas to him, lending an added sentimental touch. *Horo.*

Interested in
The Very
best deal on a new
THUNDERBIRD
or
FORD
Call or write SAM ANGER—
(brother of Harry Anger, G.A.C.)
LYnbrook 9-0600
TED ROWLAND, Inc.
Lynbrook, Long Island, N. Y.
Delivery Anywhere in the U.S.

NEW YORK '56
With Gabe Pressman
Producer: Pressman
Writer-director: Len Weinles
30 Mins., Thurs. (26), 9:30 p.m.
WRCA, N.Y.

That roving reporter Gabe Pressman has a good idea in reviewing the year's happenings in New York via the voices that made the news, there is no doubt. But the essay in "sound journalism," the second year-end review for Pressman and WRCA, could be much improved by brightening up the commentary bridging the voices, getting away from journalistic cliches for one thing, and cutting down on the explanatory recapitulation, for another.

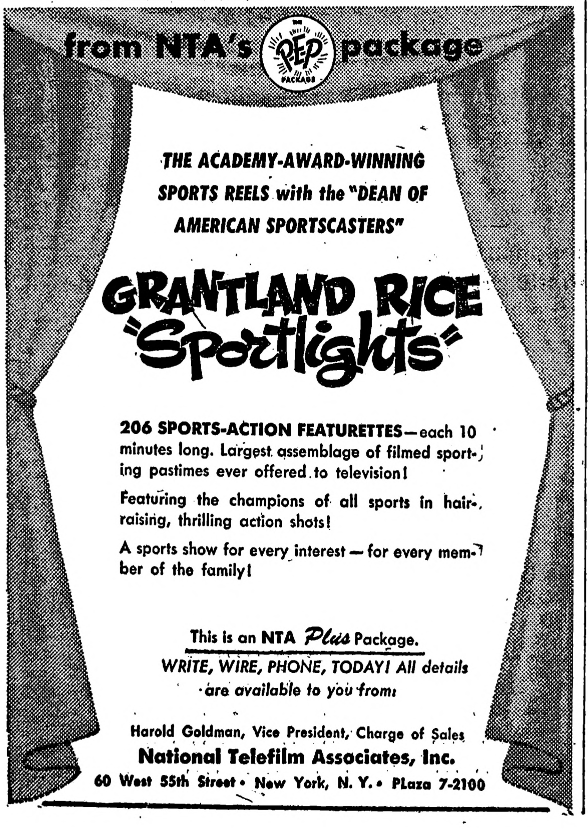
The drama in a program such as this is the spontaneous expression of a child caught in a disaster, the voice of a mother pleading for her kidnapped child, the shout of a crowd at a crucial ball game. Connecting bridges of such events if they are cliched and overlong, offering no fresh insights to what has happened, tends to deaden the impact.

This is not to say that the program did not have its exciting moments, nor did it fail to hit the highlights of the year's newsbreaks. In a personal style, Pressman began by telling of the Andrea Dorea disaster, utilizing his on-the-spot recording of the ship's sinking. In much the same manner, the review took in the Venezualian air disaster, the big pier fire, the sand embankment disaster, the Riesel case and the Weinberger kidnapping (at this point the listener probably wondered whether anything good happened in '56). It then dwelt upon the local elections, Hungarian anti-Soviet demonstrations in New York, sports, marriages and winding up with feature items. *Horo.*

JUNIOR ACHIEVERS SPEAK
30 Mins.; Sat., 9:30 a.m.
Participation
WGY, Schenectady

New program, by Schenectady area Junior Achievers, is a creditable effort to present a show by and for young people which combines entertainment with broad education and its articulation. Despite the fact that when heard the half-hour had too much rigidity of script and/or too little skill by participants in reading it, the level was quite high and the tempo was brisk. Feature, emphasizing the better if less-publicized side of teenagers, would be worthwhile, even though the rating did not equal those of more commercially produced originations.

Most interesting facet was an interview with Joan Meikeljohn, a Burnt Hills girl who had lived with two Norwegian families last summer, in the Student Exchange project. Youngster detailed the closer-family ties which she observed in Norwegian life—this includes such things as attending motion pictures. Another high school girl, in a "Town Hall" segment, discussed "Teenagers and Driving." A boy "School Reporter" miked; a gal emceed capably. Transcribed music ranged from Elvis Presley to a Christmas carol. *Jaco.*


from NTA's PEP package

THE ACADEMY-AWARD-WINNING SPORTS REELS with the "DEAN OF AMERICAN SPORTSCASTERS"

GRANTLAND RICE "Sportlights"

206 SPORTS-ACTION FEATURETTES—each 10 minutes long. Largest assemblage of filmed sporting pastimes ever offered to television!

Featuring the champions of all sports in hair-raising, thrilling action shots!

A sports show for every interest — for every member of the family!

This is an NTA *Plus* Package.
WRITE, WIRE, PHONE, TODAY! All details are available to you from:

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National Telefilm Associates, Inc.
60 West 55th Street • New York, N. Y. • PLaza 7-2100

Perry Como

Continued from page 19

half-hour and 1.8 for the one-time "Newsyear, 1956."

NBC-TV reversed its Trendex spec form over the Christmas weekend, scoring strongly with its Sonja Henie Icespec and the "Stingiest Man in Town" entry to outpoint the opposition in the Saturday and Sunday (22-23) 9 to 10:30 time periods. Same weekend, Perry Como streaked away from Jackie Gleason for another NBC victory, more than doubling the Gleason rating.

The Como-Gleason fight was no contest with Como scoring a 35.0 on the hour to Gleason's 16.9 with ABC's "Famous Film Festival" a poor 4.7 third. In the spec category that night, Miss Henie and her ice revue averaged out to a sock 32.3, against a CBS lineup of "Oh Susannah," 10.5; "Hey, Jeannie," 8.2 and "Gunsmoke," 13.6. ABC in the same period had a 15.3 for Lawrence Welk at 9-10 and 6.1 for "Masquerade Party," which followed. Same night, the CBS-TV 10:30-11 premiering entry, "You're On Your Own," was drubbed by NBC's "Hit Parade," 30.3 to 10.5.

Sunday night (23), CBS got off to a great start with Ed Sullivan doing it again to Steve Allen, 33.5 to 17.2 (6.6 for "Amateur Hour" and 2.7 for "Press Conference" on ABC), but lost its lead when "Stingiest Man" went on for Alcoa at 9. "Stingiest" averaged out to 21.2, as against a 5.1 for "Omnibus" in the same 90-minute spread and 15.4 for "General Electric Theatre," 18.1 for "Alfred Hitchcock Presents" and 18.3 for "$64,000 Challenge" as the CBS lineup.

On Thursday (27), "Playhouse 90" again took the honors in the seesaw battle with "Tennessee Ernie," pulling out a 22.1 average on its 90 minutes, compared with an 18.0 for Ernie at 9:30 and a 14.6 average for "Lux Video Theatre" at 10-11. The ABC competition was "Wire Service" at 9:30 with a 5.4 and the new "Air Time" with a 4.6.

Glass-Enclosed Studio In Suburban Shopping Centre: Radio's New Showmanship

America's expansion into suburbia has produced a new showmanship wrinkle in the operation of radio stations. WKIT, a 250-watt daytime station in suburban Mineola, L. I., has signed a longterm lease with N.Y. realtor William Zeckendorf to locate glass-enclosed studios, smack in the middle of Zeckendorf's new multi-million-dollar Roosevelt Field shopping development in Nassau Country, which boasts among its many stores a new Macy's branch.

New studios, which opened last week, are glass-facaded with all programs emanating from the site and the entire operation wide-open for the anticipated 300,000 monthly shoppers to view. Since the station's program policy lays strong stress on local news and civic affairs, the location will serve to play up its community identity with the Nassau's 1,000,000-plus residents. Moreover, the station will use extensive product displays in its windows—those of its sponsors, naturally—but their presence is of immediate value by virtue of the fact that the stores where they may be purchased are right on the spot.

Station is owned by Sy Weintraub, N.Y., telefilm distributor (Flamingo Films) who also is president of KMGM-TV in Minneapolis. He purchased it last June for slightly over $100,000 and is now applying to the FCC for a power hike to 1,000 watts.

Inside Stuff—Radio-TV

In the VARIETY-ARB feature film chart of Dec. 26, covering the Philadelphia market, an inadvertent misunderstanding of WCAU's "Million Dollar Movie" format caused that station's theatricals to be left out of the top 10 titles in that market.

Including WCAU's "MDM" features, the top 10 lineup should take in WCAU's "Commandos Strike at Dawn," in number six spot, with a 10.1 rating, and "Coast Guard" in the number seven spot, with a 9.4 rating. WCAU, unlike "MDM" formats in other cities, telecasts a different feature each evening, beginning at about 11:20 p.m. The inclusion of WCAU's "Commandos Strike at Dawn" and "Coast Guard," both distributed by Screen Gems, would replace Metro's "Without Love," WFIL, and Metro's "Romance of Rosy Ridge," listed in the sixth and seventh position, putting the latter two WFIL presentations in the seventh, and eighth spots.

A Ukrainian Solemn High Mass will be televised by WPIX, N. Y., Sunday (6) in celebration of the Ukrainian Christmas Eve. WPIX cameras will bring the ceremony direct from the St. George's Ukrainian Catholic Church from 12 midnight to 2 a.m., with explanatory comments in English.

The occasion marks the celebration of the Ukrainian Christmas, which they observe with other nationalities who follow the Julian calendar.

Dundes

Continued from page 19

network publicity department puts into it.

"There's too much of a feeling that radio has the sole purpose of entertaining people. We do that, of course, but we also inform them, educate them and serve them with all kinds of news and public service programs. The publicity effort in the past has always been directed toward the entertainment programs without enough emphasis on the other.

"What Weinberg and his press information department are going to do is to place more emphasis on promotion—tie-ins with nationwide organizations like veterans groups, parent-teachers groups and the like. This is an entirely untapped field that we can awaken. We've got the programs in which they are interested, and there's no reason we can't bring them to their attention, and for that matter, get their views and advice on what they'd like to hear."

Basically, Dundes defines the new setup as embracing "any kind of activity whose function is to build an audience." Specifically, Weinberg's audience promotion setup will include the press information department and Murray Salberg's station promotion department. Exploitation department under Sid Garfield remains a separate unit but works with Weinberg.

Though Dundes didn't like the identification, he admits the new operation is geared to the old definition of public relations as opposed to straight publicity.

Mickey Rooney Signed For Geo. M. Cohan Spec

Mickey Rooney has been signed for the lead in the NBC-TV George M. Cohan biospec on May 11. Part was originally slated for Hal March, who decided to back out of it a couple of weeks ago because he felt his dancing ability isn't up to the requirements of the role.

Cohan biospec, which will be produced by Showcase Productions, is the first of three specials to be sponsored during 1957 by Swift & Co. First goes into the Saturday 9 to 10:30 period normally occupied by the Oldsmobile-RCA "Saturday Color Carnival."

Brit. TV Gains 'Freedom of Air'

London, Jan. 1.

Both commercial tv and the state web will be freed from the statutory ruling which controls program limitations. This new freedom of the air will operate from Feb. 16. But the networks will still have to adhere to the maximum 50 hours of studio transmissions a week, or eight hours in any one day. Outside broadcasts, religious programs and Welsh language telecasts will not be subject to this ruling.

Under present restrictions, they're limited to a maximum of two hours during weekday mornings, and are subjected to a compulsory break between 6 p.m. and 7 p.m. during the week. All these rules will be waived, but the Sunday evening break in transmission will be retained.

The four commercial tv programmers, Associated-Rediffusion, Associated TeleVision, ABC-TV and Granada-TV Network, will utilize the 6-7 p.m. nightly period to provide balanced family programs with special appeal for young people.

For 1957-58
Television:
"Turnpike!"
"Whispering Smith"
"Thunder Over Paradise"
●
Casey Jones Enterprises Inc.
Chicago, Illinois

TV WRITER
And idea man. Experienced, young, creative, ambitious.
Write Box VV 24, VARIETY,
154 W 46 St., New York 36, N. Y.

THE GOLDEN ERA OF TELEVISION IS HERE!
THE GREATEST STARS!
THE GREATEST FEATURES!
Now available from
MGM-TV
(Contact: CHARLES C. BARRY, Vice-president
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York, N.Y. • JUdson 2-2000

THIS IS YOUR CUE . . .

for superb performances in 1957. Whatever your role in the complex drama of television and film production, your script calls for **Q-Tv** — the newest, most advanced, and now proven the most reliable, cuing system yet devised.

TALENT Cuing, the **Q-Tv** way, is death to butterflies— the stomach variety. Paced to the high speed demands of live television and film, **Q-Tv** comes to your rescue by insuring smooth delivery, makes your every performance a gem, and with a minimum of stress and strain. It follows you, it's practically your alter ego, and it can't jam! The viewer is mounted right at the camera lens, so no one will ever know. And, incidentally, **Q-Tv** will provide script practice or rehearsal anywhere, anytime, at your home, hotel, office or studio.

PRODUCERS There's room even in the smallest budget for **Q-Tv** and its price schedule is always competitive. You'll save hours of pre-show time because cuing the right way makes a run-through a dress rehearsal. One camera or six, there'll be no frazzled nerves, no smelling salts . . . **Q-Tv** is your cue to happier (lower budget) shows.

ACCOUNT EXECUTIVES From a station break to the staged dramatic segment, **Q-Tv** assures highest word-for-word fidelity to your clients' commercial messages. Freed from slavery to memory, talent can be lots busier and make valuable time far more productive. Like many other admen, you'll find **Q-Tv** an effective ulcer preventive — as goes the okayed copy, so goes the telecast.

BROADCASTERS Noah had the right idea and you, of all people, know that two of everything is sound economy. The new cuing system, **Q-Tv**, provides a welcome alternative in judging reliability in operation at prices easy to manage above or below the line. So easy, in fact, that many local stations are successfully mixing the valued ingredients of copy fidelity and curtailed rehearsals into their sales pitch to hard-to-please regional advertisers.

FILM MAKERS Cuing by **Q-Tv** has saved producers' on-the-set time by more than 20 percent. (We'll be glad to show you the figures.) We'll *guarantee* you at least 10 percent reduction in shooting days and cutting-room footage. And, especially for film **Q-Tv**'s exclusive "Lens Line" permits the tightest of close-ups while the performer takes his cuing from right in front of the lens! We do it with mirrors.

OUR STAFF This is all old hat to you. **Q-Tv** users depend on you because you've been specially selected and trained, and your experience imparts a tactful understanding of the subtleties of talent personality and performance. You've made this reliable, modern cuing device virtually infallible.

Q-Tv
Film Center Building
630 Ninth Avenue
New York 36, New York
JUdson 6-6466

or

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Jocks, Jukes and Disks

By MIKE GROSS

Bill Hayes: "Wringle, Wrangle"-"Westward Ho, The Wagons" (ABC-Paramount). "Wringle, Wrangle" looks like another "Davy Crockett" for Bill Hayes—and that means big spinning returns all over. Tune, like "Crockett," is out of a Walt Disney production, and Hayes is pitted against **Fess Parker,** who has his soundtrack version on the Disneyland label. It's a gay little song with a western motif and Hayes bounces it across with an ingratiating style. Parker is no slouch on the song either, so he'll get his spins, but Hayes seems to have the edge. On the flip ABC side, Hayes has a rousing workover of the pic's title song.

Richard Hayes: "You Can Run, But You Can't Hide"-"If A Dream Can Make You Mine" (Decca). The Joe Louis crack about Billy Conn, "You can run, but you can't hide," has been turned into a religioso item by the ex-heavyweight champ with an assist from Mari Horton, and it works into a solid platter entry for **Richard Hayes'** first try on the Decca label. The wordage and the beat give Hayes a chance to really belt and he does it with the kind of force that grabs the spins these days. **Solomon Burke's** version on the Apollo label should do well in the r&b field, but tune shapes as a mopup for Hayes in the pop areas. Hayes shows an effective r&b styling on the bottom deck.

The Bob Cort Skiffle Group: "It Takes A Worried Man To Sing A Worried Blues"-"Don't You Rock Me Daddy-O" (London). The traditional "It Takes A Worried Man," etc., has the same kind of takeoff potential as last year's click, "Rock Island Line." The Bob Cort skifflers, British for jazzsters, build a triving and exciting beat to Burl Ives' arrangement and the jocks should go for it in a big way. It's also a natural to grab the jukebox coin. The skifflers hit the Trinidado tempo on "Don't You Rock Me Daddy-O," and it, too, has a takeoff chance.

Les Baxter Orch: "Eiffel Tower"-"A Woman's Devotion" (Capitol). Les Baxter has made much of the gay Gallic tempo on previous wax entries and he sticks to the formula in "Eiffel Tower." It has all the happy melodic ingredients for a good spinning ride. Baxter turns to the pop ballad form in "A Woman's Devotion" and with the aid of a vocal chorus builds it into a pleasing side.

The Four Esquires: "The Song Of April"-"Everyone's Sweet On My Sugar" (Paris). The Paris label's entry into the wax market will attract attention because of "The Song of April." It's an attractive ballad offering that gets an added plus from the Four Esquires' slick harmony handling. They also display a likable wax manner in "Everyone's Sweet On My Sugar," a sprightly item that wins friends easily.

Eileen Barton: "Que Pasa, My Love"-"The Bean Song" (Epic). Eileen Barton's first try for Epic since scramming the Coral label continues to display her sock vocalizing savvy and the need for better material. "Que Pasa, My Love" is an okay ballad concoction but there's nothing there to pull it ahead of the rest of the Brill Bldg. heap. Ditto for "The Bean Song," in the rhythm category.

Billy Vaughn: "Pennsylvania Waltz"-"Sugar Blues" (Dot). The rich and lilting melodic line of "Pennsylvania Waltz" could pull this side into the payoff brackets. The easy waltz tempo makes it a natural for deejay programming and if the dialers decide to go waltzin' instead of rockin' the side is in. Vaughan gets a good assist from a vocal chorus, as does **Fred Waring** who etched the tune for Decca. Vaughn does nothing new with the oldie "Sugar Blues" to warrant a revival.

Bobby Brooks: "One Lonely Ring"-"Take Me" (Rainbow). Bobby Brooks makes the most of the slow rockin' ballad beat of "One Lonely Ring." Tempo and delivery are neatly tailored for current juke tastes. He also belts across "Take Me" with a beat that'll attract the teenage aud.

Louis Armstrong: "In Pursuit of Happiness"-"This Younger Generation" (Decca). There's a fine lyric sentiment in "In Pursuit of Happiness" and Satchmo touches it up with an ingratiating, slow jazz vocal. It will attract deejay attention and may even get the young disk buyer interested. He sings and toots in a similar vein on "This Younger Generation."

Buddy Greco: "Wow"-"The Pink Flamingo and The Dancing Crane" (Kapp). "Wow" is a brisk rhythm item that gets most of its plusses from Buddy Greco's energetic delivery. It has a good juke potential. Reverse side, with vocal billing going to Cindy, Joanne and Daddy-O, is a cute novelty with a catchy beat. The moppet vocalists help bounce it across.

Irving Fields Trio: "That's Why Boys Like Girls"-"Keep On Breathing" (Tico). Coupling of a pair of cha-cha-cha numbers gets a flavorsome going-over by Irving Fields Trio. The chile-sprinkling makes 'em attractive to the ear and the tempo should keep the latino terpsters happy. "That's Why Boys Like Girls" shapes as the better bet for deejay spinning time.

Lorry Raine: "Don't Throw Me The Briar Patch"-"You Can Find Contentment" (Advance). Lorry Raine is off on a frolicsome spree with "Don't Throw Me In The Briar Patch." It's a gayly etched side that rates the jock and juke time. She switches to a swinging gospel mood with "You Can Find Contentment," for good results.

Best Bets

BILL HAYES	**WRINGLE, WRANGLE**
(ABC-Paramount)	*Westward Ho, The Wagons*
RICHARD HAYES	**YOU CAN RUN, BUT YOU CAN'T HIDE**
(Decca)	*If A Dream Can Make You Mine*
BOB CORT SKIFFLE GROUP	**IT TAKES A WORRIED MAN**
(London)	*Don't You Rock Me, Daddy-O*

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Sponsored by
Dodge Dealers of America
ABC-TV Mon. 9:30-10:30 p.m. EST
Sponsored by
Dodge and Plymouth Dealers of America

Costello's Disk Bow

Danny Costello is set to make his disk debut on the indie Caravan label. Crooner alternates with Pat Boone on the Arthur Godfrey Show.

His first two sides will be released early in January.

Album Reviews

Norma Douglas: "The Dynamic Miss Douglas" (Unique). Wax newcomer Norma Douglas makes strong impresh in her debut package. Her big piping style, jazz flavoring and shellac savvy are showcased to advantage in her workover of the dozen standards in the set. The best of the really solid bunch are "Darktown Strutters' Ball," "A Good Man Is Hard To Find" and "Hard Hearted Hannah." She also looks like a good bet for pop single competition.

Greta Keller: "This My Vienna" (Dolphin). Latest addition to Dolphin's personality series is Greta Keller with a compote of Viennese melodies sung in German. It's a flavorsome set that excellently captures the Alt Wein mood. Package packs lots of charm and there's appeal in it even for those who don't dig the lingo. Some of the lilting melodies are by Robert Stolz, Heinrich Strecker, Johann Strauss and Fred Spielman. Adding to the Viennese spirit is the musical backing by **Walter Grimm** and **The Wiener Konzert Schrammeln.** According to **Gerard Willem van Loon's** liner notes, a "Schrammel" orchestra usually consists of one or two violins, an accordion and a "Schrammelguitarre," a cross between a mandolin and a guitar.

Reg Owen Orch.: "Swing Me High" (Bally). British orch leader has a potent U. S. wax showcase in this Bally package. Maestro heads up a swinging crew of topflight English tootlers and they have plenty of room to show off their stuff in the repertoire of a dozen originals. Owen's conceptions are fresh and bright and he's sure to win friends on this side of the Atlantic.

Jerry Colonna: "Along The Dixieland Hi-fi-way" (Liberty). Comedian Jerry Colonna returns to his first love, the trombone, in this rousing dixieland grouping. And for added measure, he's working over a tunebag of 16 of his own compositions. Working with an all-star tootler crew from the Coast and with swinging arrangements by Matty Matlock, Colonna turns the package into a hot dixieland romp.

Bob Dorough: "Devil May Care" (Bethlehem). Bob Dorough is another in the flock of neophytes on the jazz scene who bears watching. His modern approach to evergreens via vocals and piano is interesting and imaginative, giving 'em new conceptions without destroying any of the standard values. Assisting him on the musical end is **Warren Fitzgerald** (trumpet), **Jack Hitchcock** (vibes), **Bill Takus** (bass) and **Jerry Segal** (drums).

Andy Williams: "Andy Williams Sings Steve Allen" (Cadence). Having scored in the pop singles field, Andy Williams is now taking a crack at the packaged goods market with a medley of tunes out of Steve Allen's hopper. (Allen is Williams' boss on the NBC-TV "Tonight" show.) Williams has an okay song-selling savvy and the Allen tunes are easy enough on the ear to make it an overall pleasing package.

Albums of note from the jazz shelf: Clarinetist **Buddy De Franco** and pianist **Oscar Peterson** team up for a topnotch Gershwin roundup in "The George Gershwin Song Book" (Verve) . . . **The Australian Jazz Quintet** hit some progressive notes in "The Australian Jazz Quintet at the Varsity Drag" (Bethlehem) . . . **Virgil Gonsalves'** cool baritone sax is the bright feature of "Jazz—San Francisco Style" (Liberty)

VARIETY 10 Best Sellers on Coin Machines

1.	SINGING THE BLUES (9)	*Guy Mitchell*	*Columbia*
2.	LOVE ME TENDER (11)	*Elvis Presley*	*Victor*
3.	ROCK-A-BYE YOUR BABY (4)	*Jerry Lewis*	*Decca*
4.	THE GREEN DOOR (13)	*Jim Lowe*	*Dot*
5.	HEY, JEALOUS LOVER (4)	*Frank Sinatra*	*Capitol*
6.	CINDY, OH CINDY (8)	*Eddie Fisher* *Vince Martin*	*Victor* *Glory*
7.	BLUEBERRY HILL (10)	*Fats Domino*	*Imperial*
8.	TRUE LOVE (10)	*Crosby & Kelly* *Jane Powell*	*Capitol* *Verve*
9.	GARDEN OF EDEN (3)	*Joe Valino*	*Vik*
10.	JUST WALKING IN THE RAIN (15)	*Johnnie Ray*	*Columbia*

Second Group

THE BANANA BOAT SONG	*Fontane Sisters* *Harry Belafonte* *Tarriers*	*Dot* *Victor* *Glory*
A ROSE AND A BABY RUTH	*George Hamilton 4th*	*ABC-Par*
NIGHT LIGHTS	*Nat (King) Cole*	*Capitol*
YOUNG LOVE	*Sonny James* *Crew Cuts*	*Capitol* *Mercury*
RUDY'S ROCK	*Bill Haley's Comets*	*Decca*
TWO DIFFERENT WORLDS	*Don Rondo* *Morgan & Williams*	*Jubilee* *Kapp*
SINCE I MET YOU, BABY	*Ivory Joe Hunter* *Mindy Carson*	*Atlantic* *Columbia*
MAMA FROM THE TRAIN	*Patti Page*	*Mercury*
FRIENDLY PERSUASION	*Pat Boone* *Four Aces*	*Dot* *Decca*
MOONLIGHT GAMBLER	*Frankie Laine*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of Dec. 21-27, 1956

An Old Fashioned Christmas—††"Stingiest Man"	Harms
Anastasia—†"Anastasia"	Feist
Armen's Theme	Bourne
Baby Doll—†"Baby Doll"	Remick
Banana Boat Song	Marks-B
Christmas Alphabet	Budd
Christmas Is A-Comin'	Hub
Christmas Waltz	Sands
Cinco Robles	Warman
Friendly Persuasion—†"Friendly Persuasion"	Feist
Give Me Your Heart for Christmas	Fisher
Hey, Jealous Lover	Barton
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Heard The Bells On Christmas Day	St. Nicholas
Long Before I Knew You—*"Bells Are Ringing"	Stratford
Love in a Home—*"Li'l Abner"	Commander
Love Me Tender—†"Love Me Tender"	Presley
Mama From The Train	Remick
Money Tree	Frank
New Fangled Tango—*"Happy Hunting"	Chappell
Night Lights	BVC
One Little Boy—††"Stingiest Man in Town"	Harms
Rudolph The Red-Nosed Reindeer	St. Nicholas
Silver Bells	Paramount
Sleigh Ride	Mills
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
Winter Wonderland	BVC
Young Love	Lowery
You're All I Want for Christmas	Porgie

Top 30 Songs on TV

(More In Case of Ties)

An Old Fashioned Christmas"—††Stingiest Man"	Harms
Birthday Party of the King"—††"Stingiest Man"	Harms
Christmas Spirits—††"Stingiest Man in Town"	Harms
Cindy, Oh Cindy	Marks-B
Give Us This Day	Valando
Green Door	Trinity
Golden Dreams—††"Stingiest Man in Town"	Harms
He'll Be Comin' Down the Chimney	Planetary
Holly Ho—††"Stingiest Man in Town"	Harms
Humbug—††"Stingiest Man in Town"	Harms
I Heard The Bells On Christmas Day	St. Nicholas
I Think Of You—††"Stingiest Man in Town"	Harms
It Might Have Been—††"Stingiest Man in Town"	Harms
Just Walking In The Rain	Golden West
Long Before I Knew You—*"Bells Are Ringing"	Stratford
Love Me Tender—†"Love Me Tender"	Presley
Mankind Should Be My Business—††"Stingiest"	Harms
Money Tree	Frank
On The Street Where You Live"—*"Fair Lady"	Chappell
One Little Boy—††"Stingiest Man In Town"	Harms
Rudolph The Red-Nosed Reindeer	St. Nicholas
Singing The Blues	Acuff-R
Sleigh Ride	Mills
Stingiest Man In Town—††"Stingiest Man"	Harms
Thanks For Christmas	Chatham
Too Close For Comfort—*"Mr. Wonderful"	Laurel
True Love—†"High Society"	Buxton Hill
Winter Wonderland	BVC
Yes, There Is A Santa Claus—††"Stingiest Man"	Harms
You'll Wear A Chain—††"Stingiest Man In Town"	Harms

BIG '57 PUSH FOR '45' PACKAGES

Disk Biz's $400-Mil. '57 Goal

Disk execs are setting ever-increasing sales goals for industry. Larry Kanaga, RCA Victor disk v.p. general manager, predicted that the disk biz will gross between $375,000,000 and $400,000,000 during the next year with the half-billion dollar level only a matter of a couple of years away. Kanaga stated that the just-passed Christmas business lifted the 1956 total to the $300,000,000 marker; a 20% rise over the previous year.

Widening horizon for the disk industry is based primarily on the growth of the teenage population which is the major buyer of pop platters. It's estimated that some 3,000,000 kids are entering the market each year. At the adult end of the age spectrum, the expansion of the market for classical music is indicative of a still wider potential to be tapped via the increase of the number of phonographs in circulation. It's estimated that there are now over 30,000,000 machines in U.S. homes.

ASCAP Yields to Beefs From Ranks In Revising Background, Cue Payoff

As a result of strong criticism from several publishers and writers, the American Society of Composers, Authors & Publishers has again revised its payoff formula for background, cue and bridge music. The previous revision in this category, which went into effect in October, caused the ruckus and has been superseded as of yesterday (Tues.).

While the previous formula set up the number of performances as the sole criterion of whether background music, etc., should receive full value for each plug, the new formula provides several alternate criteria. These are: (1) registration as a published copyright; (2) performance on six wholly different national network commercial tv programs; (3) performance on at least 12 wholly different network commercial radio shows; (4) performance on at least 18 wholly different local programs; and (5) accumulation of at least 5,000 performance credits from wholly different programs. Any tune which satisfies the first condition and any two of the next four is entitled to full performance credit when used as background, cue, bridge, etc.

Many in the ASCAP ranks who beefed against the prior ruling ac-

(Continued on page 46)

Licensee Buttonholes, Sues 5 Firms on Use Of Presley Name for Mdse

Attempts by a group of New York retailers to cash in on the Elvis Presley vogue by merchandising products with the singer's name and/or picture have been nipped by H. G. Saperstein & Associates, which licenses the Presley name. A temporary injunction in N. Y. Supreme Court was granted to the Saperstein firm against C&R Grand Stores, Dolly's Souvenir Shop, Vikar Enterprises, Paramount Calendar & Novelty Co., and Jeman Sales, all of whom have ben sued for alleged sale of T-shirts, scarves and other articles of clothing decorated with the Presley imprint.

A new wave of Presley buttons, meantime, seems to be on the ascendancy. While the first flock were of the "I Love Elvis" type, a new crop of oversized buttons contain inscriptions like "I Hate Elvis" and other harsher phrases being sported by the juve crowd.

ASCAP's 'Same Old' Qtrly. Melon (Wham $4,500,000)

ASCAP's final dividend of the year, received last week by member writers and publishers, was an exact duplicate of the payoff made last October. Due to fact that the logging statistics could not compiled in time for the fourth-quarter divvy, the coin was allocated on the basis of ASCAP's previous distribution. Adjustments to the members will be made in the next dividend early in April.

ASCAP's quarterly dividends this years have been running around the $4,500,000 figure. In addition, over $2,000,000 in foreign earnings have been distributed to ASCAPites for an annual melon in excess of $20,000,000.

Meet 'Em in St. Louis— All Tooters Over 50

St. Louis, Jan. 1.

The most important qualification for a string orch being formed here is that applicants must be not less than 50 years of age. The Senior Citizens Club of St. Louis has begun a campaign to enlist musicians who will entertain, gratis, the patients at the St. Louis Chronic Hospital.

Mrs. Oswald W. Zesch is director of the club and organizer of the orch.

Chappell Scores On Teletuners, Too; 3 in Works

Chappel, which has long dominated the Broadway showtune field, is now moving in on tv's musical spec activities. Publishing firm, headed up by Max Dreyfus, already has latched on to the

(Continued on page 46)

VICTOR PRICES CUT UP TO 40%

RCA Victor's policy of broadening the disk market via lowering the cost of records has been put into motion again this week in a parallel to the sweeping price reductions made by the company in the LP field two years ago. This time, however, Victor has made a dramatic cut in the prices of 45 rpm extended play packages in a move designed to attract new customers to that speed.

Reductions up to 40% on the EP's will go into effect next Monday (7), with the maximum cut applying to the three and four-pocket EPs which formerly sold for $3.98 and $4.98, but which now will sell over the counter for $2.98. This makes EPs a considerable bargain as against LPs containing the same musical content. The LPs continue to go for $3.98 except for showtune albums which are $1 more. Victor also reduced the two-disk EPs from $2.98 to $2.49 and the single EPs from $1.49 to $1.29. The price of the single 45 rpm disks remains at 89c.

Columbia fell in line with the new EP price pattern dropping its single pocket EPs to $1.29 and its double pocket EPs to $2.49. The price on the three-pocketers and four pocketers will remain at $3.98 and $4.98, respectively. Col also is dishing out an inventory adjustment plan which will give the dealers a special 15% discount on all EP purchases made during the month of January. The regular discount on EPs has been 38% and 6%. On the new price schedule the 6% discount will be dropped.

Victor is pushing the new 45 rpm program in conjunction with the company's phonograph instrument division which is offering $15 worth of disks by Harry Belafonte for every RCA 45 rpm phono sold. Prices for the complete machines range from $36.95 to $79.95. Larry Kanaga, v.p. and general manager of the Victor disk division, said that the company will spend over $1,000,000 in 1957 to "stimulate the 45 rpm system in general and the

(Continued on page 48)

Columbia's Hot Pkge-Pop '56 Pulls Biz 50% Over 1955; Phonograph Sales Up

Can't Tell Inaugural Without Meyer Davis

Washington, Jan. 1.

Meyer Davis is (still) making a career out of playing Inaugural Balls. The bandleader-orchestra contractor has been set (again) as batoneer for one of the four fetes (Jan. 21) to be held in connection with President Eisenhower's Jan. 20 swearing-in.

It'll be Davis' sixth inaugural booking.

RCA Hi Fi 100% Upbeat in 1956; Tape's Tall Take

RCA Victor increased its business in the high fidelity field by more than 100% in 1956 and the company is anticipating a similar percentage boost in 1957, according to RCA president Frank M. Folsom in his year-end statement. The RCA exec said that the tape recorder field "also represents a new and growing business" while "the expanding use of transistors in radio sets provides a base for continued interest on the part of the consumer for the purchase of new radios."

Pointing to the growth of the RCA Victor disk division sales, Folsom said the following four factors are responsible for the disk biz surge: (1), more families are seeking home entertainment; (2), the teenage population is rising sharply; (3), more phonographs are being sold as the 45 rpm players, the three-speed machine and hi-fi continue to boom; and (4), retail

(Continued on page 49)

Columbia Records topped itself in last year's forecast of a 50% volume increase within the next five-year period. According to Col prexy Goddard Lieberson, the diskery went over the 50% increase mark in 1956.

Contributing to Col's upbeat were its LPs, singles and phonographs. Packaged product, headed up by the smash original Broadway cast set of "My Fair Lady," jumped 107% over the 1955 totals. In the singles field, sales began booming in the closing months of the year with three platters passing into the 1,000,000 sales bracket within two weeks of each other. They were Doris Day's "Whatever Will Be, Will Be," Johnnie Ray's "Walking In The Rain" and Guy Mitchell's "Singing The Blues." Latter has now passed the 2,000,000 mark.

Col's phono division exceeded its 1955 sales volume by 32% and Lieberson believes that phono sales will continue to expand through 1957, "thus broadening further the base for future years."

In a year's end sum-up, Lieberson stated that there is now an unprecedented acceptance of the phonograph and the LP record as fixtures considered as necessary to the American home as the tv set, the radio and the washing machine. "Record entertainment for the home audience of every age is no longer a passing fad or a marginal fancy," he declared. "It is a solidly entrenched habit. A world-wide habit."

Lieberson also pointed out that records are also developing as a merchandising and exploitation media for other products. As an example, he cited Col's Transcription Service production for Gillette Safety Razor Co. of 1,000,000 seven-inch records containing excerpts from Col's "Greatest Moments in Sports" album as a sales premium.

Cleffer Mark McIntyre Latches on Lanham Act— In 'Arrangement' Suit

Hollywood, Jan. 1.

The Lanham Act, which gives the Federal Government jurisdiction in unfair competition cases, was invoked last week by arranger-composer Mark McIntyre in the alleged misappropriation of a musical arrangement. This marks first time that this law has been invoked in a musical copyright case.

In a $125,000 suit filed through attorney Arthur S. Katz, McIntyre seeks to set another precedent, in attempting to establish ownership of an arrangement, as put out on a disk.

Action revolves around McIntyre's arrangement of the old Billy Rose-Lee David tune, "Tonight You Belong To Me," which his two moppet daughters, Patience and Prudence, scored a hit on a Liberty disk. Defendants are Double-A Music Corp. and Bregman, Vocco & Conn Inc., holders of the song copyright, whom McIntyre charges with misappropriation of his "intellectual" property. Besides the $125,000 punitive damages, the arranger seeks an accounting of

(Continued on page 48)

E. H. Morris' O'Seas Rights To 'Cinco,' 'G'night' Clicks

E. H. Morris Music has picked up the foreign rights to two current U.S. noisemakers. They are "Cinco Robles," which is clicking in the disk market via Russell Arms (Era) and Les Paul-Mary Ford (Capitol), and "Goodnight My Love, Pleasant Dreams," which is scoring via the McGuire Sisters' Coral etching.

"Cinco" was picked up from Warman Music while "Goodnight" was acquired from House of Fortune-Quintet Music. All are Coast firms.

OUT NEXT WEEK!

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Calypso Rubs Off on Hub Radio, Plus Gamut of Gospel, R&R, Jazz, Top Hits

Boston, Jan. 1.

Big switch in Hub radio is due for 1957 with emphasis on 40 and 50 top tunes growing on some stations. A new and unique format preems on WBMS, daytime music station, with the New Year.

Norman Furman, general manager, who came here from New York four years ago and introed several new music ideas, says new theme is best expressed by paraphrase of old New Englandism, "if you don't like the weather, wait a minute!"—i.e., "if you don't like the music you're hearing, wait a minute!"

WBMS will have "varied" music all day long beginning today (Tues.). The station will start the day with one hour of gospel singing and close with same at sundown. In between, disk jocks Symphony Sid, Ken Malden, Sabby Lewis, Steve James, and Gretchen Jackson, town's only femme platter spinner, will be on a calypso kick interspersed with jazz, rock 'n' roll and rhythm and blues.

"We will feature calypso big," Furman said, "as we feel calypso is coming up fast, although in keeping with our new slogan, we will present all types of music."

Furman was first in Hub to feature large portions of jazz on radio and brought in Symphony Sid from New York. Sid and Ken Malden were first with rock 'n' roll. Station was also first with cha cha, mambo and gospel singing. WCOP and WBZ are stressing top 40-50 tunes. WCOP disk jocks are practically anonymous, getting no introes, while WBZ spinners are getting top billing via a "Live Five" gimmick featuring Norm Prescott, Alan Dary, Carl de Suze, Verne Williams and John Bassett. At WBZ, etensive program changes go into effect with 1957. Most of the changes occur on weekends and after 6 p.m. throughout the week.

WNAC clings to "smooth music" format, no rock 'n' roll, no rhythm & blues, and indicates there's no thought of changing in '57.

Mass. Inmates Throw The Book at R 'n' R, But Elvis Gets Nod

Norfolk, Mass., Jan. 1.

Inmates of Norfolk's Massachusetts Correctional Institution are giving up on rock 'n' roll. In a poll, results of which were published in The Colony, institution's monthly magazine, rock 'n' roll pipers came a long way down on the list.

Tastes were extremely varied except for danceband division where it runs to square side. However, Elvis Presley was elected a "personality of the year" and the "best new male singer."

Guy Lombardo took first honors in dancebands with Lawrence Welk, second and Ray Anthony, third.

George Shearing hit the top in instrumental small groups, Bill Haley's Comets and the Vagabonds trailing. For male vocalists, it was Perry Como, Frank Sinatra, Al Hibbler, Nat King Cole and Frankie Laine.

On the distaff side, Patti Page took the No. 1 spot; Ella Fitzgerald, second; Joni James, third. On chirp groups, it was the McGuire Sisters, first; DeCastros, second; Fontane Sisters, third. Male groups, Four Aces, Four Lads and Mills Bros.

Jazzband poll had Stan Kenton, Louis Armstrong and Benny Goodman in that order. In the rhythm & blues listing, it was Fats Domino, Presley and Joe Turner; LaVern Baker, Ruth Brown and Sarah Vaughan, latter not clearly belonging in the list. Chris Connors topped best new femme singers list.

About 23% of the prison population voted in the poll.

Okeh Bags Bagby

Doc Bagby has joined Okeh records, Epic's ryhthm & blues subsid. Bagby had previously recorded for the King and Gotham labels.

He'll be waxed early this month by Arnold Maxim, Epic-Okeh artists & repertoire staffer.

S.F. Negro Local's P.S. On Vetoed 'Jim Crow' Merger

San Francisco, Jan. 1

AFM Local 669 went through the formality of voting to amalgamate with white Local 6 last week, though the 5,400-member white group had earlier rejected an amalgamation proposal.

The 350-member Jim Crow local—which actually is interracial, including a few white members and a number of oriental musicians—wanted to be on the record and more than a third of its membership turned out for the vote, which was carried by better than 2 to 1.

Membership also voted to censure secretary-treasurer Samuel J. Simpson for suggesting the local move out of the Local 6 building in downtown Frisco.

It was pointed out at meeting that amalgamation is inevitable because one of the tenets of the AFL-CIO merger was non-discrimination.

Mpls. Muny Aud. Hassling With Council on Tootlers

Minneapolis, Jan. 1.

After being opposed by co-managers Atwood Olson and Melvin Dahl, the city council committee administering the municipal Auditorium has referred to the two men a Minneapolis musicians union proposal to have incorporated in all contracts for the building's rental a clause requiring attractions using music to employ a minimum of 15 local tootlers either on a regular or standby basis. The co-managers were instructed by the committee to "try to work out something" with the union here and report back.

It has been the current practice to require attractions using music in the Auditorium's main arena to use the 15 musicians as a minimum and to employ regularly locally or pay for that number of standbys to the union. However, Bill Haley's Comets brought in its own 35 musicians recently, and when the union asked for the standby fees it was turned down by Lee Guber, the outfit's booker. Guber told George Murk, the local's prexy, that inasmuch as all of the Comets were AFL members, he saw no reason why additional Minneapolis musicians should be hired.

Album Best Sellers of 1956

Listed below in alphabetical order are the Top 25 Album Best Sellers of 1956, including sets from Broadway legit, films and tv which are listed separately below. Compilation is based on information contained in VARIETY's *weekly Retail Disk and Album Best Sellers Charts.*

Album Title-Artist	Label
Harry Belafonte	Victor
Calypso—Harry Belafonte	Victor
Elvis—Elvis Presley	Victor
5 Trombones—Four Freshmen	Capitol
In the Wee Small Hours—Frank Sinatra	Capitol
Julie Is Her Name—Julie London	Liberty
Jerry Lewis—Just Sings	Decca
Music to Change Her Mind—Jackie Gleason	Capitol
Night Winds—Jackie Gleason	Capitol
Elvis Presley	Victor
Songs for Swinging Lovers—Frank Sinatra	Capitol
So Smooth—Perry Como	Victor

LEGIT - FILM - TV ALBUMS

Title-Artist	Label
Benny Goodman Story*—Benny Goodman Orch	Decca
Carousel*—Gordon MacRae—Shirley Jones	Capitol
Eddy Duchin Story*—Carmen Cavallaro	Decca
Guys and Dolls*—Marion Brando-Jean Simmons	Decca
High Society*—Grace Kelly—Bing Crosby—Frank Sinatra	Capitol
Manhattan Tower††—Bill Lee—Beverly Mahr	Capitol
Man With Golden Arm*—Elmer Bernstein Orch	Decca
Most Happy Fella†—Robert Weede—Jo Sullivan	Columbia
Mr. Wonderful†—Sammy Davis Jr	Decca
My Fair Lady†—Rex Harrison—Julie Andrews	Columbia
Oklahoma*—Gordon MacRae—Shirley Jones	Capitol
Picnic*—Morris Stoloff Orch	Decca
The King and I*—Yul Brynner—Deborah Kerr	Capitol

**Film Soundtrack*
†Original Broadway Cast
††TV Show

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R H. Macy Co).	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.)	TOTAL POINTS
1	1	GUY MITCHELL (Columbia) "Singing the Blues"	1	7	4	1	2	1	..	2	8	1	1	1	2	1	3	5	1	1	1	2	164
2	4	CROSBY & KELLY (Capitol) "True Love"	5	3	..	3	1	2	..	..	5	3	4	..	5	2	..	..	10	7	2	..	91
3	3	JIM LOWE (Dot) "The Green Door"	9	4	..	..	5	3	10	3	..	2	3	..	1	5	9	6	6	4	5	..	90
4	6	JOHNNIE RAY (Columbia) "Just Walking in the Rain"	3	9	..	..	4	5	..	5	..	4	6	2	4	..	..	..	7	3	7	6	78
5	5	FATS DOMINO (Imperial) "Blueberry Hill"	4	..	..	4	..	..	2	4	10	10	7	..	3	6	7	7	3	10	4	..	73
6	2	ELVIS PRESLEY (Victor) "Love Me Tender"	2	..	..	..	3	..	..	..	..	..	2	3	6	7	6	..	..	2	3	7	69
7	7	FRANKIE LAINE (Columbia) "Moonlight Gambler"	..	8	5	..	..	8	..	..	..	9	..	5	..	..	1	..	..	..	..	5	36
8	11	ELVIS PRESLEY (Victor) "Love Me"	8	1	6	..	..	10	..	1	..	..	5	..	..	..	..	..	..	..	..	..	35
9	22	SONNY JAMES (Capitol) "Young Love"	..	..	..	8	..	..	1	9	1	..	..	..	..	..	..	..	..	..	..	3	33
10	7	JERRY LEWIS (Decca) "Rock-a-Bye Your Baby"	..	..	..	..	..	9	..	..	..	7	..	4	10	..	4	2	..	..	..	..	30
11A	10	GEORGE HAMILTON 4TH (ABC-Par) "A Rose and a Baby Ruth"	7	..	..	5	..	4	..	..	..	..	8	..	8	..	..	..	..	..	8	..	26
11B	..	HARRY BELAFONTE (Victor) "The Banana Boat Song"	..	..	1	..	..	..	..	..	..	..	..	..	..	..	2	..	4	..	..	..	26
13	21	PATIENCE & PRUDENCE (Liberty) "Gonna Get Along Without You Now"	..	..	..	..	..	..	..	6	..	..	..	7	..	..	..	1	5	..	..	..	25
14	16	BETTY JOHNSON (Bally) "I Dreamed"	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	16
15A	22	HARRY BELAFONTE (Victor) "Jamaica Farewell"	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..	..	8	..	..	10	15
15B	13	BILL DOGGETT (King) "Honky Tonk"	10	..	..	..	..	..	..	7	..	..	..	6	..	..	..	..	..	6	..	..	15
15C	..	IVORY JOE HUNTER (Atlantic) "Since I Met You, Baby"	..	..	9	..	..	7	8	..	..	..	..	..	..	..	5	..	..	..	..	..	15
18A	..	PATTI PAGE (Mercury) "Mama from the Train"	..	..	..	..	9	..	..	..	..	5	..	..	..	9	..	..	..	8	..	..	13
18B	..	TARRIORS (Glory) "The Banana Boat Song"	..	6	..	..	..	6	..	..	..	..	..	8	..	..	..	..	..	..	..	..	13
18C	19	VINCE MARTIN (Glory) "Cindy, Oh Cindy"	..	..	..	..	6	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	13
21	13	ELVIS PRESLEY (Victor) "Don't Be Cruel"	..	5	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	6	..	12
22A	16	PAT BOONE (Dot) "Friendly Persuasion"	..	..	..	10	8	..	..	10	..	..	10	..	9	..	..	..	9	..	10	..	11
22B	12	EDDIE FISHER (Victor) "Cindy, Oh Cindy"	..	..	..	..	..	..	9	..	..	8	..	..	7	..	..	..	..	..	9	..	11
24A	9	FRANK SINATRA (Capitol) "Hey, Jealous Lover"	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	..	10
24B	..	FOUR PREPS (Capitol) "Dreamy Eyes"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10

1	2	3	4	5	6	7	8	9	10
CALYPSO Harry Belafonte Victor LPM 1248 EPA 1248	MY FAIR LADY Broadway Cast Columbia OL 5090	ELVIS Elvis Presley Victor LPM 1382	KING AND I Film Soundtrack Capitol W 740 EAP 740	EDDY DUCHIN STORY Film Soundtrack Decca DL 8289	OKLAHOMA! Film Soundtrack Capitol SAO 595 SDM 595	JERRY LEWIS JUST SINGS Jerry Lewis Decca DL 8410	HIGH SOCIETY Film Soundtrack Capitol W 750	CAROUSEL Film Soundtrack Capitol W 694 EDM 694	BELAFONTE Harry Belafonte Victor LPM 1150 EPA 1150

This One Is for The B-O-Y-D-S

Col's 'Buy of Your Dreams'—'76 Mood Music' Sets At $1.98 With Regular $3.98 Album of 3 Artists

Columbia Records is putting 76 12-inch mood music albums on the market for $1.98 in a sales promotion tieup to hypo retailer biz in the opening months of the new year. The albums are by Andre Kostelanetz, Percy Faith and Paul Weston.

The campaign, tagged "Buy of Your Dreams," offers any Kostelanetz, Faith or Weston albums at $1.98 with the purchase of another one of their albums at the regular $3.98 tab. The lowprice drive will run from Jan. 13 through the end of February.

The pricing of "Boyd" merchandise will conform to the diskery's "Buy of the Month" principal. (Latter campaign offers a special pop and classical release every month for a $2.98 retail price.) The suggested dealer cost of all the Kosty, Faith and Weston albums will be $1.85. Based on this tab, the dealer investment for two albums is $3.70 and his gross is $5.96. The breakdown gives the dealer a $2.26 profit—considered a full markup. The artists may be mixed or paired and there is no limit on the number of albums that can be purchased.

Diskery is giving distributors a 90-day dating program on purchases made in January and is allowing the distribs to include present inventory on the albums in the program to be included in the special mood music drive. Current inventory albums will be able to be replaced at the same level at windup of the campaign.

Col is also continuing its "Buy of Month" program during the mood music drive. On tap for February are LPs by Tony Bennett (pop) and the St. Louis Symphony Orchestra (classical).

In Col's regular-priced album push for 1957 are sets by such new artists as guitarist George Van Eps and Stanley Holloway, latter currently featured in the Broadway legituner. "My Fair Lady." Also in the lineup are packages by Johnnie Ray, Sammy Kaye, Michel Legrand, Erroll Garner, the New York Philharmonic and Noel Coward.

Jockey Council Wants 100G From Music Biz to Float Hungarian Relief Drive

The 1,500 members in the National Council of Disk Jockeys for Public Service are going to hit up the major music publishers and disk companies for between $50,000 and $100,000 to support a radio-tv campaign to collect $5,000,000 from U.S. teenagers for Hungarian relief. A 10-man group of jocks, representing the Council, have lately returned from an eight-day trip to Austria and the Hungarian border where they made between 40 and 50 hours of radio tapes and two hours of telefilm for national distribution.

CARE, which supported the deejay junket, hired Telenews to lens the film, much of which is footage of Hungarians crossing the border into Austria. But the Council has not got funds to process sufficient telefilm prints and to administer distribution to an estimated 300 tv stations, according to Murray Kaufman, prexy of the organization, who headed the trip. Handling of radio transcriptions will be simpler, with regional heads of the Council pressing enough additional e.t.'s to cover their own areas.

Kaufman, a jock at WMCA, New York, said that the Council aims to reach the $5,000,000 relief goal in the next three to four months. Campaign will be directed strictly at teenagers, whom Kaufman feels are worthy of lots more than a reputation for "liking jazz."

Kaufman and the board of governors of the council are to visit President Eisenhower during the first week in January to explain what they saw and the nature of the radio-tv campaign. Directly afterwards, a concerted pitch will be made to the record and publishing companies for coin.

It costs $150 simply to process each Hungarian crossing into Aus-

(Continued on page 48)

BBC Tune Makes Good

London, Dec. 25.

BBC sound radio series, "Our Kind of Music," with a regular spot for three amateur songs, has paid its first dividend. A new tune titled "A Letter To A Soldier," featured on the show a month ago, has been acquired by music publisher David Toff.

Now the number has been recorded by three labels. Gracie Fields has cut it for Decca, and Barbara Lyon, singing daughter of Bebe Daniels and Ben Lyon, has recorded it for Columbia.

U.S. Put on Notice; Brit.'s Valentine Due in Spring

London, Jan. 1.

Top British singing personality and entertainer Dickie Valentine, at present starring in pantomime, is expected to visit the States next spring.

He has received several offers for solo appearances and will most probably play New York. His last visit to the States was for tv appearances in 1954.

George Liberace
addresses an appeal to sophisticates
Please, May We Be Fond of Our Mom?
* * *
another editorial feature
in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

Eddie Condon's Concerts & British Tour in Swap

London, Jan. 1.

When Eddie Condon's orch travels to Britain on a reciprocal exchange with Britain's Ronnie Scott group Jan. 17, it will undertake three London concerts in addition to a provincial tour.

A midnight concert will be staged at the Royal Festival Hall Feb. 4, from 11:30 to 2 a.m. On Sunday, Jan. 27, the Condon group will appear at Edmonton and Lewisham, North and South London, respectively.

Victor Goes Out of Groove; Subsids Inherit Label in Exec Reshuffle

In an organizational reshuffle timed for the New Year, RCA Victor has dropped one of its subsid labels, Groove Records, with artists and personnel of that operation being absorbed by the company's other labels. Groove, which was set up two years ago as Victor's pitch in the rhythm & blues field when that market was relatively specialized, has been discontinued because of r&b's absorption into the general pop field.

H. Ray Clarke, Groove sales chief, has been named planning and merchandising manager for Victor's single record department. Bob Rolantz, Groove's artists & repertoire topper, joins the Vik label, another Victor subsid, as musical director. Jack Lewis, who was handling album projects for Vik, exited the company last week.

Ben Rosner, Vik sales head, was upped to manager of that label. Herman Diaz continues as Vik's a&r chief. Vik will continue to operate under W. W. (Bill) Bullock, chief of the Victor single records department. The Groove artists roster, incidentally, is being split between the Victor and Vik labels.

At the same time, Dave Finn, formerly manager of Camden Records, another Victor subsid, was named head of planning and specialty sales of the Victor album department. Finn, who will continue to supervise the Camden label's operation, will now focus on Victor's push behind the 45 rpm extended play albums.

George Parkhill, formerly field man in the Chicago area for the album department, was named to manager of field sales. Charles Fach becomes coordinator of album releases, a job he has been doing for some time.

In a title switch, Irwin Tarr's job as syndicate sales manager was retitled to manager of sales in special markets to encompass the expanded activity in the field of new retail outlets.

Simonson to Col LP/RC

Albert C. Simonson has taken over as director of sales promotion for the Columbia LP Record Club. He'll be responsible for the club's advertising, sales and other promotional activities.

Before joining Col, Simonson was in charge of customer relations and market research for Popular Merchandising Co., a mail order organization. At Col, he'll report to Norman Adler, who heads up the club's activities.

Mike Conner to Salem; Diskery's Package Pace

Chicago, Jan. 1.

Mort Hillman, Salem Records prexy, signed Mike Conner, formerly of Decca, to handle Coast publicity and promotion. Company's first album, "In the Mood for a Song?", will be followed by "Johnnie Pate at the Blue Note."

Third album has been contracted for with pianist Ellie Frankel. Twenty-eight distributors are reported signed up by company since its inception last summer. Arrangements are shaping for overseas distribution.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	GUY MITCHELL (Columbia)	Singing The Blues
2	2	ELVIS PRESLEY (Victor)	Love Me Tender Love Me Don't Be Cruel
3	3	JIM LOWE (Dot)	The Green Door I Feel The Beat
4	4	CROSBY & KELLY (Capitol)	True Love
5	5	FATS DOMINO (Imperial)	Blueberry Hill Blue Monday
6	6	JOHNNIE RAY (Columbia)	Just Walking In The Rain
7	7	JERRY LEWIS (Decca)	Rock-A-Bye Your Baby
8	..	HARRY BELAFONTE (Victor)	The Banana Boat Song Jamaica Farewell
9	..	SONNY JAMES (Capitol)	Young Love
10	10	GEORGE HAMILTON 4th (ABC-Par)	A Rose And A Baby Ruth

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†SINGING THE BLUES	Acuff-R
2	3	*TRUE LOVE	Buxton Hill
3	2	†LOVE ME TENDER	Presley
4	4	†THE GREEN DOOR	Trinity
5	6	†JUST WALKING IN THE RAIN	Golden West
6	5	*BLUEBERRY HILL	Chappell
7	7	†CINDY, OH CINDY	Marks-B
8	9	*ROCK-A-BYE YOUR BABY	Mills-W
9	..	†THE BANANA BOAT SONG	Marks-B
10	10	*FRIENDLY PERSUASION	Feist

Scorecard on Frozen Coin, Travel Situations O'seas As Crises Get Cool-Off

Vienna, Dec. 25.

While repercussions on the amusement sector have been rising instead of declining since the Hungarian (and Suez) crisis cooled down, the East German Society of Authors, Composers & Publishers (AWA), Berlin East, proved that, after all, artists should get their money. The East German Ministry of Finance permitted the transfer of frozen-in royalties to the Austrian Society of Authors, Composers & Publishers (AKM).

On the other hand, Czechoslovakia began the cold war anew by refusing to grant Ludmilla Dvorakova, opera singer, an exit permit to guest in the Vienna State Opera.

There had been hope before the Hungarian and Suez crises that the time will come when the Soviet Union would join the international copyright convention. In Austria, for instance, royalties collected for Russian music and Soviet films were deposited in a special account. It is certain that the Soviet Ministry of Culture will not show its willingness to join.

Meanwhile an Office for Hungarian Musicians was opened in the Forum building here. Idea is to form orchestras (gypsy, light and modern music) and to tour various European countries.

On the ever increasing lists of refugees appear prominent names of the Hungarian capital:

George Litassy, State Opera Budapest; Eva Harmat, soprano of State Opera, Budapest; Dezsoe Bordatsch, operetta tenor; Zoltan Rozsnay, director of Budapest Philharmonic; Janina Szarvas, dancer; Gyula Fueleki; Imre Ronai, basso, Budapest Opera.

Torok's Brit. Stretch

London, Dec. 25.

Mitchell Torok, due in Britain for his first tour on Feb. 15, has already had his variety dates extended. He will play 14 weeks in variety with a "Sunday Night at the London Palladium" show scheduled for Feb. 17.

Torok is known here through his best-selling record, "When Mexico Gave Up the Rhumba."

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST																	SOUTH							FAR WEST							MIDWEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Dave Leeds—WMCA—New York	Fred Fiske—WWDC—Washington	Ken Garland—WPOR—Portland	Norm Prescott—WBZ—Boston	Lad Carleton—WKOX—Framingham	Jim Stevens—WLLH—Lowell-Lawrence	Jim Aylward—WHIL—Medford	Joe Hyder—WMOO—Milford	John Woods—WTAG—Worcester	Tom Durand—WTTM—Trenton	Bob Wells—WEBR—Buffalo	Joe Deane—WBBF—Rochester	Lou Barile—WKAL—Rome-Utica	Nedd Flemming—WAEB—Allentown	Bill Sheridan—WADK—Newport	Artie S. Huff—WICE—Providence	Ed. Ellis—WNIX—Springfield	Jack Purrington—WQAM—Miami	Bob Matson—WQXI—Atlanta	Bob Roth—WSAV—Savannah	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Chuck Blore—KELP—El Paso	Harvey Hudson—WLEE—Richmond	Jim Mills—WMAQ—Chicago	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Dan Anderson—WLOL—St. Paul-Mpls.	Barry Holland—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Robb Thomas—WEMP—Milwaukee	Dick Gilbert—KPOK—Phoenix	Sterling Yale—KCNA—Tucson	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Bill Bradley—KLAC—Los Angeles	Russ Coglin—KROW—Oakland	Lee Kopp—KSJO—San Jose	John Fairchild—KTMS—Santa Barbara	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	11	Guy Mitchell	Columbia	†Singing the Blues	1	1	4	..	..	1	..	..	6	1	..	3	..	1	2	1	..	1	..	1	5	2	..	2	2	..	5	6	5	3	2	..	1	2	..	4	1	1	1	2	241
2	3	8	Betty Johnson	Bally	†I Dreamed	..	..	3	..	..	5	2	2	2	..	..	6	..	..	..	..	1	..	1	..	..	..	1	..	10	..	..	10	..	..	1	2	5	..	..	7	7	3	3	..	127
3	7	11	Frank Sinatra	Capitol	*Hey, Jealous Lover	7	6	..	..	..	3	..	1	..	3	..	..	..	10	3	5	..	8	..	..	..	5	3	6	6	..	..	..	1	..	..	7	6	..	..	1	3	..	..	..	114
4	9	16	Jim Lowe	Dot	†The Green Door	3	4	..	..	..	8	..	7	..	4	5	9	..	2	5	..	3	5	..	5	..	..	..	1	..	..	..	..	..	..	..	9	2	..	..	..	4	..	..	..	100
5	13	4	Tarriers	Glory	†The Banana Boat Song	..	..	10	9	1	..	6	..	1	..	1	8	4	..	..	2	..	..	..	..	..	..	..	..	..	1	1	..	..	6	6	..	..	..	..	..	..	..	..	8	90
6	15	9	Ivory Joe Hunter	Atlantic	†Since I Met You, Baby	..	10	..	..	..	..	..	3	..	..	..	..	7	..	..	3	2	..	..	8	1	..	..	..	..	4	7	..	..	..	..	..	..	3	..	..	5	7	6	7	81
7	12	7	Patience & Prudence	Liberty	†Gonna Get Along Without	..	5	2	..	..	..	..	..	..	..	..	..	6	..	4	..	..	..	..	4	..	4	..	8	..	6	..	7	..	9	5	..	..	6	..	..	..	5	..	3	80
8	2	10	George Hamilton 4th	ABC-Par	†A Rose and a Baby Ruth.	..	2	..	..	..	..	..	4	..	..	4	1	..	..	8	..	..	..	..	..	..	3	..	..	7	..	..	..	..	..	..	3	..	5	1	..	..	..	..	9	74
9	8	4	Pat Boone	Dot	†Don't Forbid Me	..	..	..	..	2	..	5	..	..	10	8	..	..	..	..	..	..	..	7	..	8	..	..	3	..	3	3	4	..	..	7	..	..	..	..	5	..	10	..	..	69
10	22	5	Frankie Laine	Columbia	†Moonlight Gambler	..	..	..	5	..	..	1	..	8	..	..	..	..	..	..	4	7	..	..	6	..	..	8	..	..	..	..	1	..	..	..	..	..	..	..	6	..	..	..	1	63
11	33	2	Sonny James	Capitol	*Young Love	..	..	8	2	4	..	..	..	..	..	..	..	1	..	..	..	..	..	2	..	..	..	..	..	..	7	9	..	..	1	..	..	..	4	..	..	..	..	..	..	61
12A	11	16	Crosby & Kelly	Capitol	*True Love	4	..	..	..	..	6	..	..	..	5	..	7	..	..	..	10	..	..	..	..	..	..	..	..	1	..	..	8	..	..	3	..	..	..	7	..	2	..	..	..	57
12B	5	13	Elvis Presley	Victor	†Love Me Tender	2	..	..	..	..	..	..	..	..	..	2	4	..	6	7	6	..	3	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	57
14A	18	3	Russell Arms	Era	†Cinco Robles	..	..	5	1	5	..	..	..	7	2	..	..	..	..	10	..	..	..	..	..	..	..	2	..	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	56
14B	10	15	Don Rondo	Jubilee	†Two Different Worlds	..	..	..	..	..	..	..	..	..	8	..	..	..	..	1	..	..	..	..	..	..	1	..	..	..	..	..	..	3	..	..	5	..	7	..	..	..	2	5	..	56
16	14	8	Elvis Presley	Victor	†Love Me	..	3	1	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	4	..	..	..	..	..	4	..	..	..	..	..	..	1	..	..	..	..	..	..	50
17	19	3	Harry Belafonte	Victor	†Mary's Boy Child	..	9	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	2	..	..	..	..	..	..	..	4	..	..	44
18	4	8	Jerry Lewis	Decca	*Rock-a-Bye Your Baby	8	..	..	3	..	..	..	..	..	..	10	5	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	3	..	6	..	..	43
19	16	12	Patti Page	Mercury	*Mama from the Train	..	..	9	6	..	7	..	6	..	..	..	..	..	..	..	8	4	..	4	..	..	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	40
20	6	13	Fats Domino	Imperial	*Blueberry Hill	5	7	..	..	..	..	..	..	..	..	3	..	..	5	..	..	..	4	..	..	9	..	..	..	..	..	8	9	..	..	..	..	..	..	..	..	..	..	..	..	38
21	27	13	Eddie Fisher	Victor	†Cindy, Oh Cindy	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	6	..	..	..	..	..	4	..	..	..	..	6	..	..	..	8	..	..	2	6	..	..	..	36
22	16	18	Johnnie Ray	Columbia	†Just Walking in the Rain	6	..	..	..	..	4	..	..	..	..	..	..	..	8	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	9	..	..	..	..	33
23	20	13	Dick Jacobs	Coral	†Petticoats of Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	4	..	..	..	2	..	30
24	..	1	Steve Lawrence	Coral	†The Banana Boat Song	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	2	..	..	..	10	..	..	..	5	..	..	..	..	..	..	5	..	..	..	..	..	26
25A	..	2	Platters	Mercury	†On My Word of Honor	..	..	..	..	7	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	..	..	9	..	..	..	..	..	..	..	25
25B	40	3	Pat Boone	Dot	*Anastasia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	1	..	..	3	..	..	..	..	..	..	25
27A	25	10	Nat (King) Cole	Capitol	*Night Lights	..	..	..	..	..	..	..	8	..	..	..	2	..	..	..	..	..	..	..	..	..	9	..	..	9	..	..	..	..	..	..	..	7	..	..	8	..	..	..	..	23
27B	30	10	Joe Valino	Vik	*Garden of Eden	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	..	..	..	..	..	..	..	3	..	..	..	9	..	..	..	23
29A	22	6	Andy Williams	Cadence	*Baby Doll	..	..	..	8	..	..	..	..	..	6	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	22
29B	..	3	Eileen Rodgers	Columbia	†Give Me	..	..	6	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	22
31	24	17	Pat Boone	Dot	*Friendly Persuasion	..	..	..	..	..	2	..	..	9	9	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
32A	43	4	Harry Belafonte	Victor	†Jamaica Farewell	..	..	..	..	..	..	9	..	..	..	9	..	..	..	..	9	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
32B	..	2	Roger Williams	Kapp	*Anastasia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	4	..	..	..	..	..	..	..	..	..	..	16
34	..	3	Bill Doggett	King	†Slow Walk	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	2	..	..	..	..	10	..	..	..	..	..	..	..	14
35	36	14	Jane Powell	Verve	*True Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	10	..	..	..	..	..	..	..	..	13
36A	45	5	McGuire Sisters	Coral	†Goodnight, My Love	..	..	7	..	8	..	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	12
36B	27	6	Sil Austin	Mercury	†Slow Walk	10	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
36C	..	1	Les Paul-Mary Ford	Capitol	†Cinco Robles	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	12
39A	43	20	Bill Doggett	King	†Honky Tonk	..	..	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39B	..	1	Nappy Brown	Savoy	†Little By Little	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41	..	1	Crew-Cuts	Mercury	†Young Love	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	10
42	30	4	Margaret Whiting	Capitol	*The Money Tree	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	8	..	..	8
43A	42	5	Georgia Gibbs	Mercury	†Tra-La-La	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	7
43B	21	14	Vince Martin	Glory	†Cindy, Oh Cindy	9	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45	..	2	Chris Conners	Atlantic	†I Miss You So	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	10	..	..	..	..	..	..	..	..	..	..	..	..	..	10	3

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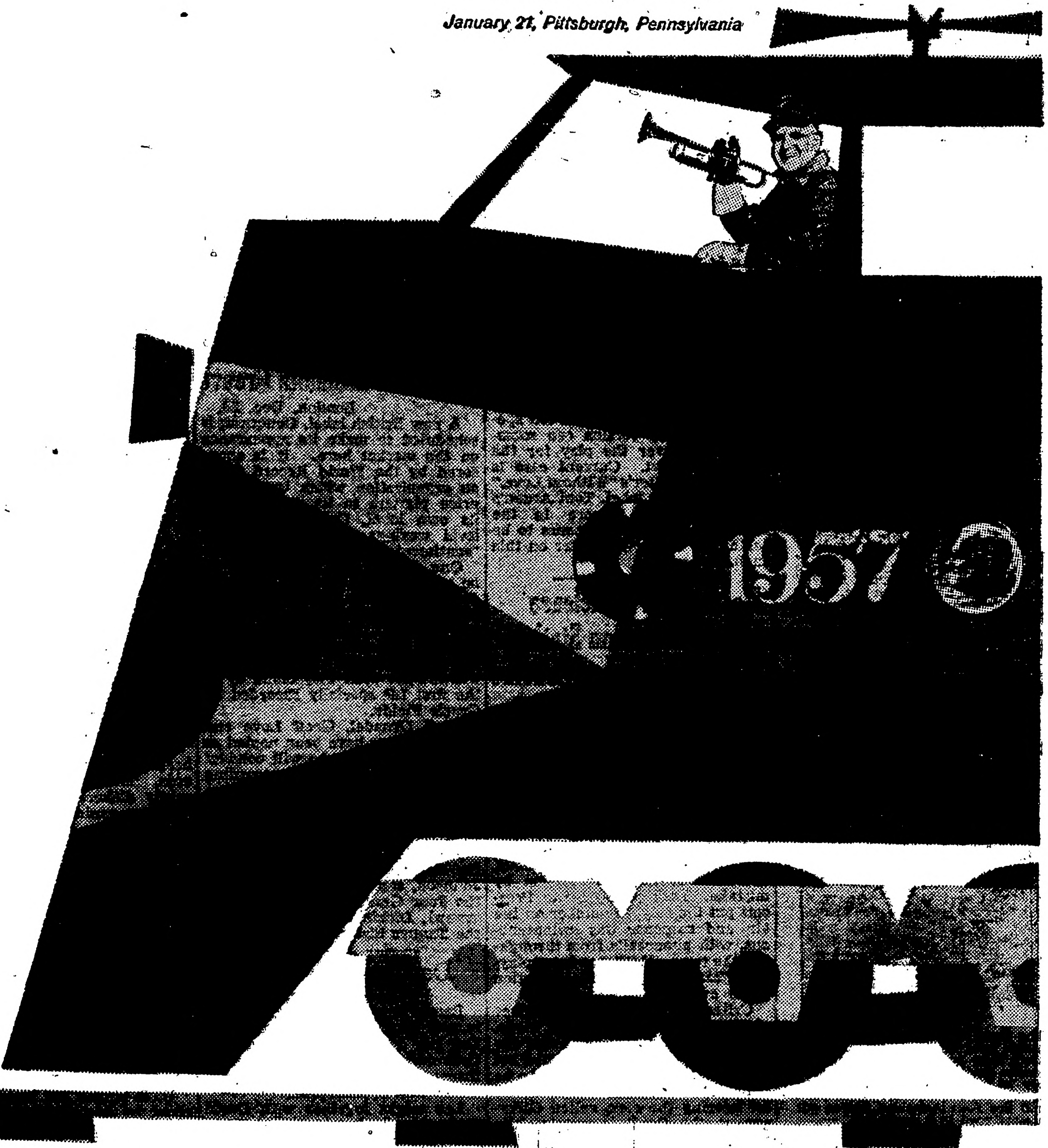
Here's this year's itinerary:

January 13, Leaves New York
January 14, Boston, Massachusetts
January 15, Buffalo, New York
January 16, Cincinnati, Ohio
January 17, St. Louis, Missouri
January 18, Chicago, Illinois
January 19, Minneapolis and St. Paul, Minnesota
January 20, Milwaukee, Wisconsin
January 21, Pittsburgh, Pennsylvania



THE SECOND ANNUAL MARCH OF DIMES-RCA VICTOR STARLINER GETS THE SHOW ON THE ROAD!

Remember last year's triumphant tour by the March of Dimes-RCA Victor Starliner? In city after city, this carload of top recording talent wowed the fans and collected a mighty mint of money for the continuing fight against polio. This year, the Starliner will be bigger and better than ever—with even more stars, more excitement.

Watch for the March of Dimes-RCA Victor Starliner in your town. Climb aboard and help do a big job for a big cause.

DECCA
Best Bets

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
Come Rain or Come Shine
(DECCA 30124; 9-30124)

JERRY LEWIS
Lewis' first serious vocal effort is a shot heard 'round the music world. Jerry has hit the top with his first single for Decca and "Rock-a-Bye" will convince any Doubting Thomas that Jerry is a born singer, as well as showman. Galloping up the charts like a kangaroo!

DON'T KNOCK THE ROCK
From the Columbia Picture "DON'T KNOCK THE ROCK"
CHOO CHOO CH' BOOGIE
(DECCA 30148; 9-30148)

BILL HALEY and HIS COMETS
Haley's comets have been exploding so fast and so furiously, it's like a hit chain reaction! "Don't Knock" is from his new smash pic, while the flip side is a standard given handsome Haley treatment.

WRITTEN ON THE WIND
From the Universal-International Picture "WRITTEN ON THE WIND"
SOME ONE TO LOVE
(Seul Un Homme Peut Faire Ca)
(DECCA 30123 9-30123)

FOUR ACES
The Four Aces are as essential to movie song hits as pix themselves. Here they project a haunting and tender theme that is so good it simply has to hit the top. Take a strong film, a strong theme song and the Four Aces and you've got a clear road to a smash hit.

PENNSYLVANIA WALTZ
MA CHERIE
(DECCA 30171 9-30171)

WAYNE KING and HIS ORCHESTRA
Just as the man sez, Wayne is still King of the Waltzes and he puts on a glittering exhibition here to prove it. "Pennsylvania" is a beautiful waltz, beautifully played. "Cherie" is just as great in its own way. Both sides show tremendous pop potential.

DECCA Records
a New World of Sound...

Indie, Oh Indie—They're Giving Majors a Run for the Marbles

Indie labels have been retaining their staying power with original versions of hit songs even against stiff competition thrown against them by the major companies.

Latest instance is "The Banana Boat Song," done by The Tarriers on the small Glory label. Some of the bigger companies not only put top artists on this song but also have been cuffoing their versions in order to get them off the ground. Jukeboxes have been given free records and the retail stores have been getting some of the rival platters on consignment.

The Glory label also hit first on "Cindy, Oh Cindy" with Vince Martin, a Detroit singer. Although the number was covered by Eddie Fisher, Martin's version couldn't be knocked off on the lists. Fisher's slice for RCA Victor was also an excellent seller, reportedly going well over 500,000 platters.

"Two Different Worlds" is another tune which has been hitting on the original Jubilee version by Don Rondo, despite coverage by four or five other labels. Similarly "A Rose and a Baby Ruth," which was done by George Hamilton IV for the indie Colonial label, which sold the master to ABC-Paramount, is still the top slice despite competing Victor and Dot versions. A rock 'n' roll number, "Since I Met You, Baby," is also riding with the original Ivory Joe Hunter version on the Atlantic label, in face of covers by Columbia and Dot.

In some cases, particularly in the rock 'n' roll field, where the original interpretation is a bit too specialized, a pop version can sometimes take over the play for the general market. Current case is Clyde McPhatter's "Without Love," on the Atlantic label. Toni Arden's slice for Decca, more in the straight pop groove, appears to be taking off as the top seller on this tune.

'Marianne' Pre-Release 'By Mistake' on Station In Hub Kues a Klondike

Boston, Jan. 1.

How an unreleased disk got to be a Hub hit through an accident was recounted here by Bob Crites, promotion manager for Columbia Records.

Jack Vaughn, music librarian for WBZ, visiting at Crites' home, picked up Terry Gilkyson's "Marianne," skedded for release Saturday (5) with some other records, and brought it to the station by mistake. Disk jockey Norm Prescott put the calypso number on the air, and response was instantaneous, with phonecalls from throughout the town. WBZ has been playing "Marianne" as identification piece every half-hour since.

Crites, unable to cover the other station, had to have dubs made. Tieing up with the big boom for "Marianne," he's offering a hi-fi set to the first New Year's baby to be named "Marianne." Prescott, after hearing the disk, called Gilkyson on the Coast to apprise him of the Hub reception.

If You Can't Beat Pirates, Join 'Em

Glasgow, Dec. 25.

Bobby MacLeod, Scottish danceband leader, has offered to play with his band on Scotland's pirate transmitting station "Radio Free Scotland." Station has been cutting in on BBC tv wavelengths.

MacLeod told VARIETY he did not think his offer would interfere with any tv or radio engagements. His band has made about 60 broadcasts to date. He is not certain, however, of reaction from the British Musicians Union.

"I feel this is a good cause," he said, "and the boys in the band will be quite willing to play—they're all good Scotsmen"

Local nationalist groups are backing Radio Free Scotland on ~~publicizing ban imposed by~~ English Conservative and Labor parties on political broadcasts in Scotland and Wales.

Hillhead (Glasgow) branch deplores "the spineless attitude of the Scottish Broadcasting Council," and is demanding a broadcasting corporation for Scotland.

New Brit. Label Conquest Has a Master Plan For Wax in Schmaltz Groove

London, Dec. 25.

A new British label, Conquest, is scheduled to make its appearance on the market here. It is sponsored by the World Record Club, an organization which issues low-price platters to its members on its own label, Conquest plan to level waxings at the "pop" and "sentimental" music public.

One of the first recordings to be released will be a 78 rpm rendering of "Blow Out the Candle," and "Persuade Me," by tv discovery Sabrina. Conquest's first big releases will, however, make their bow in January. The company will market what they claim to be the first LP specially recorded by Gracie Fields.

Cyril Ornadel, Geoff Love and Tony Osborne have been named as musical directors who will conduct accompanying groups for recording artists, in addition to making orchestral LP's in the mood music style for release here and in the U.S.

Artists lined up for waxings so far include ballad singer Bryan Johnson, songstress Norma Evans, the Four Grads (a Canadian vocal group), Dickie Henderson Jr. and the Tanner Sisters.

Dualing With Cromwell

London, Jan. 1.

Benny Lee, British Decca singer, is now doubling as a songplugger. Lee has been named manager of Cromwell Music, one of the subsid firms operated here by U. S. publisher Howie Richmond.

Lee works together with David Platz who is in charge of Richmond's Essex Music firm here.

Inside Stuff—Music

American jazz was one of the top features of the United States Central Exhibit at the Constitutional Fair in Bangkok, Siam. The exhibit drew as many as 10,000 persons an hour in peak periods, reports the U.S. Information Agency. The biggest single entertainment feature was Benny Goodman and a 15-man orch, which attracted overflow crowds of jazz buffs. Goodman played nightly. Also entertaining was the Westminster Choir of 50 vocalists and instrumentalists.

Another high spot of the fair was television. The U.S. exhibit included a closed circuit with 15 monitors scattered through the fairgrounds. Other monitors carried the story of the American exhibit to those who were unable to attend the fair in person.

MGM Records is putting together a combination soundtrack-and-live album of Jane Powell's vocals for release early next year. She's backed by David Rose and his orch on each of the 12 selections. Material consists entirely of songs she did in Metro films. Some of the items will be taken directly from the soundtrack, others will be re-releases of sides she did for the label some time ago.

Dance instructor Liljan Espenak is attempting to launch a vogue for Frevo, a Brazilian folk dance, via cuffo instruction at latino dance matinees. First of these was held at New York's La Martinique. Tune used for the dance is "Pernambuco-Recife," written by Miss Espenak (lyrics) and Sylvio Flory (music). It was waxed on the indie Dora label by Barry Valentino.

MGM Records is switching the title of its previously released Robert Maxwell platter, "Solfeggio," to "The Song of The Nairobi Trio." Title change stems from Ernie Kovacs' continual use of the disk on his tv shows as background music for his Nairobi routine.

Bill Hayes to ABC-Par

Bill Hayes has switched from Cadence Records to the ABC-Paramount label. His first platter, a coupling of tunes from the Walt Disney pic, "Westward Ho, The Wagons," was rushed into market late last week.

While with Cadence, Hays hit the 1,000,000-plus disk bracket with "Ballad of Davy Crockett."

ASCAP

Continued from page 41

cept the present formula as an improvement. They point out, however, that the administration of the new formula may overwhelm ASCAP with paper work. Who, the critics ask, is going to keep records on what shows the various tunes are performed? And what about old tunes on which no such records have been kept?

Another point of criticism in the new payoff formula is the enlarged scope given to the Classifications Committee where there is a question of how a tune should be categorized. On adaptations of public domain material, for instance, the committee will determine whether enough new material has been added to justify its being treated as an entrely new work. Some critics in the ranks fear a new outcropping of "favoritism" in the committee's rulings, much as in the old days when the classification committee was supreme in determining what class a writer belonged in.

ASCAP execs made the payoff revisions on the eve of a special membership meeting scheduled for tomorrow (Thurs.) in New York. A delegation from the Coast is expected to attend the meeting, at which there will be a general soundoff on ASCAP's policies and administration.

Chappell

Continued from page 41

scores for three tv'ers due early next year.

In Chappell's spec lineup are "Cinderella," with a score by Richard Rodgers & Oscar Hammerstein 2d; "The Soft Touch," with the tunes by Sammy Fain and Jack Brooks, and "Ruggles of Red Gap," by Jule Styne and Leo Robin.

Only original cast disk deal set by Chappell thus far is for R&H's "Cinderella." The package has been picked up by Columbia Records. The publishing firm is currently dickering with several record companies for original cast disk deals on the other two properities.

Chappell is also continuing its showtune publication spree in the spring with the score for Bob Merrill's "New Girl In Town," an adaptation of Eugene O'Neill's "Anna Christie." So far this season Chappell has had the Matt Dubey-Harold Karr score for "Happy Hunting" and the Adolph Green-Betty Comden-Jule Styne score for "Bells Are Ringing."

Brit.'s Back-Pat for Boone

London, Jan. 1.

U. S. singer Pat Boone, who arrived in this country for a brief tour on Christmas Day, scored with the audience at his first concert at Tooting, London, the following day.

Boone made his first-ever tv appearance in ATV's "Sunday Night at the London Palladium" Dec. 30, and will headline in a special edition of ATV's "Startime."

He leaves for America Jan. 6.

Cymbals Too Are Aged Before Use; One Family Has 350-Yr. Monopoly

Quincy, Mass., Dec. 25.

Things are pretty steady in the cymbal-making biz, but it's no mass production assembly line setup, because cymbals have to be aged at least a year to improve tonal quality, according to Avedis Zildjian, whose family has been making cymbals for nearly 350 years.

The Zildjians have produced cymbals and gongs since 1623, starting in Constantinople. The family's Turkish name was "cymbal smith." "The metal formula for our cymbals is a family secret known only by the oldest male of each generation," Alvedis, who now holds the secret, said. He had to work 20 years as a candymaker before he became master of the family and cymbal producer.

With his two sons, Robert and Armand, cymbals are produced in a small plant here with electrically heated melting pots. The original Alvedis, a Constantinople alchemist, discovered the alloy, which includes copper, silver and tin, now used. The cymbals are used by the Boston Symphony, the Metropolitan Opera Co. and most of the big name bands and orchs in the country.

Some cymbals have been stored in the Zildjian vault more than 15 years. The cymbals and gongs were first made for use in religious ceremonies and processions in the Byzantine countries, Zildjian said. Strungk, German composer, introed the instruments into an opera in 1680. After Gluck wrote a cymbal part into one of his scores in 1779, the instrument was on its way, he pointed out.

When the outfit gets an order, the cymbals clang and the gongs boom out as they test the instruments for tonal quality before shipping. There is no American competish, because they are the only manufacturer of cymbals and gongs of symphonic quality in the country. The Zildjian cymbals are sold in every music market in the world.

Haley Comets to Aussie, Then 5 Weeks in Britain

Philadelphia, Jan. 1.

Bill Haley & Comets leave tomorrow (Wed.) for Australia. The seven-piece rock 'n' roller will play Honolulu and then five days at the Manila Stadium in the Philippines.

Group will spend 12 days in Australia, playing five cities. They return to Philadelphia, Jan. 26, to leave five days later for a five-week tour of the British Isles.

NOW ...
AND ALL THROUGH THE WINTER SEASON
Leroy Anderson's
Sleigh Ride
100% Recorded
MILLS MUSIC

The DECCA Recording Orchestra
ROMAINE BROWN
AND THE ROMAINES
Currently
SANDS HOTEL, Las Vegas
★ ★ ★ ★
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
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The recent recognition by Variety and The Billboard of DOT RECORDS *as a* "MAJOR" *recording company made it truly a joyous holiday season. We earnestly hope that in 1957 we will be able to live up to the superlatives heaped upon the organization in 1956.*

DOT RECORDS, *however, could never have grown—in this short time—from a minor to a major recording company without the aid, acceptance and confidence of the thousands of wonderful people who comprise our great industry.*

To these friends, and especially to co-workers and artists in the DOT *organization who have been with me since the beginning in Gallatin, Tennessee, I am forever grateful.*

Randy Wood

3
GREAT STARS
SING FOR
JACK
ROBBINS

★CAB
CALLOWAY
Features in the
NEW COTTON CLUB REVUE
EVALINA
Words and Music by
BENNY DAVIS
Published by
J. J. ROBBINS, INC.

★SAMMY
DAVIS, Jr.
in his great DECCA Record
GYPSY
IN MY
SOUL
By MOE JAFFE and
CLAY BOLAND
Published by
WORDS & MUSIC, INC.
J. J. ROBBINS, Pres.

★JOHN
LESLIE
in his ABC PARAMOUNT
exciting release
ALL THAT
IS LEFT OF
OUR LOVE
By EDDIE V. DEANE and
HARRY STRIDE
Published by
HOUSE OF BALLADS, INC.
J. J. ROBBINS, Pres.

Common Law Protects Disks

Hollywood, Jan. 1.

There is no such thing as a "magic" number of bars in music copyright law which can be copied without legal redress. This is the opinion of show biz attorney Arthur S. Katz, delivered to a meeting of the California Copyright Conference last week.

Katz, who teaches a course on protection of "intellectual" property at USC law school, commented, "The test is whether the amount (of music) taken is substantial as a matter of quality, rather than quantity. In other words, copying a small but important part of a song, such as the melodic line, would be an infringement."

The lawyer also attacked another "myth of infringement," that once an author copyrights a composition, other writers cannot treat the same subject. This is a patent law concept, not applicable to copyright law, Katz declared.

Commenting on the current music copyright picture, Katz charged the Coast group to stop running scared and giving up rights it presently has. "Specifically, phonograph records are not within the scope of our present statutory copyright laws," he noted. "Therefore, records are not subject to either the benefits or burden of these laws. Rather phonograph records are protected under common law principles. Thus, a record of uncopyrighted music is certainly a publication, but there is no loss of copyright as a result.

"Disastrous results will occur in the music industry if it permits lawyers for the user industries, such as motion pictures and tv, to set up doctrines which overlook the commercial realities. These doctrines seek to destroy rights in copyrighted music, when it is released in the form of a recording."

PAT BOONE IN BRIT. FOR QUICKIE SAFARI

London, Jan. 1.

Pat Boone, one of America's biggest sellers on records here, arrived in London last Tuesday (25) for a lightning tour which will take him up to January 6. He debuted with a concert at the Granada Theatre, Tooting, London, and followed with dates in Birmingham, Sheffield, and the London Palladium. He's due also in Leicester, Manchester, Newcastle and Kilburn.

Singer flies back to New York right after his last concert.

Bobby Weiss, Morris' O'seas Rep, Marries

Robert B. Weiss, new roving European rep for Edwin H. Morris Music Corp., after a number of years in a ditto post with Capitol Records on the Continent, got married Friday (28) in New York to Marthou Ascarateil and headed for Hollywood on business and a Palm Springs honeymoon. Mlle. Ascarateil, whose illness appeared quite serious for a time, had been confined to her Hotel Roosevelt (N.Y.) room for over two weeks, or ever since their arrival in the U.S. She is nonpro although, as a native Monaguesque, she appeared in "The Man With The Gold Key," French-made film shot entirely in Monte Carlo.

Weiss' first European acquisition is a polyglot German ballad, "Die Schoenen Maedchen von Milano," from Schneider Musik Verlag, Vienna, the original publisher, for which Bob Hilliard is fashioning the American lyric. "The Beautiful Girls of Milan" will probably be retained as the English title. Hans Bradtke (lyrics) and Erwin Halletz are the original authors.

Weiss supervises all of Morris' Continental activities, including acquisitions of songs, recordings, picture spottings, talent contacts, and the like

He'll be gone about two weeks in California before flying back to his Paris base.

White GPM for Reis

Elmore (Baron) White joined Herb Reis Music this week as general professional manager. For the past year the vet music man had been associated with Hal Fine's Rooselvelt Music operation.

The Reis firm is a BMI affiliate.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Preeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Singing the Blues (Acuff-R).	2	1	1	2	2	2	2	1	2	2	3	1	6	116
2	2	*True Love (Buxton Hill)....	3	3	2	1	9	1	1	7	3	3	2	2	3	103
3	3	†Love Me Tender (Presley)..	1	..	3	4	..	3	5	2	1	1	1	3	2	95
4	6	†The Green Door (Trinity)...	5	2	6	7	1	..	..	6	6	4	5	7	..	61
5	4	†Walking in Rain (Golden W.)	4	..	..	3	7	..	..	4	4	5	4	6	4	58
6	5	*Blueberry Hill (Chappell)..	8	..	5	6	3	5	..	3	..	8	6	4	..	51
7	8	†Cindy, Oh Cindy (Marks-B).	7	5	7	8	4	10	..	5	10	6	..	5	5	49
8	7	*Friendly Persuasion (Feist).	..	7	4	5	5	8	..	9	8	7	..	..	..	35
9	10	†Different Worlds (Princess).	9	6	9	..	10	6	..	..	7	10	..	8	..	23
10	9	*Hey, Jealous Lover (Barton).	..	4	..	10	6	..	..	8	..	9	..	9	..	20
11	13	†Love Me (Hill & Range)....	6	9	..	..	..	..	..	..	5	..	..	..	8	16
12	12	*Mama from Train (Remick).	..	..	..	9	..	..	4	..	9	..	..	10	9	14
13	..	*Silver Bells (Famous)......	..	..	..	..	..	..	..	..	..	..	10	..	1	11
14	..	†Gonna Get Along (Kellem)..	..	..	..	..	..	..	7	..	..	..	..	..	7	8
15	..	†Banana Boat Song (Marks-B)	..	..	8	..	..	7	..	..	..	..	..	..	..	7

45 Packages

Continued from page 41

extended-play product in particular." Dave Finn, who has been heading the Camden Records operation, has been named to direct the 45 rpm campaign.

In a move to avoid any negative dealer reaction to a price cut that might affect existing stocks, RCA Victor is coming up with a special offer this month which will permit the stores to compensate for the inventory price adjustment. The special deal will be made to the dealers by the distribs in each area.

Victor kicked off the program with a special meeting of the entire field staff at the Essex House, N. Y., Friday (28), when Kanaga informed the assemblage that the campaign will hit "with terrific impact" in January, February and March. Kanaga said the company intends to "saturate every American communications medium with the price-reduction story."

The sales potential of the EP is being currently demonstrated by the Elvis Presley package which, at $1.49, has sold over 1,000,000 copies. The 20% price reduction on the single EPs is expected vastly to increase the sales draw of these packages, especially among the teenagers who are just entering the market.

Kanaga and operations manager Howard Letts both pointed out that the youngsters who are beginning to buy records are now virtually completely sold on the 45 rpm system for singles. The 78 rpm singles now account only for about 12% of all disks sold. With 45's edge in the single field, the Victor execs are aiming at carrying over that speed preference into the package field. Letts also stressed that special repertoire will be made available for the EP catalog to spotlight the bargains. No changes are being contemplated in the four-number per disk format of the EPs.

The EPs were introduced by Victor in 1952 and have been a highly successful item since then. Kanaga said that as dealers increasingly are going to self-service, the EP product "takes on added significance because of its low price, its greater selectivity and its space-saving convenience. At the new low price," he said, "it is the greatest consumer value that the industry offers."

Jock Council

Continued from page 43

tria, Kaufman was told by the Austrian Minister of the Interior and the United Nations High Commissioner for Refugees. Additionally, it costs $1 a day per person for food and shelter. Kaufman said official estimate is that it will cost $150,000,000 by next October to care for Hungarian refugees, if the flow continues, and the Austrian government, he adds, simply doesn't have the coin. Hungarians are crossing the border at the rate of 1,300 a day. There were 77,000 in Austrian d.p. camps when his group left December 22 and 66,000 others had been shipped out.

Tapes were made at the border by each of the 10 jocks and added taped interviews were made with high Austrian and UN officials. Films include extensive shots of border crossings. Kaufman said that the material contains a number of poignant stories.

Lanham Act

Continued from page 41

profits from the sale of sheet music, establishment of a constructive trust to impound all such receipts, and a permanent injunction to pro- the defendants from putting out the McIntyre arrangement as their own.

McIntyre contends that Double-A and BV&C first put out old sheet music of "You Belong" with the pix of his kids on the cover and the inscription, "Recorded by Patience and Prudence on Liberty Records," although the music was not his arrangement. Later, he continues, the defendants copied his arrangement off a disk and listed themselves as copyright proprietors, which he says they weren't.

Lastly, McIntyre charges that the defendants refused him either credit or payment for his arrangement, and further "authorized and encouraged other performers to copy the McIntyre arrangement and put it out under the defendants' license."

Mack Martin Pubbery

Mack Martin has set up his own publishing operation, Mack Martin Music. It will be affiliated with BMI.

Martin already has set four tunes for disking assignments. In the past few years, he had been associated with Fred Raphael, Phil Kahl and Herb Reis in their publishing ventures.

What Does It Matter If A Guy Loses the Whole WORL & Gains a Friend?

Boston, Jan. 1.

Sic transit gloria mundi, or pop is not the Guy.

"Well, after four years on WORL in Boston, the Sunday noon Guy Lombardo Show finally had to go," says Polly E. Haddad, promotion director of WORL. "Instead, Hank Elliott, WORL's news director "personality' disk jockey will be on the air Sunday mornings from 10 to 1 p.m. starting Sunday (6). Hank's musical programming will run the gamut from lush to pop music, with records designed to satisfy everyone's taste.

"Old acquaintances should not be forgot (for some of his records will be included), but according to today's listening trends, he's not considered 'pop,'" Miss Haddad declared.

Lombardo just a few weeks back played to smash biz at Blinstrub's 1,700-seater here.

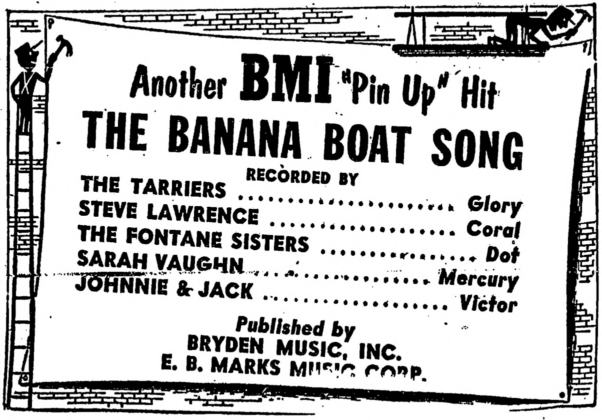
Salem's O'seas Deal

Chicago, Jan. 1.

Upon completion of negotiations, Artone Gramophone, Holland, will handle western European distribution for Salem Records.

Arrangements are being made between Salem prexy Mort Hillman and Bill Slinger of Artone.

a wonderful
seasonal song
STYNE AND CAHN'S
LET IT SNOW!
LET IT SNOW!
LET IT SNOW!
CAHN
MUSIC



Another BMI "Pin Up" Hit
THE BANANA BOAT SONG
RECORDED BY
THE TARRIERS .... Glory
STEVE LAWRENCE .... Coral
THE FONTANE SISTERS .... Dot
SARAH VAUGHN .... Mercury
JOHNNIE & JACK .... Victor
Published by
BRYDEN MUSIC, INC.
E. B. MARKS MUSIC CORP.

On The Upbeat

New York

Elizabeth Johnson now handling the reviewers' service for Columbia's publicity dept. . . . Cafe Bohemia, Greenwich Village jazz spot, shuttering Jan. 2-17 for remodelling . . . Crooner **Bob Whalen** kicks off his Jubilee pact with a coupling of tunes penned by **Remus Harris** . . . **Jim Tyson** and **Jerry Rappaport**, Major Artists toppers, went on a personal management pacting spree last week. In the signings were **Dick Todd** (Decca), **Anamorena** (Vik), **Jackie Burns** (Vik), **Johnny Hartman** (Bethlehem) and **Annette Warren** (ABC-Paramount).

London

Singer **Benny Lee** appointed general manager of new firm, Crmwell Music, to be launched this month by U.S. publisher Howard S. Richman . . . Guitarist **Bert Weedon** to be featured in new commercial tv series commencing Jan. 13 . . . Multi-instrumentalist **Victor Feldman** due to leave for N. Y. Jan. 10 to rejoin **Woody Herman** band. He's been on a two-months' vacation here . . . Songster **Lee Lawrence** to star in new British picture to be lensed in Morocco this year. Lawrence is due to visit U.S. on a tv and record exploitation trip next month.

Chicago

Chico Hamilton (5) into the London House here April 3d for a fourweek stay . . . **Audrey Morris** (3) signed for Kentucky Hotel, Louisville, for two weeks, Jan. 14 . . . **Danny Ferguson** orch booked for five weeks into Brown Suburban Hotel, Louisville, starting next week . . . **Duke Ellington** into the Casino, Toronto, Feb. 11 for one week.

Hollywood

George Shearing Quintet, current at San Francisco's Macumba, opens stand at Peacock Lane here Jan. 18 . . . **Murray Arnold** opens Jan. 8 at Howard Manor, Palm Springs . . . **Les Baxter** will compose special music and score for "Untamed Youth," Aubrey Schenck-Howard W. Koch film for Warners . . . MGM Records signed **John Gary**, deejay at WDSU, New Orleans, to make his debut as a disk vocalist . . . **The Continentals** signed by Key Records . . . **Maynard Ferguson** orch pacted for a short at UI . . . **Leo Diamond** readying four original tunes for his next RCA Victor album, backed by a small group.

Hal Winn has written all of **Judy Marsh's** special material for her current engagement at Jan Rubini's Keyboard Supper Club . . . Songwriting team of **Harry Warren & Harold Adamson** signed by Jerry Wald to pen score for 20th-Fox's "Love Affair." . . . **Mary Lyon** switching from her production manager chores for Zephyr Records to manager of **Geordie Hormel's** Westwind and Gale Music publishing firms.

Tony Martin's RCA Victor album "A Night At The Copa" reported racking up advance dealer orders totaling 75,000 . . . **Milton Mann**, prexy of Ditto Records, has hired Larry "Duke" Voegel as diskery's promotional man . . . **Johnny Mandel** arranging and will conduct a pair of **Frances Faye** sessions for Mercury . . . **Hank Mancini** assigned to score UI's "Man Afraid." . . . **Elmer Bernstein** will conduct and **Rex Allen** will sing the "Drango" title tune for a Decca side, repeating their respective soundtrack chores on the **Jeff Chandler** pic.

From William Wyler's
"FRIENDLY PERSUASION"
An Allied Artists Picture
FRIENDLY PERSUASION
(Thee I Love)
LEO FEIST, INC.

LOOK OUT FOR . . .
BABY DOLL
FROM THE WARNER BROS. PICTURE
6 BIG RECORDS
REMICK MUSIC CORP.

San Francisco

Storyville, dixieland spot on fringes of Frisco's Chinatown, folded, with **Bob Scobey**, trumpet-playing bandleader who'd fronted the place, moving off to Las Vegas . . . **Ink Spots** booked into The Village Jan. 5 . . . Fairmont Hotel's Venetian Room, dark for winter, gets **Eartha Kitt**, then **Edith Piaf** in April . . . **Turk Murphy's** dixieland band departed Frisco's "Tin Angel for 17-day tour of Alaska Army camps—he opened at Fairbanks New Year's Eve . . . **George Lewis** into Tin Angel beginning of January . . . **Virgil Gonsalves'** group doing a twice-a-week stint at Cable Car Village.

George Shearing and his group current at Macumba . . . **Lawrence Welk** orch booked into Frisco during convention of National Auto Dealers Assn., Jan. 26-30 . . . **Hi-Lo's** at Fack's II . . . **Virgil Gonzales Sextet** into Blackhawk weekends, on Jan. 11 to Cable Car Village and Jan. 26 starting series of Saturday afternoon concerts at New Fillmore Theatre with guest performers.

Pittsburgh

Birdland revue with **Billy Eckstine, Sarah Vaughan** and **Count Basie** band booked for Mosque March 12 . . . **Sam Zollinger** filled in for ailing **Red French**, drummer with Casino pit orch . . . **Benny Benack** outfit engaged to supply music for annual auto show at Hunt Armory beginning Jan. 19 . . . **Russ Smith**, longtime Pitt, N.Y. and Miami Beach musician, now managing a massage parlor in Coral Gables, Fla. . . . **Billy Kay** band playing for weekly "Over 21" dances Friday nights at Sherwyn Hotel . . . **Frankie Barr's** orch renewed for all of '57 at Twin Coaches. Barr has been there since 1952 . . . WJAS deejay **Barry Kaye's** next rhythm & blues show at Mosque Feb. 9 will headline **Frankie Lymon & The Teenagers.** . . . **Louis Armstrong & All-Stars** set for Mosque March 6 . . . Royal Ballroom starting series of weekly Wednesday teenage dances featuring **Jay Michael**, WCAE disk jockey, and guests.

Philadelphia

Nu-Tones, now playing the 19th Hole, open an eight-week run (Jan. 9) at the Riviera, Las Vegas . . . **Ann Hathaway** current at Chubby's . . . **Jodimars** played New Year's Eve at Grossinger's, then plane to Las Vegas for Hotel Hacienda . . . **Eddie Fisher** to reopen the Latin Casino in March after its two-month seasonal shuttering . . . **Ted Forrest's** combo left Big Bill's to play the season at the Johnina Hotel, Miami Beach.

Montreal

Jimmy Moore, vet nitery singer, has joined **Roy Cooper's** Paramount Entertainment Bureau . . . **Harry Holmok**, as per usual, had his complete Bellevue Casino show play Queen Mary Veterans' Hospital for the holidays . . . **Joe Krassler**, former manager of Bellevue Casino, now runs a toy factory.

U. S. SONG CREWS TAKE OVER SCOT'S EMPIRES

Glasgow, Jan. 1.

Another crop of U.S. singing acts is lined up for the Empire Theatre. Scott vaudery.

Slim Whitman, Coventry and western belter, skedded to play the Empire, Edinburgh, April 15, with the Glasgow date on April 29. He tees off on vaude tour at Newcastle Empire March 18.

Mitchell Torok is set to open tour Feb. 18, with a one-night Sunday stand at Caird Hall, Dundee, March 3, and a week at Glasgow Empire from March 4.

The Platters group are also likely visitors to Scot vaude theatres.

MGM Adds Three For 1957 Buildup

MGM Records will kick off its pop activity for the new year with three new artists. They are John Gary, disk jockey at WSDU, New Orleans; Dave Burton and Helen De Lys.

The diskery has earmarked their initial platters for release during the first week in January.

RCA-Chi Symph Pact

Chicago, Jan. 1.

RCA Victor signed a new three-year contract with the Chicago Symphony Orchestra last week.

Pact was in conjunction with demonstration of triple-track tape recording technique now being used by RCA in most of its longhair sessions.

RCA Hi-Fi Booms

Continued from page 41

outlets for records are expanding. Folsom reported that RCA Victor platter sales for 1956 "increased sharply over 1955 with the increases scored in every classification of music."

Noting a trend in the sales and distribution patterns in American marketing towards greater "concentration of brandname merchandise," Folsom stated that this trend had "a marked effect on merchandising in 1956—a business year in which sales volume for the electronics industry as a whole established an alltime record of more than $11,300,000,000."

Folsom also stated that "steadily and progressively, color tv is taking hold. We continuously note increased interest in color on the part of the public, dealers, competitive manufacturers, broadcasters and sponsors. Color television sales are on the increase in many of our markets. More and more dealers are enthusiastically and aggressively behind color as one of the newest, most promising items to be sold."

As for the future, Folsom declared that "based upon an analysis of basic economic indicators, the RCA Economic Planning Department forecasts the economic outlook for 1957 as favorable, assuming, of course, that the United States will not become involved in war."

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
TO YOU I GIVE MY HEART
AND
DANNY BOY
MGM 12369 K 12369

DAVID ROSE AND HIS ORCH.
HOLIDAY FOR TROMBONES
AND
MIDNIGHT ON THE CLIFFS
MGM 12376 K 12376

DICK HYMAN At the Organ • SAM (The Man) TAYLOR On Tenor Sax
CONGO MOMBO
AND
I'LL GET BY
MGM 12404 K 12404

ART MOONEY AND HIS ORCH.
SINNER'S TRAIN
AND
WHEELING, WEST VIRGINIA
MGM 12403 K 12403

FOUR SPICES
ARMEN'S THEME
AND
FIRE ENGINE BOOGIE
MGM 12397 K 12397

LEROY HOLMES AND HIS ORCH.
HEY, TAXI
VOCAL BY ERNIE KOVACS
AND
ORIENTAL BLUES
MGM 12408 K 12408

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

June in Jan.: Summer Spots No Wanna Be Left Out in Cold—Buying Acts Now

Operators of niteries doing their top business during the summer months are taking no chances and have started to book early. Indicative of current activity are the pacts by the Will Mastin Trio (Sammy Davis Jr.) to open at the 500 Club, Atlantic City. The Steel Pier, Atlantic City, has also started lining up talent.

Early buying is also in the making for Wildwood, N. J., where cafe competition is expected to be sharper than usual. Pattern of bookings is expected to repeat in this resort town. Rivalry will center around disk names and hot instrumental units.

In the Catskill mountain belt, which is still the most important area for the employment of acts in the summer, there has been no signing of acts as yet, but the season is now approaching for the maneuvers by agents to tie up the various hotels. The success of the winter season of negotiations will determine just how big the season will be for the individual agents. Last season, the lion's share of the trade was obtained by Charlie Rapp. There wasn't even a close second. The remainder of the agents in the field can only hope to close the gap somewhat.

ACA AGCY. WINS ROUND IN COURT VS. CERNEYS

Case of the Cerneys vs. Artists Corp. of America reached a new phase of its complicated history when Justice Jacob Markowitz ruled in Supreme Court last week that the talent office could now move to get an injunction against the dancers. Attorney for ACA, had asked the court for a delatory judgment to determine the length of the contract which the court determined to have started Jan. 1, 1956, for one year and a one-year option which had been picked up.

Under this judgment, it was then ruled that since the contract was in effect between ACA and the Cerneys, the talent office was then in a position to move for an injunction, since the services provided by the defendant were of a "unique" character.

The Cerneys had sought to break from ACA on a contract which was signed about a year ago for one year and a one-year option. They recently gave their notice of cancellation, setting off the court proceedings.

Buff.'s A.K. Nitery Goes Dine-Dance in 'Tryout'

Buffalo, Jan. 1.

Chez Ami, Buffalo's oldest night club, has been reopened this week as a straight dine & dance spot. Nitery, owned and operated by Phil Amigone since early 1930 and with Jack Grood serving as manager, relighted after having been shuttered for nearly a year. Place has been newly decorated and still features its revolving bar.

Current restaurant operation sans floorshow is reported as a tryout policy.

No Rioting in Israel Over Rock 'n' Roll Pic

Haifa, Dec. 25.

"Rock Around the Clock" (Col) opened to a normal Israeli Saturday night audience at the Armon, Haifa's largest house. Israel has an extremely youthful audience, with many immigrants from unrestrained Oriental communities but patrons only clapped hands and stamped feet to the music.

The original Bill Haley records from the pic have been released in Israel by Symphonia, official agents for Decca-Brunswick, while popular singer Israel Yizhaki has waxed his own version of "Rock Around Clock" for Hed Arzi.

Other films popular at the moment are "Eddy Duchin Story" (Col) which had a record run in Tel-Aviv and is now in Jerusalem, and "Moby Dick" (WB) in Jerusalem for a third week. "Bus Stop" (20th) has gone to Jerusalem after a few weeks here.

Miss America Elections

Atlantic City, Jan. 1.

Annual shuffle of the Miss America Pageant organization finds Howard H. Melvin, v.p. and a director of the Atlantic City Electric Co., as board president. Melvin, who's been a member of the board since 1952, for the past three years has served as chairman of press relations, and last year in addition was elected v.p.-chairman of the board's contracts committee. He replaces Hugh Wathen, gas company exec., who has served three one-year terms as the Pageant head.

Miss Lenora S. Slaughter was reelected executive director, while Joseph LeChard and Joseph Wagenheim, also local businessmen, were named veeps. Philip E. M. Thompson, manager of the city's Convention Hall, was reelected treasurer.

Practically Everything Is New Under the 3 Suns, Even the Booker—Morris

Pittsburgh, Jan. 1.

Reorganization of the Three Suns was completed at end of trio's Twin Coaches engagement here when Morty Nevins, the accordionist, withdrew from the combo to open and operate two record-music stores in Roanoke, Va. Nevins has been replaced by Tony Lovello. Johnny Romano will be the new guitarist but he isn't joining the Suns until Jan. 7, so for the next two weeks, at the Chase Hotel in St. Louis, Joe Negri, Pittsburgh musician, will fill in.

Under new setup, Artie Dunn, the organist, becomes sole owner of the Three Suns, the act and the title, for niteries, tv, vaude and films. Morty Nevins and his brother, Al Nevins, the original guitarist who had to quit almost four years ago on doctor's orders and has since been doing arrangements for the turn and repping it in New York, will get the Suns' recording commitments with RCA Victor in return for passing over the active act to Dunn.

Morty Nevins has been anxious for some time to quit the road to spend more time with his family, and opportunity came with the purchase of the business properties in Roanoke, his wife's hometown. Same reason prompted the resignation of Johnny Buck, who had replaced Al Nevins when latter took sick. That leaves only Dunn remaining of the original Suns, who started together 15 years ago. Lovello, the new accordionist who has been with Arthur Godfrey for the past couple of months, will also write the arrangements for the traveling unit.

To make the clean break complete, Dunn has pulled the Suns out of Music Corp. of America with windup of present representation contract and signed with William Morris agency.

Angelo's Omaha Newie, In Solo Name Policy

Omaha, Jan. 1.

Angelo DiGiacomo, owner of Angelo's downtown Omaha nitery for four years, last week inaugurated a live entertainment policy at his new Angelo's Studio Inn on Omaha's far westside: Al Morgan, pianist, opened the new, plush spot with a one-week stint.

DiGiacomo, who said he hopes to have a one-act, name policy, said he had signed Carmen Cavallaro, the Three Suns, Wes Masters, Ronnie Eastman and Johnny (Crazy Otto) Maddox for early 1957 dates.

Judy Back on B. O.

For the first time in several weeks, the Palace Theatre, N. Y., gross will hit $50,000. With the New Year's Eve holiday falling on Monday, Miss Garland worked her regular day off, normally Monday, and took off New Year's Day instead. She will have done eight shows during the past week, with two shows each on Saturday and Sunday.

Miss Garland took off one week, and resumed last Wednesday (26).

N.Y. State Snubs Conn. And N.J. on Raising Age of Drinkers to 21

Albany, Jan. 1.

A special committee appointed by Gov. Averell Harriman to consider a recommendation that New York increase the legal minimum drinking age from 18 to 21 voted against raising the minimum. Requests had come from the legislatures of neighboring New Jersey and Connecticut, which claimed that the youths tanked up in New York and then got into some mischief, such as driving while drunk, when they got across to their home grounds.

Members of the committee which made the recommendation are Frederick Osborn, former U.S. rep on the United Nations Atomic Energy Commission, chairman; Dr. Millicent McIntosh, president of Barnard College, and Charles F. Murphy, former administrator of the Comic Magazine Assn. code. Committee stated that most law enforcement agencies declared that no special problems are created by selling alcohol to the 18-21 year age group; the present law is well enforced and raising the legal minimum would create new problems because it would lack the public support that the current statute enjoys; there was no evidence to warrant a change in the law, and there were few accurate statistics on which a recommendation of this kind could be based.

Because of the action of the Osborn committee, it's believed there's little chance that the legislation will be enacted this year.

Philly Cafe Ops Seek Return Fling On the G-String

Philadelphia, Jan. 1.

Philadelphia nightlife, put in Quaker togs by the overzealous State Liquor Control Board, is waging an under-the-table war to bring back the striptease to its former popularity and bolster sagging receipts.

Biz has been generally off in the midtown area since the sextravaganza were knocked out of the box by combined action of the Liquor Board gents and the local police. A cannon could have been shot Saturday night along Locust St., the nitery midway, without casualties.

Curiously, the fight is not being made by the mid-city niteries. Most of the opposition to the restrictions stems from the outlying clubs, which have banded together as the Greater Philadelphia Night Club Owners Assn. About 25 of the late spots are members of this group.

Edward P. Rome, counsel for the Association, said the organization would seek an injunction if the stringent no-strip policy of the Liquor Board were continued.

"It may come to that," Rome declared. "Right now we are holding a series of meetings with the Attorney General's office and the PLCB. We feel the matter can be straightened out without going to court. But we'll wait and see."

The Liquor Board, and in particular its local enforcer, chief agent Walter Wilson, has been cracking down on every type of flesh show in saloons and cafes for the last year.

Harry Delmar Aiding Miller at Vegas Dunes

Harry Delmar, longtime legit and nitery producer ("Delmar's Revels"), has been named aide to operator Bill Miller in the production of shows at the Dunes Hotel, Las Vegas. Delmar is now in New York working on the new layout going into that inn Jan. 10, "Minsky Goes to Paris." He leaves for Nevada Friday (4).

Signed for the cast are Kathy Barr, Gautiers, Nita & Peppi, Murray Briscoe, Joe De Rita, Irving Benson, among others. Exotic dancers on this layout are Pat "Amber" Halladay and Libby Jones.

Inside Stuff—Vaudeville

The American Guild of Variety Artists has a gimmick to get off the hook when screening acts for the first annual showcase auditions to be held Jan. 21 at the Lambs Club, N. Y. They've organized a committee comprising Dan Friendly, RKO Theatres talent booker; Nat Abramson, head of the WOR Artists Bureau and president of the Entertainment Managers Assn.; and Eddie Elkort, of General Artists Corp., prexy of Artists Representatives Assn., who will perform that function for the union. Committee will screen all applicants and pass on eligibility. AGVA will showcase 16 acts that evening, with backing from a seven-piece band.

Final negotiations for Anna Marie Alberghetti to make a fourweek stand at the Flamingo, Las Vegas, later this month will not be handled by her current manager, Pierre Cossette. Latter has bowed out of deal because, in addition to managing the singer, Cossette is entertainment director of the hostelry. Under the circumstances, Cossette has asked Flamingo boss Al Parvin to negotiate directly with Music Corp. of America for Miss Alberghetti's date. She's pencilled in for Jan. 24.

Stanley Warner denies that it intends to convert the Warner Theatre in Oklahoma City from a Cinerama installation back to a regular theatre. According to a SW spokesman, the closing notice has been posted as a "precautionary measure." Theatre opened on May 21 with "This Is Cinerama," first picture in the medium.

There Is No Joy in Burleyville, N.Y.; Crowd Boos As 'Mighty' Strikes Out

By JOE COHEN

The issue of returning burlesque to the marquees of New York theatres seemed worthy of debate by a Jefferson, a Darrow or a Savonarola. Censorship has always been a vital issue, and the civil liberties involved in the fight put up by Thomas J. Phillips, executive secretary of the Burlesque Artists Assn., became a fulcrum for attention of public officials as well as liberals and entertainment-seekers who remember burley with a nostalgic glow.

After the first effort opened Wednesday (26) at the lower eastside Columbia Theatre (ne Public), theatregoers had a right to say, "For this we fought?" The only elements lacking in "Welcome Exile," the initial presentation directed by Sam Carlton and supervised by Phillips, were taste, talent and entertainment. With this one effort, Phillips and his associates libeled a complete industry that produced some of the greats in the theatre today.

Phillips apparently sought more to placate License Commissioner Bernard J. O'Connell than provide any entertainment sufficient to satisfy the menfolk who plunked down up to $2. There were no bumps, grinds, cleavage, navels—nothin'. When the comics were on, the audience was bored and sought the girls; when the girls were on, maybe they should have stayed with the comics. During one production number, with all the 14 coryphees assembled, one of the hecklers yelled, "where're the girls!" Another prize heckle came during the solo of the male production singer. Someone cried out "lower." And that, cruel as it was, was funnier than anything that came out of the show.

The Stage Is a P.S.

The audience was frankly bored at the proceedings. They laughed and booed and catcalled. They eagerly sought to do something that would justify their trip to this house.

Anyone that says the audience doesn't appreciate anything clean is just out of its mind. Virtually any audience, even this one, would have welcomed anything that showed some talent. Shirley McGuire, the tapster, showed such moments. There was also one skit, in which Charley Robinson played a drunk, that got some laughs. Otherwise it was a waste of time.

At the beginning of the second half, Phillips himself went onstage, saying he didn't want to bore the customers, that the entertainment is provided by human beings and please "lay off."

The show at the Columbia merely established the right of burlesque to be on the marquee. This was far from being a burlesque show in any sense of the word.

Unlucky 7

New York's first show with a burlesque label since 1937 faded after seven performances at the Columbia Theatre. House shuttered after the Saturday (29) performance.

The closing climaxed a multitude of grief that came before and during the run. One of the major items was the demand by the American Guild of Variety Artists for a bond for three of its performers, Jimmy Adano, Shirley McGuire and Lee Marmer. House refused and the union pulled out that trio. The Stagehands Union, in addition, also sought surety for their members.

Besides, there wasn't enough money in the till to warrant continuation.

Theatre burlesque is still to get a fair hearing for this generation. There's the Union City school of burley in what's left of 52d St., whether Commissioner O'Connell takes cognizance of it or not. The strip, the grind, the bump and the other prime maneuvers of burlesque in the last days of its existence as a title in New York, are still in evidence. Maybe the Columbia show should have been staged on that strip.

Follow the Leader

The line was handicapped by the fact that most of the girls were following one of their number, who didn't seem to be sure of herself either. The comics were Charley Robinson, Bert Carr and Eddie Lloyd, with straights by Jack Coyle and Paul West. There were such sundry items as harvest moon dancers Vicki & Nicki, George M. Cohan impersonator Dave Mallon, singer Jimmy Adano, whistler Lee Marmer, and a hula by Donna Vea that helped pass the time. This was probably one of the most pitiful theatrical ventures within recent memory.

As a footnote, burlesque on the marquee was banned in New York in 1937, but the Minskys, Izzy Herk, and the Hirst circuit continued that form of entertainment but called it "Follies" shows until 1941, when the city nixed burley in theatres completely. Maybe there's nobody left in New York now who can stage burlesque shows. In that event, they should have imported some directorial talent from Newark or Union City where the memory of burlesque is much fresher.

Bone Dry Frolics As Strawhat Operation In New Mass. Appeal

Salisbury Beach, Mass., Jan. 1.

With this once lush nitery strip as dry as the Sahara (the desert, not the Las Vegas nitery) with the New Year because of the surprise dry vote in the recent election, Dennis Mulcahy, owner of the 1,200-seat Frolics, biggest club on the beach and where top names have played for the last seven years, has indicated he will turn the place into a summer theatre.

Mulcahy plans to pact top stars to head only the "biggest" musicals, and to book pre-Broadway musical tryouts. If the plan goes through, the present cocktail lounge will become a dining room with one side of the nitery set up as a refreshment area similar to ozoners.

There will be no liquor sold in Salisbury for the next two years. The dry vote which also includes package stores, has ended the reign of the nitery strip of some 40 spots.

HOW NITERIES FARED AT 'EVE'

'The Eve Has Lost Its Sock'

Frank Ready, vicepresident of the Waldorf-Astoria, and member of the executive committee of the New York hostelry, is authority for "New Year's Eve business no longer means a thing; in fact, it's a bother which doesn't pay off as well as some normal nights."

The vet hotelier backs this up by showing that the Eve hoopla, between the Empire Room and the Sert Room where, for instance, Lena Horne doubled that night, at $25 a head, probably grossed $60,000 or $70,000. "On the other hand," says he, "some good nights in October and November we gross $100,000 to $110,000 because all our public rooms are operating; on the Eve they just bear down on the top rooms and the rest of 'em suffer. What's more, we gotta get extra help, extra security officers, pay extra licenses, and in general, there are extras beyond the normal." (For New Year's Eve cafe roundup, see Nitery Dept.)

Names as 'Nervous' Magnet at Fairs; Filmites Better Than TV Stars: Hamid

Next season will be critical for many fairs, according to George A. Hamid, prexy of GAC-Hamid. The veteran kingpin booker figures that the introduction of names in some instances may have caused some dislocations. Hamid reasons that in some situations where names were bought for the outdoor extravaganzas, there was no additional draw. Therefore, some of the fair managements will not buy names. However, once names have been introduced, the public expects a continuation of the top talent, and may stay away altogether when the toppers aren't booked, Hamid says.

According to the booker, there are several fairs in a situation of this kind, and a study is being made so that they'll be helped over the hump. One of the reasons for the lack of draw in some of the names, says Hamid, lies in the fact that several video stars that were figured on to provide boxoffice, didn't. Television names, according to Hamid, are indefinite lures and film names are generally more powerful. Perhaps, he says, that's because the public always had to put money on the line in order to see them. When the public is accustomed to seeing a personality for free, there may be some resistance to paying out for sight of same.

Hamid points out there are, of course, some personalities for tv that will draw at many fairs. Some of them, he declares, have had a jukebox record or two to their credit, which is also an aid on the pumpkin circuit, and others have an appeal to the older folk.

As with every other entertainment medium, there won't be sufficient names to go around. Therefore, bookings at fairs will provide more than the usual number of problems, Hamid reports. In most of the talent offices, packages are being lined up for presentation to the various fairs. The recent annual outdoor meeting in Chicago started some buying. However, the bulk of the talent purchases is still to be made, starting with the circuit of conventions of associations of agricultural fairs in the various states, held for the most part in January and February.

Yule Delays Chorus Org's Court Date With AGVA

The American Guild of Variety Artists and the Radio City Music Hall Chorus Employees Assn. will have to settle their differences in the New Year. Shortage of judges in N. Y. Supreme Court during the holiday season forced the delay.

The Music Hall choristers are seeking an injunction to prohibit the union from trying individual members of the indie chorus union on charges of dual unionism and conduct declared detrimental to AGVA. The three top officers of the chorus union already have been given a trial before the AGVA exec board and found guilty. They were ordered expelled if they did not resign from the chorus org within one week from being officially apprised of the union's action. Service of notice was delayed because of the court action.

Settle $10,000 Suit Vs. Roy Rogers—For $500

Des Moines, Jan. 1.

Mrs. Florence Jackson has settled the $10,000 damage suit she filed against Roy Rogers and his horse trainer here last September.

She had claimed that one of Rogers' horses bit her son, 9, at the Iowa State Fair. Settlement was for $500.

Aggie Fairs As Ringling 'Loop'; Dickering CNE

A deal is in the works to have the Ringling Bros. and Barnum & Bailey Circus play the Canadian National Exhibition, Toronto, starting Aug. 26 for 16 days. It would be the first time that the CNE would call on the service of an outfit of this type. Generally, the fair, largest in North America, has gone in for top personalities.

Should this booking jell, it would

(Continued on page 52)

PRICE PACKAGES AT 1956 FINALE

The major New York niteries displayed the SRO sign at Monday evening's spree. The New Year's Eve revelry by night had been paid for in advance in most situations. The celebrants had to send a check prior to the opening in order to hold the reservations.

By Monday, bulk of the bonifaces were turning down requests for space. The large spots had gotten their fill of advances and the smaller rooms inherited enough of the overflow so that all w.k. cafes were doing well.

Each year, New Year's Eve is selling out later. Time was when the Big Night was spoken for long in advance. Anything beyond a week was considered the last minute as far as the Eve was concerned. However, the deadline has been removed long since, and many start thinking of celebrations only a few days in advance.

The delay is apparently caused by several factors, one of them being the prospect of a heavy check. However, the major deterrent to early reservations is struggle for parking space, and the possibility that the driver will have to stay somewhat removed from the tenor of the proceedings because he has to stay sober.

The biggest gate for the Eve was at the Town & Country Club, Brooklyn, which has 1,750 seats for the top Milton Berle to draw. The Boulevard, Rego Park, L. I., also did well, with much of the trade coming in at the last minute.

Hub's Do-It-At-Home

Boston, Jan. 1.

The do-it-yourself kick extended to New Year's Eve parties at home here, cutting into the nitery biz far more than in past years. The tight spending trend which hit entertainment in pre-Xmas weeks, in a dropoff of better than 50% in celebrants seeing the New Year's club dates last month, found more celebrants seeing the New Year in at firesides than in past years.

Hub niteries charged about the

(Continued on page 52)

Eastside N.Y. Clubs Now Going For 'Lunch Shifts'; Cause—New Buildings

The changeover of New York's eastside from apartment row to office layouts is creating an oasis crisis in the swank part of town. With several new office buildings already occupied, and several others under construction, the area is plagued by an extreme shortage of eateries. Several night clubs are either considering opening for lunch, or have been asked by groups of executives to make luncheon club arrangements.

The niteries in the area anticipate a bonanza when some of the newer buildings are completed, inasmuch as the active life of the average cafe will be extended considerably. It's expected that it will pay some of the bistros to open for several hours to accommodate the midday diners. The luncheon prices now prevalent in some of the present straight eateries are high enough to be attractive to the nitery bonifaces.

The extension of the niteries to luncheon hours would, in great measure, compensate for the trade that was taken away from them when the Park Ave. apartment houses were torn down to make way for the office edifices. With many forced to move out to outlying districts such as Long Island, Westchester and Connecticut, the clubs had long ago reconciled themselves to the permanent loss of a sizable segment of the business. However, they now see the possibility of more than making up for that loss with the luncheon trade.

The luncheon club business, a sort of private eating spot for the higher echelon of the various firms in the gray flannels & wild mink area, is an extremely profitable form of the eatery trade. Most of it is on the expense account, the lunch hour is roughly two hours, and the liquor tab is sizable. As far as the cafe trade is concerned, it's believed that the lunch club will vacate in time for the night club trade to take over.

At the present time, the Blue Angel has extended its hours, but in the other direction. Spot now opens at around 5:30 p.m. with cocktails priced at 50c. The regular dinner trade follows, the nitery trade comes in at 10 p.m., and starting at 2 a.m., Martha Davis & Spouse and the Jimmy Lyon Trio move into the lounge and hold forth until 4 a.m. Should this nitery go into the luncheon business, it would be in a position to make all but a few hours of the day pay off.

Cleve. 'Solid'

Cleveland, Jan. 1.

Arenas throughout the country expect a busy winter during the basketball and hockey season. It's now virtually impossible to get a full week until the winter sports season winds up.

Last remaining full week here, at the Arena, was tied up last week by promoters putting on a six-day bike race, the first to be run in this country in some time. Event starts Jan. 22 and will be promoted by Pete van Kempen, a former racer, and George Harvey.

AGVA Nix Sticks For Royal Nevada In 500G Headache

Hollywood, Jan. 1.

Bid of new management of Las Vegas' Royal Nevada Hotel to reopen with nitery acts to support the Perez Prado orch was nixed over the weekend by the American Guild of Variety Artists office here. Additionally, western regional director Irving Mazzei threatened "disciplinary action" against the Pan-American Agency, for booking the two acts into the Royal Nevada despite a previous AGVA "unfair" listing.

AGVA position, laid out by Mazzei, is that the new management, consisting of Maurice Freidman, Louise Marcus and T. W. Richardson, which attempted to reopen last Friday, must assume the obligations of the previous ownership. "AGVA's rules provide that the

(Continued on page 52)

Jerry Lester's 1 Show At Fla. LQ for 4 Weeks' Pay

Differences between Lou Walters, operator of the Latin Quarters in New York and Miami Beach, and comedian Jerry Lester were resolved last week. Walters paid off Lester to the full amount of his four-week booking in the Miami spot.

Lester had been on a longterm engagement in the New York cafe when Walters pacted him for the Florida spot. However, toward the latter part of Lester's run in New York, Walters sought to cancel the Florida contract on the ground that the comic had departed from the script and did an act not to the operator's liking.

Lester played one show at the Florida spot before the settlement took place.

Cuba Montmartre Reopens

Havana, Dec. 25.

Montmartre nitery, one of Havana's Big Four, reopened (20) following its closing by the government for two months. The spot is the site of the assassination of the boss of the Cuban army's intelligence service.

Opening show starred the Gondolieri, an Italian orch, plus two Italian singers, Ercole Bertollini and Alfredo Clerici.

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New Year's Eve

Continued from page 51

same as last year, with tops a $25 couple tab at the swank Somerset. Other hosteleries were top-scaled $10 per. Biggest holiday party at a local nitery was in Blinstrub's 1,700-seater in South Boston at $7.50 per, plus tax. Bradford Hotel used the roof nitery at $10 per; Carousel room, $7.50; Empire room, $2.20; and Grand Ballroom, $2.20. Vaughn Monroe's Meadows in Framingham had a $10 tab. Storyville, Hub jazz nitery, had a $3.50 cover; Guy Guarino's Moulin Rouge had Isobel Robins with a $3 tab.

Niteries, hotels and eateries were allowed to provide liquor up to 1 a.m. and food and entertainment until 4 a.m. during the New Year's Eve celebration. Ruling was made by the Boston Licensing Board in a special regulation. Taverns had to close at midnight.

Outside of the regular niteries, no vaude talent was offered for the 1957 entry. Hostelries and restaurants played orchs, bands, trios, noisemakers and favors. The Statler Terrace Room, with Jack Melick's orch and singer Arlene Fontana, featured a "Methuselah" bottle of champagne for filling of New Year's Eve toast glasses.

Other cafe performers in this sector for the eve included Jan Arden, Blinstrub's; Billy Kelly, Bradford Roof; Duquaines, Steuben's; Teddie King, Storyville; Baker Sisters, Frolic, Revere.

Hotels got the biggest tabs, with the Sheraton on top with $25 per pair, and Fensgate's tab of $20 per couple for their Casino on the Charles. Sheraton Plaza's Oval Room, once top nitery spot with acts, got $10 per, plus tax and tip.

Dance parties at ballrooms for the younger set were tabbed at $3.65 per couple at Totem Pole, Norumbega Park; $10 per duo at King Philip, Wrentham. Picture house midnight shows, New Year's Eve performances of "Fanny" at the Shubert, "Waltz of the Toreadors" at the Colonial, and "Eugenia" at the Plymouth cut into nitery takes.

'Just Another Night'

Minneapolis, Jan. 1.

In the Twin Cities with their more than 1,000,000 population, counting suburbs, the once much prevalent custom of celebrating New Year's eve at a bistro has dwindled into almost nothingness. The comparatively few remaining clubs, with a couple of exceptions, planned nothing special for the occasion and anticipated little more trade than they usually attract on a Saturday night.

For that matter, there's only one class supper club left, the Hotel Radisson Flame Room here. For New Year's eve this intimery with small capacity boosted its usual $2.50-$3.50 minimum to $7 per. With Robert Clary as its sole performer, along with dancing to the Don McGrane orch, the room was SRO well in advance.

Hotel Dyckman, where ordinarily there's no entertainment, advertised a New Year's Eve party with dancing and a $6 minimum. Other lesser clubs and theatre bars were maintaining their usual prices and no cover charges or minimums and offering nothing in the way of special attractions.

K.C.'s Package Deals

Kansas City, Jan. 1.

New Year's Eve celebrating here was much in the pattern of past couple of years. The deluxe downtown spots offered package deals, including seven-course dinner, cocktail (just one), floorshows and dancing. The peak price was at Eddy's Restaurant where the tariff was $14.64 for the dinner (filet mignon), Mickey Shaughnessy and the Miriam Sage Dancers, and dancing to Tony DiPradi orch.

Hotel Muehlebach offered a choice of its Terrace Grill with Gene Austin and Guili Guili and dancing to Tommy Reed's orch, or its Cafe Picardy with dancing to Juan Makula's orch. Plan was a cover and a minimum, less in the Picardy than the Grill.

Hotel President, Famous Restaurant, Leon's, Bretton's and others made Baltimore Ave. the centre of NYE celebrating here, all with special deals.

Reservations totalled about what they did last year, which was capacity for virtually every downtown spot, although the actual reservations were a bit slower in coming in this year. Almost up to the Eve itself, a reservation could be had at most of the spots, but by 9 p. m. all were full.

San Antonio Higher

San Antonio, Jan. 1.

San Antonians paid cover charges up to $25 per couple for the New Year's rush. In the beverage line ranging from champagne down, coffee was served at an Alcoholics Anonymus unit. In some spots, cover charges, including Federal taxes, were slightly higher than last year's Eve.

Coffee & cake with free admission was the offering at two units of the AA's which on Saturday held the annual southwest regional dance with some 275 AA's from over south central and southwest Texas attending.

At the St. Anthony Hotel's Anacacho Room, the cover was $12.50. The King of Clubs for a tab of $10 had five-act show. As an alternative, the spot admitted patrons at $10 per couple but the fee didn't include dinner and setups.

At Kit Kat Club, the cover was $7.20 (including a breakfast featuring blackeyed peas which many southerners believe will bring luck throughout the year if eaten on New Year's Day).

Shadowland offered dancing, noisemakers, hats, blowouts and dancing for $9.60 per couple. Felix's, formerly the Hurricane, had a $5 cover per couple.

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OUT NEXT WEEK

Royal Nevada

Continued from page 51

building itself carries all debts" Mazzei explained.

Last January, AGVA slapped the embargo on the Royal Nevada in a hassle over $500,000 in contractual obligations, plus alleged non-payment of some $25,000 in salaries for time actually worked. Artists involved were Anna Maria Alberghetti, Helen Traubel, The Continentals, Georgie Tapps, Dave Barry, Jackie Cannon and others. Management, at that time, consisted of Al Moll, Frank Fishman and several others.

Acts involved in last week's hassle were Lillian LaNier and the team of Los Caribes, John Barbour & Elle Johnson.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Jan. 1.

The Variety Clubs-Will Rogers Hospital Fund executives rate special mention for the Christmas banquet and party they gave for the benefit of the patients here. Thanks to the superintendent of nurses, Ruth Norman, for her untiring work and ditto to Bob (Mello-Larks) Smith and Alonzo Fisk for decorating the hospital with Yuletide atmosphere. Special mention also to Ned Shugrue and Murray Weiss of board of directors, for making a special trip here to see that all went over in tiptop shape.

Frank Healy, one of the original Seven Jolly Corkers, oldtime minstrel act, exulted over the bedside visit from his brother Dan and Helen Kane, the Boop-Boop girl. Happy Benway reminisced with Smith & Dale about the golden era of vaudeville four decades ago.

WNBZ did a click job in a two-hour broadcast seeking donations for Santa Jukebox Fund that gifted the needy kiddies of the downtown colony with Xmas gifts. Highlight was a duet by Eddie (& Hurst) Vogt and Mayor A. B. "Tony" Anderson, manager of Pontiac Theatre. A listener called in and donated $25 to get them off the air. Over 250 kiddies received gifts from a live Santa Claus.

Joe McCoy, manager Loew's Boro Park Theatre, Brooklyn, who graduated here with top honors, in for a general checkup that netted him a 100% rating. While here he handed out stogies to celebrate the arrival of his first-born, a boy.

Bob (Mello-Larks) Smith of the Will Rogers Hospital and Creta Chase of the local Rehabilitation Guild did a program over WPTZ-TV, Plattsburg. They discussed craft work being conducted at the Will Rogers Hospital.

Write to those who are ill.

Vaude, Cafe Dates

New York

Delta Rhythm Boys, who started at the Moulin Rouge, Paris, Monday (31), move on to Monte Carlo, Feb. 15, and will tour other European countries before returning to the U.S. . . . **Billy Vine** pacted for Dore's, Pittsburgh, Jan. 18 . . . **Pat Rooney II** and **Pat Rooney III** will merge again for a fling at the Palace Theatre on the reprise of regular bills Jan. 9 following exit of the **Judy Garland** show . . . New management at the New Frontier, Las Vegas, has cancelled the Lido, Paris, show . . . **Jose Greco** moves into the Statler, Detroit, May 2 . . . **Evelyn Knight** down for the Radisson Hotel, Minneapolis, March 14. . . . **Patrice Munsel** to reprise at the Desert Inn, Las Vegas, June 25.

Annual Negro Actors Guild meeting, being held Sunday (6) at the Grand St. Boys Club, will give the Bill Robinson Award to Hon. Bessie A. Buchanan, a member of the N. Y. State Legislature . . . **Julie Wilson** preeming at the Statler Hilton, Dallas, Jan. 10 . . . **Eagle & Man** tapped for the Town Casino, Buffalo, Jan. 14 . . . **Doretta Morrow** to the St. Regis Jan. 10 . . . **Chris Kay** has moved into the Penthouse.

Hollywood

Will Jordan, current at Cocoanut Grove, opens at the Sands Hotel, Las Vegas, Jan. 9 . . . Swedish actress **Greta Thyssen** joins **Ben Blue's** upcoming nitery trek . . . **Bob De Boye** dance trio signed by Cocoanut Grove for three week engagement with **Lisa Kirk** starting Jan. 10. . . . Nitery chirp **Sylvia Syms**, current at Interlude, made her soundtrack vocalist bow Friday (28) on the James O. Radford pic, "Shark Reef."

Chicago

Evelyn Knight signed for the Radisson, Minneapolis, for two weeks, March 14 . . . New date for **Jo Ann Mabes** at Chi's Gate of Horn is Jan. 11 which is also entry date for **Theodore Bekel** in to pitch folksongs for three weeks . . . Montleone, New Orleans, has **Florian Zabach** booked for two weeks, Jan. 22 . . . **Corky Shayne** into Crystal Palace, St. Louis, next Wednesday (9) for three weeks . . . Fort Wayne's Northcrest will have the **Woodson Family** in the Embers for two weeks, Feb. 25.

Her Trill No Trill On Coast, Traubel Powders

Palm Springs, Jan. 1.

The Chi Chi Club here hardly lived up to its name with the Helen Traubel presentation. The vacationers and residents in this resort obviously weren't digging the former Wagnerian soprano of the Metropolitan Opera. On her second appearance, only a handful showed up, hardly enough to warrant a show, and Miss Traubel walked off. About 500 were present at her preem.

Operator Irving Schuman paid her off with her full weekly salary of $5,500, the amount of her guarantee, and booked Diosa Costello to fill the void.

Aggie Fairs

Continued from page 51

open up a completely new line of bookings for the Ringling show. The circus is planning a route of arenas in the spring, to be followed by a summer layoff, and then a resumption of bookings in the fall. The CNE stand would start its fall season.

Until CNE came along, as a possibility, fairs hadn't been on the schedule of the Ringling show. However, it's figured that R-B will go after this type of date, which happens to be one of the more lucrative fields in show biz.

The Ringling fall schedule isn't yet set, but it's likely that should hockey dates interfere with some choice arena time, the Ringling management wouldn't be averse to going after the circuit of fairs. Most of the major fair dates already have been lined up for this fall. However, possibility exists that the Big Show can play a route for next year before hitting the arena and auditorium circuit.

GENEVIEVE's CAN.-U.S. NITERIES, ALSO VIDEO

French singer Genevieve is due in from Spain Jan. 5 and starts at the Ritz Carlton, Montreal, Jan. 19 and follows with the Hotel St. Regis, N. Y. She'll be in New York for a protracted period since she'll be on the Arthur Godfrey show as a regular when Peter Lind Hayes takes over as a sub for Godfrey during latter's African safari.

Genevieve, while in Europe, recorded for Vox in Milan, an American campaign for her diskings will start with her U.S. return.

Phila. Embassy's Return

The Embassy Club, Philadelphia, which has been shuttered for some time, will be reopened by Harvey Lockman some time in March. Talent policy isn't yet set.

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RAJAH RABOID
Entertaining in Japan
JANUARY 16TH
7745 NOREMAC AVE.
MIAMI BEACH, FLA.

VARIETY BILLS

WEEK OF JANUARY 2

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 3
Lillian Murphy
Ed Powell
Eleanor Reina
Muriel Ives
Suzanne Shaute
Melitta & Wicons
Mill's Chimps

Palace (P) 2
Judy Garland
Smith & Dale
G & F Szony
Alan King
Amin Bros.
Paul Sydell

AUSTRALIA

MELBOURNE
Tivoli (T) 8
Richard Hearne
Julia
Nicolas Darvas
Lane Bros.
Ross & La Pierre
Bob Bromley
The Albins
Billy Banks
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob
SYDNEY
Tivoli (T) 8
George Wallace
Maurice Colleano
Jim Gerald
Jennie Howard
Queenie Paul
Millie Hansen
Morry Barling
Peggy Mortimer
Jandy
Tony Moynihan
Brenda Charles
George Nichols

Jack O'Dowd
Wilbur Wheeler
Flat Tops
2 Randows
Bowery Piano 4
ADELAIDE
Royal (T) 8
Katherine Dunham Co.
PRINCESS
Melbourne (T) 8
Richard Beynon
Philip Stainton
Nicolette Bernard
Percy Marmont
Noel Howlett
Heath Joyce
Margaret Wolfit
Brian Barrie
Frank Taylor
Arthur Whitehead
Gerald Duggan
James Doone
Frank Wilson
Lily Moore
Stewart Finch
Carole Taylor
Keith Johns

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Kaye Ballard
Jimmie Daniels
Three Flames
Bruce Kirby
Warren Vaughan
Blue Angel
T C Jones
Bea Arthur
Will Holt
Martha Davis & Spouse
Jimmy Lyons 3
Cameo
Teddy Wilson
Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta
Chateau Madrid
Mario Escudero
Teresa Amaya
Bonita Sis
Al Castellanos Orc
Luis Ortiz Orc
Copacabana
Billy Eckstine
Tony Reynolds
Jackie Metcalf
Nora Bristow
Michael Durso Orc
Frank Marti Orc
Duplex
Serena Shaw
Rudy De Saxe
Alvaro Dalmar
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Biltmore
Eddie Lane Orc
Hotel Pierre
Galena
Dornan Bros.
Stanley Melba Orc
Alan Logan Orc
Joan Bishop
Joseph Sudy
Hotel Roosevelt
Guy Lombardo
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Connie Towers
Milt Shaw Orc
Ray Bari Orc
Hotel Statler
T & J Dorsey Orc

Latin Quarter
Allen & DeWood
Jesters
Trio Cottas
Nanci Crompton
Syncopated Waters
Lucienne & Ashour
Lynn Christie
Dorothy Vernon
Jo Lombardi Orc
B Harlowe Orc
Hotel Plaza
Annie Cordy
Ted Straeter
Mark Monte
Le Reuban Bleu
Lola Fisher
Irwin Corey
Cindy & Lindy
Norman Paris 3
Harry Noble
Park Sheraton
Jose Melis
Spark Thurman
Town & Country
Milton Berle
Funhills
Betty George
Stan Fisher
Metropolitan 6
Wazzan Troupe
Burnell Dancers
Ned Harvey Orc
Pupi Campo Orc
Two Guitars
Kostya Poliansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay
Versailles
Constance Bennett
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Vicki Autier
Dolores Perry
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Belle Carroll
Johnny Gilbert
Jack Wallace
Danny Davis Orc
Larry McMahon
Piute Pete
Irving Harris
Village Vanguard
Abbey Lincoln
Mae Barnes
C Williams Trio
Waldorf-Astoria
Lena Horne
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Larry Storch
Johnnie Mathis
Lurlean Hunter
Blue Angel
"Calypso Extravaganza"
Princess Abilia
King Christian
Lord Rafael
Lady Angelia
Lady Margaret
Lady Jeanne
Lord Carlton
Emperor Sago
King Rudolph
Al D'Lacy Orc
Blue Note
Duke Ellington
Chez Paree
"Jerry Lewis Rev"
Jerry Lewis
Lou Brown
Ray Toland
Aristocrats (7)
Dick Humphries
Judy Scott
Elisa Jayne
Ted Fio Rito Orc

Conrad Hilton
"Comics-On-Ice"
D. Arnold & Marji
The Boyers
Lilian Renee
Paul Duke
George Simpson
Paul Gibben
J. Melendez & D Maxfield
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
Drake Hotel
Marguerita Sierra
London House
Barbara Carroll
Ahmad Jamal (3)
Faith Winthrop
Mister Kelly's
Hamish Menzies
Georgia Carr
Harry Slottag (3)
Marx & Frigo
Frank d'Rome
Palmer House
Helen Traubel
Pompoff Thedy & Family

LOS ANGELES

Ambassador Hotel
Connie Russell
Orrin Tucker Orc
Bar of Music
Mae Williams
Oscar Cartier
Felix De Cola
Jerry Linden Orc
Bandbox
Billy Gray
Leo Diamond
Bert Gordon
Eddie LeRoy
Short Twins
Carol Shannon
Dodie Drake
Bailey Trio

Ciro's
Frances Faye
Trio Bassie
Geri Galian Orc
Felix Martinique Orc
Crescendo
Gail Robbins
Marshall & Farrell
Ray Toland Orc
Interlude
Sylvia Syms
H Babasin Qtt.
Mocambo
Allan Jones
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
De Castro Sis (3)
Three Rebertes
Wiere Bros. (3)
Statler Hotel
Morey Amsterdam
L & E Roberts
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Billy Daniels
Cathy Bosic
Paul Gilbert
Caribbeans
Benita D'Andrea
Elroy Peace
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Smart Affairs '57
Larry Steele
Leonard Bros.
Fouchee Dancers
Rose Hardaway
Willie Louis
Flash Gordon
Sir Lionel Beckles
Lon Fontaine
Beige Beauts
Lucky Henry Orc
El Cortez
Rusty Lane
Bobby Pinkus
Herby Barris
Mack Pearson
Cirquettes
Sterling Young Orc
El Rancho Vegas
Lisa Kirk
Jimmy Komack
Warner
El Rancho Orc
Renee Molnar Dncrs
Flamingo
Ink Spots
Brenda Lee
Archie Robbins
Flamingoettes
Lou Basil Orc
Fremont Hotel
Genie Stone
Cortez & Boyer
4 Gems
Sammy Blank Orc
Golden Nugget
Sons of Golden West
Hank Penny
Sue Thompson
Freddie Masters Sextette
Hacienda
Joe Graxdon

Daryl Harper Show
Bruce Davis
New Frontier
Jack Carter
Georgia Gibbs
The Lancers
Venus Starlets
Garwood Van Orc
Riviera
"Frolics of '57"
Liberace
Jean Fenn
Geo. Liberace Symphony Orc.
Riviera Dancers
Ray Sinatra Orc
Sahara
'Milltown Revisited'
Abbott & Costello
SaHarem Dncrs
Cee Davidson Orc
Sands
Jerry Lewis
Devoy Trio
Copa Girls
Antonio Morelli Orc
Clark Bros.
Morgan Bros.
Four Voices
Rounders
Ernie Ross Trio
Showboat
Oscar Cartier
Tere Sheehan
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
French Folies
Hank Henry
Artie James
Sparky Kaye
Cliff & Judy Ferre
Mac Dennison
Jimmie Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
Carl Ravazza
Nip Nelson
Cordalins
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc
Dukes of Dixieland

MIAMI-MIAMI BEACH

Americana
Xavier Cugat
Abbe Lane
Jackie Kahane
Fecundo Rivera 5
Cugat Revue
Dave Lester Orc
Ball & Chain
Billie Holiday
Australian Jazz 4
Blue Notes
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Phyllis Arnold
Jules De Salvo
Chateau
Peter Woods
Luke Salem
Rick Allen
San Kanez Orc
Cotton Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Gaines
Michelle Clark
Norma Miller Dcrs
Orioles
Will Gaines
De Lido
Pupi Campo Orc
Bea Kalmus
Paul Valentine
The Tones (7)
Gustavo Dancers
Eden Roc
Georgia Gibbs
Jack Carter
Mal Malkin Orc
Chuey Reyes Orc
Empress
Mickey Katz
Holly Warren
Mandy Campo Orc
Fontainebleau
Louis Armstrong
Velma Middleton
Al Navarro Orc
Sacasas Orc
Golden Gate
Marion Powers
Fletcher Peck Trio
Stuart Morgan 3
Brick Bros. & Mr. Murphy
Art Mooney Orc
Buddy Walker
Rey Mambo Orc
Latin Quarter
Jerry Lester
Helen Wood
Bob Kennedy
Dominique
George Matson
Ving Merlin Strings
Lynn Christie

Ziegfeld Follies
Leon & Eddie's
Can-Can Girls
Toni Rave
Terry Rich
Denise
Atoma
Monte Carlo
Betty & Jane Kean
Rocky Cole
Leonard Young
Sid Tucker Orc
Murray Franklin's
Roy Sedley
Don Rickles
Linda Bishop
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Gene Baylos
Lillian Weiss
Syd Stanley Orc
Sans Souci Hotel
Phil Foster
Sammy Walsh
Freddy Calo Orc
Place Pigalle
B S Pully
Dixie Evans
French Follies
Seville
Charlie Farrell
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Ruth Wallis
Malagon Sisters
Frankie Scott
Cortes Orc
Roney Plaza
Jan Winters
Linda Bishop
Juliette Robbins
Serge Valdez Orc
5 O'Clock
Siska
Tommy Raft
Al Golden
Parisian Rev
Thunderbird
The Kentones
Rip Taylor
Libby Dean
Hal De Ciccio
Vagabonds
Vagabonds
Helen Forrest
Babe Pier
Frank Linale Orc
Versailles
Alan Gale
The Haggetts
Bill Shirley
Arnold Dover
Teddy King Orc

HAVANA

Tropicana
Gloria & Rolando
Harmonics
Miguel Herero
Carmelita Vasquez
Carmela Reyes
Ruffinos
Elsa Marval
Ramon Calzadilla
Paulina Alverez
S Suarez Orq
A Romeu Orq

Sans Souci
June Valli
Sonia Calero
Victor Alvarez
Ortega Orc
Montmartre
Blanquita Amaro
Ercole Bertollini
Alfredo Clerici
Gondoliers
Nacional
Celeste Holm
Lolo & Lita
W. Reyes Orc

RENO

Mardi Gras
The Jesters
Lewis & Sanchez 9
Mapes Skyroom
Wilder Bros.
Skylets

Ed Fitzpatrick Orc
Riverside
Romo Vincent
Hal Leroy
Starlets
Bill Clifford Orc

Wallerstein Mex Prods' Chief

Mexico City, Dec. 25.

Gregorio Wallerstein is prexy by unanimous vote for the ensuing year of the national Mexican Producers Assn.

His top aides are Santiago Reachi and Cesar Santos Galindo, veepees, and Alfonso Rosas Priego, treasurer.

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6 Mex-Made Pix For Israeli Film Week

Mexico City, Dec. 25.

Six outstanding Mexican pix, prize winners in international film fairs, are to be sent before Jan. 1 to Israel for exhibition during a Mexican cinematographic week in the world's youngest republic. This show is intended to make Mexican pix better known in Israeli.

The film week is to be in a 2,000-seat Tel-Aviv cinema, according to Solomon I. Wallerstein, brother of Gregorio Wallerstein, a top filmite in Mexico, who was instrumental in boosting Mexican pictures in Israeli.

Unit Review

New Frontier, Las Vegas

Las Vegas, Dec. 25.

Robert Alton's "A Salute To Cole Porter," with Dolores Gray, Dick Shawn, Sally Forrest, George Chakiris, Robert Kaye, Trio Bassi (3), *Venus Dancers* (20), *Garwood Van Orch* (19); *$2 minimum.*

The recent "Salute To Cole Porter" telespec has been refashioned and handsomely mounted for the nitery boards for a layout in the Venus Room. It emerges as a dandy. Headlining Dolores Gray and Dick Shawn, with Sally Forrest as an extra-added, the production is slickly staged by Robert Alton for a poshly designed commentary on the Porter musical genius.

The opus springboards from an Alton production set to "It's Delightful, It's De-lovely," "What Is This Thing Called Love?," "So In Love," "You're the Top," and "Blow, Gabriel, Blow," terped by Miss Forrest and newcomer George Chakiris. Production signals Miss Gray, who initials with "I've Got You Under My Skin" in raucous belting which is good. Miss Gray has developed no tricks to stylize her chirping—she sings straight and makes no attempt to ape contemporary canaries. With faves like "My Heart Belongs To Daddy" (sung while doing a dignified strip) and "It's Allright With Me," she further establishes her individuality. Miss Gray scores biggest with "Just One of Those Things," also gets enthusiastic response with "I Get a Kick Out of You," and "Why Can't You Behave?"

Shawn has no real connection with "Salute" as far as continuity goes, but this notwithstanding, he swipes the show. Except for his trademark, the "Glory, Glory, Hallelujah" bit about the old Confederate coming up over the horizon, his material is new since his previous Vegas playdate. Like most of the other comedians on the Strip lately, he has an Elvis Presley imitation, but Shawn's takeoff sails into outer space for a sock devastation. His hep patter leads to a top-drawer comedy performance in which he portrays a topically familiar rock 'n' roller complete with black leather jacket. Shawn is one of the keenest-honed young buffoons around and can be counted on to elicit howls anywhere.

Sally Forrest emotes on toes as she duos with George Chakiris in the lush Alton choreos. She exudes a definitive portrayal which points up her motion picture background. But most significantly, she clearly indicates that she can perform before a live audience and evoke visual excitement as well as if she were terping in front of the cameras. It might have even been to the benefit of the producers to extend her role to include a solo, for it seems very evident that Miss Forrest has the show biz wherewithal to go it alone.

The 24-year-old Chakiris shows promise with his songs and dances. He's especially effective in the big and lilting "Begin the Beguine" number with Miss Forrest. The basis for the success of this show, which overall is one of the most masterfully encased revusicals to play this town, can be attributed to the fine hand of Alton. His skillful touch, especially during the superb productions, creates an exciting panorama of theatre artistry that not only manifests a fitting tribute to Porter but results in a new compliment to Alton's own skill.

The Trio Bassi, a solid opening act, presents two guys and a gal expertly juggling with their feet such bunglesome objects as beds, tables, and a bed-sized playing card. Rapidly paced, the act fits the rhythm of the revue. Robert Kaye does an okay production singing job that keeps in league with his teammates, and the Venus Dancers add appropriate grace. Smart musical arrangements, by David Rose and Bill Reddie, are smoothly batoned by Garwood Van, who keeps his orch busy during the entire 90-minute stint except for part of Shawn's act. Show bows out Jan. 20. *Duke.*

Literati

'Town Journal' Also Folds

Town Journal, a monthly with over 2,000,000 circulation started by Farm Journal Inc. in 1953, last week became the third mag to fold in a fortnight. As with Collier's and Women's Home Companion out of Crowell-Collier, fodlo of the family mag was laid chiefly to the lack of advertising coin for books "not quite at the top of the heap," and to rising production costs.

Mag spokesman held little hope that Town Journal could have reached black ink before another three years had elapsed, despite the fact that it grossed $3,000,000 in advertising in 1956. Forty employees would be affected by the closing, company said. A severance payoff is being ironed out.

Macmillan's Show Biz Items

Flock of show biz and allied items on the upcoming Macmillan list include Roger Wood and Mary Clarke's "Shakespeare at the Old Vic 1955-56," originally published in England, and a sequel to the 1953-54 anthology; A. C. Scott's "The Classical Theatre of China," illustrated by the author, also first published abroad.

Also via Macmillan: "Dancers of Today" by Hugh Fisher (and import); "A History of Russian Music" by Richard Anthony Leonard; "Schubert's Songs," revised edition edited by Martin Cooper (import); and Joel Tall's "Techniques of Magnetic Recording."

Hindmarsh Dead At 70

Harry Comfort Hindmarsh collapsed at his desk and died of a heart attack in Toronto Dec. 20, less than a month before his 70th birthday. One of the continent's fabulous newspapermen, he was president of the Toronto Star, Canada's largest daily (408,485) and of the Atkinson Charitable Foundation which owns it and by Ontario law must soon sell 90% of it. Property includes 900,000-circ. Star Weekly and two syndicates; and if a current $23,000,000 bid is accepted the sale will be the largest in newspaper history.

Sharply profiled four years ago in Maclean's by its managing editor Pierre Berton (ex-Vancouver Sun and one of the few top Canadian mag writers who never worked for him), Hindmarsh was pleased. He commissioned Berton to write what was in effect his 8,000-word obituary, which was held and used as such in the Star day after his death. Starting on page 1, it also covered all of page 4 except an unrelated photo.

Cosmo's B'way Issue

Cosmopolitan's January issue devotes the bulk of its space to Broadway in a fairly exhaustive treatment. The issue covers a multitude of facets of the Main Drag with stories treated in a manner to glamorize it for the hinterlander.

The mag covers more phases of the entertainment industry including show trains, television, legit, dance schools and talent agencies. Press agents get their inning too, with Eddie Jaffe, one of the better publicised flacks, given a picture story to himself. Richard Harrity casts a nostalgic glance at the old Broadway with his moist eyed reminiscences of the Broadway of the two-a-day.

Opening nights, Tin Pan Alley, jazz joints and record shops provide more tiles on the Cosmo mosaic. There are picture spreads on niteries, the Automats, sightseeing industry and many of the other elements that make the Stem a gawker's delight.

Zinsser's Book

William K. Zinsser, N.Y. Herald Tribune film critic, recounts the semi-perilous adventures of himself and wife in various remote corners of the world in the forthcoming book, "Any Old Place With You," which Simon & Schuster will publish in February. Saga includes a night in Mau Mau land, a brush with the Watusi warriors in the Belgian Congo, a lion chase in Kenya and episodes in Siam, Cambodia and Hong Kong. Title of the humorous tome comes, by permission, from the old Richard Rodgers & Larry Hart song.

Chapters appearing first in Woman's Day and Coronet.

Beaverbrook's 100% Takeover

Beaverbrook Newspapers Ltd. has bought all shares in the Glasgow Evening Citizen, thus becoming the daily's sole owner.

Hitherto the Express group of Lord Beaverbrook, while controlling the Evening Citizen through a 51% shareholding, has owned it jointly with the Outram group, proprietors of the more dignified Glasgow Herald, Bulletin and Evening Times.

A sum of $300,000 has reportedly been paid by the Express Group for the remaining 49% shareholding in the Evening Citizen.

Deal has been basis for many rumors in newspaper circles about a sellout of the Outram group's three publications.

Peron Press On Block

The advisory board counselling Argentina's Provisional Government on legislation has at last proposed a plan to dispose of Peron's newspaper and radio chain. The majority vote on the Junta was for sale by auction, or through public tender. The chain included 14 newspapers with aggregate circulation of about 700,000.

The Peron chain has been managed throughout the 15-month hiatus by a series of administrators. Although expected to take care of business only, they interfered in editorial policies on behalf of friends in administration or politics, and in one case provoked a duel between an editor and subeditor. This week the Treasury handed out 29 million pesos ($1,000,000) for upkeep of the chain, but hopes to recover this coin when the papers go up for sale.

CHATTER

Doubleday optioned a novel Mrs. Jacques Sernas has written based on her husband's experiences as a French resistance leader during the war.

Metro Studio

Continued from page 7

theatre company. As soon as the debt is resolved, Vogel said, a date will be announced for the distribution of new shares of stock in the production-distribution company and the theatre company. The Federal Court, acting under the Dept. of Justice's consent decree order, has given Loew's until Feb. 1 to make the division.

When the stock split takes place and stockholders receive a half a share of stock in each company, it's expected that a single share in each company will be valued at between $10 and $12. It's figured that the book value of the theatre shares will be between $17.50 and $19, with an annual earning of about 60c. a share. No estimate of the book or earning value of the production-distribution company shares has been made. However, it's asserted by Wall Streeters that the potential is much greater and that there is chance for substantial growth in the value of the production company's shares.

Excluding the possibility of a run of good b.o. pictures, the production company can expect a gross income of $27,500,000 over the next seven years on the basis of agreements already concluded for the licensing of the company's pre-1948 films to television. In addition, negotiations are continuing for the licensing of the films in other markets.

Best Test

Continued from page 7

industry and had retained his interest in data-establishing systems. He figured out the preview card setup still in use by the studio.

Over the years, the preview cards have given the studio a general idea of the comparative worth of productions. Current situation, however, marks the first time that an accurate percentage breakdown has been available on two successive pictures of the same type and with the same star.

Percentage analysis, incidentally, is arrived at by a complicated arithmetic structure which assigns certain point values to each comment classification: Excellent, Good, Fair and Poor. The total points are divided by the number of preview cards to arrive at the percentage rating.

In addition to the overall rating achieved by the film, Shavelson and Rose are convinced of peak box-office response as a result of individual comments on the cards. Preview audiences generally rated it the best Hope film yet.

La Ronde & La Roulette Rooms Go Into High in Miami B'ch Holiday Gait

Miami Beach, Jan. 1.

Peter Lind Hayes & Mary Healy were back for their annual stay in the La Ronde of the Fontainebleau and to kick off the name sked of acts booked for the season, as detailed in last week's VARIETY. They're a sound choice for holiday period resorters, majority of whom are here with the kids and looking for likely spots where they can take them along. The Hayes-Healy concepts are tailored for this audience.

Always the literate in his approach to new comedy and satirical ideas, Hayes has come up with a fast-moving colorful set of fresh routines, based in the main, on spoofings of "My Fair Lady" and "King & I." With the Toppers group lending a solid assist, he and the spouse work over the top items from score and books of the clicks, to keep the "I've seen" or "heard" comments buzzing while they lampoon the stars. It's high-level stuff that contains the touches which spark howls at the combo of costuming and funnybone-angled lines worked into the rundowns. Zinger-upper for closing phase is a burlesque on Elvis Presley. It's an audio-visual howl. In all, a classy session of cafe-performing.

The Step Bros. set the show winging with their challenge hoofing, splits, slides and chatty breaks to spell the heel & toe segments. Morris Rappaport conducts the ace Sacasas crew for sharp backgrounding H&H, with Murray Schlamm handling the brief intro chore in okay fashion.

Monte Carlo

Last season, the Roulette Room in this uptownery was a big winner among the smaller luxury hostels, featuring a lineup of acts comprised of middle-bracket comedy and singing staples in this area. Moe Browarnik, back as owner-operator, has reentered the 300-seater on the cafe circuit and, going on first booking—Betty and Jane Kean—is obviously going to adhere to the format for '57 with Jackie Miles and Billy Eckstine, two big grossers last time out, already set for future dates.

The Keans, per usual, are the uninhibited distaffer versions of the Martin & Lewis pattern, Betty playing it up on the mugging and broad-material side while Jane keeps to conservative route, although breaking into the zany stuff on occasion. There's nothing subtle about their material, specially written to burlesque the pop items such as "My Fair Lady" (completely and broadly different from the Hayes-Healy version down the line); screwy series of impreshes; incisive legit impreshes of the toppers by Jane, who hits big with her carbon of Eartha Kitt, Marilyn Monroe, among others.

The duo join for a Marilyn Monroe-Jayne Mansfield burlesque and keep the howls on a high register with Elvis Presley winder. On for over 45 minutes—required on the one-show-nightly policy here—they never let down, aud reaction keeping pace with their enthusiastic, unflagging flow of material. They could have stayed on longer if time had permitted at show caught.

Leonard Young, tall, handsome bary, is house-emcee and host, a holdover from last year, and well liked by the tablers who accorded him heavy mitting for his assortment of standards and pops which tee off the proceedings. Sid Trucker and his orch showback in solid manner. *Lary.*

Sands, Las Vegas

Las Vegas, Dec. 20.

Frank Sinatra, Rowan & Martin, Natalie & The Beachcombers (4), *Copa Girls* (14), *Antonio Morelli Orch* (21); $2 *minimum.*

As a member of the Sands ownership group by virtue of his 4% worth of say in the operation, Frank Sinatra literally sings for his supper in rallying to the Copa Room what should be a lion's share of the current holiday spending. Sinatra opened (20) a bit husky of voice, but it appeared to matter little. The very manner in which he caresses a lyric and his demeanor on stage alone are sufficient to generate the kind of excitement that cues long, sustaining salvos.

Sinatra has tossed in some new tunes, but his craftsmanship remains aligned to his fave metier—lovesongs. The act has not been retouched since his last trip here a few months ago; he still scores excellent effect with his superbly tasteful selection of songs, which are delicately paced behind the unique approach of a 21-piece orch divided into two separate sections. Violin-accented section has been placed onstage to create an etheral mood during his wee sma' hour torchanting, while the brass remains in the regular orch shell to provide the tempo for his upbeat numbers. Notably, Sinatra this time takes on the added chore of personally conducting both sections of the orch. This he does with distinct directorial flare, accomplished by mere hand gestures and verbal intros ("1, 2, 3 . . . and").

Rowan & Martin ply their fresh comedy attacks to good results in this return roost. Monologs, soaped with surefire quickies, evoke yocks. The howls really soar when they revive their takeoff on tv shows and commercials, while their new salesman routine brings down the house. Team's spirited comedics are capped with the new w.k. heckler bit.

Copa Girls, once again fronted by the nifty harmony of Natalie & The Beachcombers, are spright in a seasonal opener, returning to dress up a posh, extremely well lighted centerpiece. Antonio Morelli helms the podium during the first half of the opus with his usual sensitive care. Bill Miller's verve at the keyboard anchors Sinatra's musical drapings. Show takes final downbeat Jan. 8. *Alan.*

Beverly Hills, Newport

Newport, Ky., Dec. 21.

Olsen & Johnson, Bob Williams, Donn Arden Dancers (10), *Don Chastain, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

Olsen & Johnson, longtime faves in Greater Cincy, and a dozen assistant mirthquakers, along with Bob Williams and his dogs, fill this holiday two-framer to overflowing with joyous entertainment. Both acts are firsting at this class northern Kentucky cafe, solidly fortifies with chorus and band talent.

Heftier than in their previous Cincy engagement several years ago, O&J have lost no zip in registering bits with unexpected twists and props, winding up with chorines and male ringsiders onstage for Boompsie Daisy dancing. Supporting the team of funsters are Marty May, capable handyman; Leonard Sues, hotsy trumpeter doubling as music director; June Johnson, gabby Gal Friday; the Paulette Sisters, harmony trio, and some unannounced hands.

Williams breaks into the O&J cycle for 15 minutes, heavy with laughs, putting two pooches through motion-cued paces which reverse his spoken directions and pleadings.

Opening performance running time of 94 minutes was about 30% over quota. James Melton heads the lineup due Jan. 4. *Koll.*

Hotel Radisson, Mpls.

Minneapolis, Dec. 29.

Robert Clary, Don McGrane Orch (9); $2.50-$3.50 *minimum.*

With the highly talented Robert Clary cavorting, biz is booming at the tony Flame Room, with extra tables on the floor, the ropes up and heavy reservations.

When the pintsized, energetic Frenchman made his local bow in this same boite last season he immediately established himself as a favorite and drew capacity. He looks to repeat at the b.o. during current 19-day booking.

Every Clary number stands forth as almost an entire performance in itself because so much acting, original engaging business and showmanship are packed into the comedic and serious vocalizing. He again puts on a parade of individualism, rare drive and verve in a wisely chosen routine of glove-fitting songs projected with his intriguing accent or entirely in French.

On this occasion there are some new numbers and bits of business, along with such winners as "I'm in Love with Miss Logan" without which no Clary appearance would be complete and acceptable. At post-Xmas supper show he did about nine songs punctuated with dancing and Gallic gesturing that brought Paris to Minneapolis.

Clary gets superb backing from the Don McGrane orch which also supplies the dance beats. *Rees.*

Palmer House, Chi

Chicago, Dec. 27.

Helen Traubel (with Richmond Gale), Pompoff, Thedy & Family (3), *Charlie Fisk Orch* (10); $2 *cover.*

If anyone can unleash a barrage of operatic tidbits at a flock of nitery patrons and make 'em love it, Helen Traubel is the grande dame who can carry it off. The former Metopera star's four-week visit at the Palmer House's Empire Room is a savvy booking and bodes solid, satisfying and satisfied biz.

Without losing her patrician dignity, Miss Traubel leavens the longhair stuff with plenty of pop material and climaxes, adroitly assisted by pianist Richmond Gale," in "I Want a Real Piano Player" nod to Jimmy Durante. Latter and her rollicking "St. Louis Blues" are real rousers that jump the joint. Still endowed with a powerful voice, her disciplined trills, while giving an unusual dimension to such as "I Could Have Danced All Night" and a Sigmund Romberg medley may also prompt a comparison with the N. Y. Philharmonic playing "Chopsticks."

With that reservation aside, it's a show-wisely tailored act, building solidly to the Brahms Lullaby closed under the single spotlight. Besides the aforementioned highspots, Miss Traubel's clutch of operatic arias, punchlined by the Toreador song from "Carmen," scores high on the applause meter.

Commodious room is effectively warmed up by the musical tomfoolery of the Pompoff, Thedy & Family trio. Fast-gaited routine of these Spanish imports (recently with the Judy Garland show at the Palace, N. Y.), is laced with lots of funny sight gags like the duet on the single violin, the spinning wigs and ensemble treatment of "Big Bad Wolf," with Pompoff leading the parade via clarinet. It's a versatile group that knows all the tricks.

Charlie Fisk's house band does a neat job of backing the display and making with the dance tunes. Miss Traubel stays on until Jan. 23, followed by Nelson Eddy. *Dave.*

Sahara, Las Vegas

Las Vegas, Dec. 25.

Betty Hutton, The Cheerleaders & Herb Lurie (6), *Seven Ashtons, SaHarem Dancers* (14), *Cee Davidson Orch* (13); $2 *minimum.*

Betty Hutton's signature on the marquee will spell out zenith biz for the Congo Room during her four-frame return to this circuit after an absence of three years. Although her bombastics have been somewhat subdued, she still generates dynamic entertainment.

For her sortie in the Congo, Miss Hutton shows up fronting some slick material penned by Jay Livingston & Ray Evans and showcased in a sock act moulded by Robert Sidney. Unlike her last tour of the nitery circuits when her peak was established with an audience-fracturing number at the outset, thus leaving her virtually no place to go, Miss Hutton this time has been tempered to allow her pace to pyramid to reach a penultimate finis which, from several different viewpoints, is far more practical a form of show biz.

Opening "I'm Up Here" gives vent to the electrifying Huttonisms, while still only hinting at the follow-throughs. The launcher cues "Culture," another carefully honed specialty that kids the subtle make-up (subtle for Hutton, that is) of her new layout. The fuse to the Hutton powderkeg quickens during the dramatic song enactment of "Salute to the Blues," which also gives rise to the zingy harmonics of the Cheerleaders who, guided by Herb Lurie, fashion a strong background for the star throughout.

The showmanship that underscores La Hutton's every move scores full impact in her windup numbers, "That Was The Golden Era" and "Give Us That Old Soft Shoe," during which she exhibits the almost forgotten art of the fast change and just plain traditional trouping. Begoff has her perched on a piano (still wearing blackface from the "Soft Shoe" routine) trilling a medley of the tunes with which she first made her dent in show biz.

Seven Ashtons, one of the best risley acts to get the nod on this belt, provide the show with sock pace during the opening moments. No stage waits with the Ashtons; they can play anywhere and score big.

Saharem Dancers boot the opus off racily with their lone production at the front. Cee Davidson's baton whips the show into its proper perspective, giving way to the nimble direction of Vic Shoen, who conducts for Miss Hutton. Star's musical score snares additional beat with imported sidemen Frank Capp on drums, Ray Simms on trombone and Jack Latimer on the keyboards. Her snazzy gowns were blueprinted by Michael Woulfe and the soft shoe finale was cooked up by Sammy Cahn. *Alan.*

Laurel Hill, Col'bia, S. C.

Columbia, S.C., Dec. 27.

Don Cornell, Bruce Stevens, Don Grimes Orch; $1.30 *cover.*

The year-end show here is full of surprises. Some are pleasant, others aren't. Even so, the bill has sufficient strength, with the name, to overcome any possible post-Christmas slump. Biz should perk with this bill on New Year's Eve.

Don Cornell, with strong, vibrant baritone, displays his wares well and he has chosen a program well suited to clientele of the Laurel Hill Theatre Restaurant. His act is over-genuflected at the start, and his efforts at comedy don't come off. In addition, some of his work with the audience isn't in the best of taste.

Bruce Stevens, working in the opening slot, does his standard comedy-musical stint. When VARIETY caught the act recently in Ottawa, the reviewer said it needed a bit of freshening. Nothing has been done since to change the routine. However, Stevens pleases the crowd. They keep coming back to see him do the same bit, and they are especially pleased with his trumpet bits.

Cornell opens with a pair of ballads, seguing from one to the other, and then kicking off a bright tune. From "I'm yours" and "Love is a Many Splendored Thing," he goes into a cluster of his disk numbers which please the audience most. He is generous with his time, and genuinely tries to reach his listeners. He seems to miss the target with his chatter, though, with corny comments. His strong comeback is in the singing department.

Show is well lighted, and the musical backdrop is ably played by the Don Grimes orch, who also pitch the dance sets. *Sand.*

Desert Inn, Las Vegas

Las Vegas, Dec. 18.

Billy Daniels, Paul Gilbert, Art Johnson, Donna Linnard, Donn Arden Dancers (16), *Carlton Hayes Orch* (14); $2 *minimum.*

Billy Daniels' name on any marquee spells out attentive response at the turnstiles and solid showmanship inside the supper room. In this, his umpteenth return to Vegas, Daniels is lodged in the Painted Desert Room where he is checked in for four frames of churning up the electrifying dynamics that have kept him atop the roster of tune stylists for so many years. The trademarks haven't changed, but some of the songs have. It's the same finger-snapping, torso-weaving figure, only this time geared to new tunes—with the exception, of course, of the standard kicker, "Old Black Magic."

Best of a somewhat mellowed Daniels are "I Need Your Love," "I Could Have Danced All Night" and "Walk Hand In Hand With Me." The ballads are interspersed with uptempoed tunes to effect sharp contrast. Swingy numbers signal familiar byplay with Benny Payne at the piano, always sock parlaying.

Paul Gilbert is a very funny guy who, unfortunately, has become stereotyped by stale material. His "Medic" piece is still socko enough, but it's prefaced and followed by business that has become altogether too w.k. to be laugh-evoking. His gambling monolog, for instance, has been done here before over and over again to a point where most folks seem to wish the comedians would find a new subject to talk about, say for example trips to Boulder Dam—that is, if the yocks must stem from a local setting. It also appears that Gilbert was badly advised in his selection of a wrap-up, which is actually an expansion of his standard "mattress tag" story (which is cute as a shortie), to form the punchline for a rather inane piece of business themed to a huzzahish spiritual.

Donn Arden Dancers dress up the show at front and centre in a pair of lush numbers, second of which places the accent in the bary pipes of Art Johnson and the sopranices of Donna Linnard, whose vocal interpretations lend depth to Arden's vignette set to "Madame Butterfly." Carlton Hayes' orch provides the right tempos throughout the show, which is in until Jan. 7. *Alan.*

Blinstrub's, Boston

Boston, Dec. 26.

Four Esquires, Les Cardinals (3), *Payo & Mai, Hibberd, Bird & LaRue, Moro Landis Line* (10), *Stewart Rose, Michael Gaylord Orch* (8), *Lou Weir;* $2.50 *minimum.*

Four Esquires, natives all, return for Christmas in Stanley Blinstrub's boite with slick offerings of pops and standards for pleasing sesh. Xmas eve, night caught, with dearth of customers, the boys, Fran Mahoney (tenor), Bill Courtney (baritone), Wally Gold (bass) and Bob Colligan, lead, showed plenty of enthusiasm, zest and showmanship and nabbed fine rounds from the few patrons, fugitives from eve firesides. It was a one-show night in the 1,700-seater. With shutdown of plant on Xmas, Esquires look to attract big outpour of Bostonians through balance of their week ending Sunday (30).

Using two mikes, and displaying some nice grouping styles, the Pilgrim Records group open with rousing special material number and segue into a zesty "Get Happy" for hefty returns. They take a spot for "Follow Me," their big disk seller, which gets solid recognition from ringsiders, and don straw skimmers for nostalgic "Back In The Old Routine." They're off with a medley from "Fair Lady" with great piping during which they execute neat walkarounds.

Les Cardinals open the show with fast novelty bits. Two lads come on playing xylophone, switch to saxes and are joined by femme looker for acro spins and twirls. Trio gets nice mitting with slick finish of combo spin-twirls.

Payo & Mai, blonde femme and partner, amaze on high unicycles spinning around in nice precision work display. Femme eyeful does solo on the uni for good rounds and partner takes over with click juggling atop, flashing six balls from pipe extensions held in mouth. Femme, flicks up three colored tophats which partner juggles in mad abandon riding the stage and flipping the toppers for boff exit.

Hibberd, Bird & LaRue prove standout with serioso dance act beginning, broken by third member of team who comes on as drunk from aud to disrupt femme and partner's ballroom terping with devastating effect winning big yocks and mitting. Drunk bit is skillfully portrayed and aud is unaware until second attempt to clamber aboard stage is made by the pseudo-inebriate. He heckles dance team from floor, drink in hand, staggers onstage and is escorted off by waiter. Aud figures it's real and second assault gets howls. Entry for final round of joining pards is made with table cloth over head. Clincher is swing of femme around stage by partner, sideswapping the "drunk" by inches and getting act off to boffola rounds.

Moro Landis cuties stay on the Santa Claus terp kick introed before Xmas and a return in oriental "King & I" type routine. Mike Gaylord batons show slickly. Lou Weir brings nice organ music for dance interludes. Four Esquires exit Sunday (30). Jan Arden opens Monday. Balance of show holds through Jan. 7. *Guy.*

Village Vanguard, N. Y.

(FOLLOWUP)

Abbey Lincoln, the statuesque Negro singer who has been making a splash on the Coast, is now showcasing at Max Gordon's Village Vanguard. There is indication that with further seasoning in the more sophisticated centres, she'll work out excellently on the cafe circuit.

Miss Lincoln is a looker, with a definite viewpoint in the rendition of a song. She seemingly has a belief that the basic melody has to be respected but that nothing's so sacred that it can't be played with, or a mite of sex put into it. She shows a lot of appeal, and it's evident that with further experience in this nitery, she'll be able to express herself in a manner to completely please the localites.

Miss Lincoln has taken standards but, unfortunately, some of them have been hacked away at until it's difficult to discern any fresh viewpoint. She needs a re-routining, and perhaps some added strength in her arrangements. Although she works in a small room here, it's likely that with arrangements to encompass a larger band, she could fill large rooms as well. In any case, Miss Lincoln is an interesting newcomer hereabouts, and should be able to return here at will.

Enid Mosier & Her Trinidad Steel Band is the other turn. Miss Mosier has been in this room for a long run. She has little difficulty in making the occupants take to her songs and deadpan comedy interludes. *Jose.*

Hotel Muehlebach, K. C.

Kansas City, Dec. 21.
Gene Austin, Guili Guili, Tommy Reed Orch (8); $1-$1.50 *cover.*

Memories of show biz are deep around the Terrace Grill of the Muehlebach for this fortnight with Gene Austin, long-established song and piano man, heading up things. It's the first time in town in several years for Austin, but he has lost none of his touch at either keyboard or vocally for the song with the popular appeal. With magic man Guili Guili on to start the proceedings, it's a 40-minute show with the punch saved for the last half taken by Austin in his familiar role as the inimitable stylist who plays and sings tops.

There's a little reminiscing to start things off; then Austin rolls right along through 15 or more songs, each a hit in its day, including several from his own pen. Through vaude, clubs, hotels and pictures Austin is estimated to be closely linked with over 300 pop tunes, many of them now standards, and to have sold over 20,000,000 records, mostly for Victor. With a circulation like that it's no surprise that almost every song is greeted with response from the house, and requests flow freely, too.

The Austin Era

Gene Austin was caught as a New Act by VARIETY *in 5/19/1926 issue, in an 11-mins. stint at the Metropolitan, Washington. Reviewer Meakin wrote: "Austin is fairly well known as a writer of song hits. Austin plays his own accompaniments. Being a composer gives a house management a double publicity selling argument." Appraiser said each of Austin's numbers brought "big returns" and that his "pleasing manner of putting a song across plus his likeable personality will click anywhere." On file at* VARIETY *are three other "New Acts" on Austin, 8/25/26 at the Strand, New York, 11/26/1932 at the State-Lake, Chicago, with varying opinions expressed therein.—Ed.*

Austin responds to all this with a casual manner of reeling off the tunes and exhibiting his voice with the unusual haloo-ooh. From his own cleffings he uses "Wedding Bells Are Breaking Up That Old Gang of Mine," "Lonsome Road," "When My Sugar Walks Down the Street" and his newer "Tinkle Song" in which the audience taps the fork on the glass for an unusual effect. There are any number of other standards—"Melancholy Baby," "Muddy Waters," "Who," "Bye, Bye, Blackbird," "Four Leaf Clover" and his biggest hit, "My Blue Heaven." There were plenty to please the goodly house and it responded generously.

Magician Guili Guili is in for his second fortnight, an unusual occurence in the Grill. His is the usual bag of tricks with egg-tossing, pulling chicks out of pockets, kidding with the customers as foils, and some sleight-of-hand. It is sufficient as an opener. This bill runs through Jan. 3. *Quin.*

El Rancho, Las Vegas

Las Vegas, Dec. 26.
Joe E. Lewis (with Austin Mack), Lili St. Cyr Helen Grayce, Renee Molnar Dancers with Kenny Davis & The Redheads (9), *Dick Rice Orch* (9); $2 *minimum.*

Joe E. Lewis, who says he's anxious to see his "Joker Is Wild" biopic because he wants to know how it ends, has opened another return engagement in the Opera House, uncorking some new material. Familiar material outweighed the fresh, but since the majority of Joe E.'s audiences are culters, it doesn't matter. To the Lewis devotees, he can do no wrong, and he has no plans to change the basic routines punctuated by his w.k. "post time" imbibing.

To touch on the topical, Joe E. aims his barbs at "friendly competitors currently facing him on the Strip. He baits yocks as he injects Lewisisms into the repertoire being turned by Frank Sinatra down-Strip, then uses Cole Porter as his next foil to parody "Begin the Beguine," and "Just One of Those Things." He does an abbreviated Presley spoof, but unlike other comedians, he confines it to a few notes and lets it go at that—which is probably his way of kidding the kidders. Special lyrics to "A Little Bit of Luck" (from "My Fair Lady") is the lofty point of the act. As always, his pianist is the most talented and respected stooge in show biz, Austin Mack.

Once again, Joe E. runs as an entry with Lili St. Cyr. She does the same act she did here before (then called "The Royal Wedding"), only changing the theme, this time using "Carmen" for her spicy portrayal. Undulating about the stage and tossing undergarments to the audience, she sexily directs her actions to a painting of a matador. As before, she does the stripping bit to the clefs of "Temptation," "Bolero" and others equally appropriate, winding up in the bathtub bare-bosomed, with a midget flesh-colored G-string below. As usual, she exits on long hoots and howls.

Helen Grayco's upbeat songology lays an early pace to the show. Again, she is extremely convincing as a single. She effects sensuous visual as well as vocal throb, hitting her metier with such as "Too Close for Comfort" and "Will You Still Be Mine?" The Renee Molnar Dancers, abetted by a terp group called Kenny Davis & The Redheads, present a lively production opener. Dick Rice and the orch provide the proper tempos for the bill. Show ta-tas Jan. 22. *Duke.*

Statler-Hilton, Dallas

Dallas, Dec. 28.
Henny Youngman, Chiquita & Johnson, Bob Cross Orch (12); $2-$2.50 *cover.*

It's Henny Youngman's first time around locally, but he'll be back after this two-frame date which augurs plenty biz—especially with Cotton Bowl visitors in town. Opening Thursday (27), comedian was a smash in the jampacked Empire Room with a clean, clever and crowd-pleasing 35-minute turn. Vet gagster's expert timing kept him from stepping on laughs, but when any mot was slow in tablers' response, Youngman had a dartlike followup to get howls.

Straightfaced, with almost a monotone delivery, he tosses off more "quickie" gags per minute than any comic viewed locally. Smartly, he gets off topical stuff such as kidding his hotel accommodations, a local cafe and scores with one about the Dallas kid who asks Santa Claus: "Whatta ya need?" Fiddle in hand, Youngman is joined onstage by maestro Bob Cross and his six violinists for an eight-string version of "When A Gypsy Makes His Violin Cry," for heavy mitting. Windup includes an oldie or two, but his routine still pulls palm praise and Youngman has to beg off.

Openers, acro ballet team of Chiquita & Johnson, click in a 10-minute turn. Femme, well-stacked in a brief costume, keeps eye interest from male ringsiders while being tossed and turned. Pair gets a strenuous workout in the fast and exciting sesh.

Bob Cross orch ably backs both acts and fills the floor for terp sessions. Current show ends Jan. 9, with Julie Wilson due Jan. 10 for fortnight. *Bark.*

Rice Hotel, Houston

Houston, Dec. 25.
Ben Arden Orch (8), *Carlos & Linda;* $1-$2 *cover.*

Amid strong rumors that the Empire Room, just reopened after a long hiatus, may be shuttered Jan. 1 for extensive facelifting and conversion to a privatery, Carlos & Linda are offering plenty to holiday partymakers at the downtown landmark. The Latin terps team really leaves customers smiling and relaxed—a good explanation why Houston is becoming an annual junket for the hoofers. It's their first visit.

Following a pleasant Yule medley warmup intro by Ben Arden, featuring vocals by Arden and Sylvia, who is also billed as "Sylvia and her Violin," Carlos & Linda make an entry to "I Love Paris" mambo. Smooth is the word for the latino pair; they make intricate twists, pirouettes, and handstands look like work of figure skaters. Customers in the half-filled room mitted enthusiastically as the team worked the gamut of south-of-the-border rhythms. Carlos collects laughs with "Rhumba the hard way"—dancing with a glassful of water balanced on his head. Linda keeps time during this bit, with educated bumps, grinds and twists which look good under her red ruffles.

A sour side of evening was a bit called "Dance of the Seven Veils" with Linda clad in flimsy silk and red tights, dancing to soupy piano. Act cues out on flaming youth portrayal of Latin Charleston team. Linda gets heavy reception in cloche, tassel dress and parasol as she kicks heels to "Ain't She Sweet," "Yessir, That's My Baby."

Empire Manager Norman Fast wouldn't comment on policy rumored for room. He said Gillette & Richard would double with Carlos & Linda New Year's Eve, the former slated for two weeks, Arden for indefinite stint. Room was functioning as coffee shop during six-month renovation of actual shop.

Riviera, Las Vegas

Las Vegas, Dec. 26.
George White's "Scandals of 1957," with Lou Nelson, Dorothy Keller, Jessica James, Helene Stanley, Guice Twins, Darcy Twins, Sally Crane, Nelson & Dee, Danny Scholl, Joey Faye, Will Able, Sammy Smith, Don Blackey, Bill Holbrook, George White Showgirls (20), *Ray Sinatra Orch* (14); $2 *minimum.*

Unless some severe alterations are made, George White's "Scandals of 1957" will find the distance between Las Vegas and Gotham more than the trip is worth as the vet producer unveils a lowercase revival of his former record-smashing format. At least, as far as Vegas' streamlined entertainment standards are concerned, White's first bow under the "Scandals" banner in 13 years is at best only mild enlightment.

His whole effort, obviously aimed at reasserting himself as a producer of prominence with the "Scandals" tag, is a sad commentary on an old mode of show biz as the vet impresario falls far below the excellence expected of him. In all fairness, it appears that even if the show were knitted more firmly together and some of the cumbersome and meaningless aspects deleated entirely, "Scandals" would have to strive to be only good, average entertainment. (A White revue at the Versailles, N. Y., a few season's ago ran over 12 months.) This is unfortunate for a figure of White's calibre. For, he does have some ingredients in "Scandals" that approach above-average entertainment.

Lou Nelson's rapid-fire comedics score well against material slightly the worse for wear and for this type of show he is on too long. Helene Stanley warmly embraces a song, and her slot could easily be expanded. Dorothy Keller's bright taps are also very good, as are Will Able's eccentric terpings. The trampoline gymnastics off a giant master bed of Nelson & Dee (reviewed last as Paula & Pauline) get solid response. But these high-notes, as interspersed throughout the overall production, evolve only into sporadic keystones on which the rest of the 90-minute show has to lean.

Too much is lost in meaningless flourishes, as in the initial segment during which members of the cast turn flash impreshes of w.k. stars who first appeared in the vintage "Scandals" and other successful White-produced revusicals during the 1920s. The launcher is a self-styled tribute to White, which might be all right were it not weighed down by the ineffective narration of the Guice Twins, cuties who look nice in their booths at stage right and left but who have little conception of good reading. If White insists on retracing his career in this fashion, he could do well by rewriting the verse to prune its verbiage and put it in the hands of a narrator possessing the necessary savvy to punch across the phraseology.

The blackout sequences, anchored by Joey Faye, Sammy Smith, Don Blackey and Bill Holbrook, evoke moderate laughs. Here again, it certainly is not White at his best. White's chorus, lushly gowned by Charles LeMaire, looks good—although very unprofessional—during its brief moments onstage. The finale, "Birth of the Blues," is far too loaded down with histrionic scenery-chewing and is altogether too mawkishly sentimental in its approach. Ray Sinatra orch doesn't seem too inspired, albeit they nail down the score in usual competent fashion. In summary, it appears that White, in his zealousness to return, has tried to do far too much in the way of larding "Scandals of '57" with his show business prowess, and in overloading the opus he has effected an awkward hodgepodge. *Alan.*

Flamingo, Las Vegas

Las Vegas, Dec. 27.
Tony Martin, Dean Murphy, Marian (Miss America) McKnight, Little Buck, Flamingo Dancers (12), *Louis Basil Orch* (18); *produced and directed by Hal Belfer.* $2 *minimum.*

Tony Martin is back at the Flamingo Room, this time arriving with Dean Murphy and Miss America. With the distinctive pipes that can quickly score a transition from booming to intimate phrasing, Martin keeps his audience excited from the start. After such openers as "It's Wonderful," "Friendly Persuasion" and "I Love All of You," he tosses about some funny patter and disarms would-be non-applauders by telling his age and showing that he wears no skull doily. Top pops "On the Street Where You Live" and "I Could Have Danced All Night' blend smoothly with his "There's No Tomorrow" trademark, other faves, and the added starter, "Baby Doll." Though tardy with some cues opening night (27), pianist Al Sendrey kept a pleasing pace.

Martin introduces and chins with Marian (Miss America '57) McKnight, who makes a too-brief appearance. The South Carolina looker duo'd a handful of trills with Martin, with what sounded like an okay voice if trained a bit. It was disappointing that she didn't repeat the Marilyn Monroe mirroring which won the talent division contest for her in the Miss America tilt. Show would be better balanced if Martin and Murphy's time were trimmed to give Miss McKnight more to do.

Murphy is a competent comic who is smart enough to use much topical material. Although many of his non-newsy gags are standard fare lately on the Strip, he levels off satisfactorily his versatile package with authentic mimes of w.k. personalities. His Eleanor Roosevelt is best, Ike weakest. It's surprising that he uses blue material in his Ike and Truman takeoffs.

Little Buck, a relaxed tapper, also tosses in a tune during the opening production piece, and expertly displays his acrobatic terping. The Flamingo Dancers present an effective voodoo'er, and the numbers are capably backed by Louis Basil and his orch. Final curtain is Jan. 23. *Duke.*

House Reviews

Apollo, N. Y.

Cook & Brown, Lou Elliott, Strawberry Russell & Julia, Golden Gate Quartet, Derby Wilson, Al Hibbler, Illinois Jacquet Band (12); *"Fury At Gunsight Pass" (Col).*

For Christmas week, this Harlem vaudery, in an apparent effort to widen its appeal to the whole family, deemphasizes its regular rock 'n' roll accent, coming up with an entertaining layout.

Headliners Al Hibbler, Derby Wilson and the Golden Gate Quartet offer many solid moments, assisted by the vet comedy team of Strawberry Russell & Julia. Balance of the six-act bill, tappers Cook & Brown and vocalist Lou Elliott, are uneven.

Decca Records' blind Al Hibbler, slotted as closer, belts out six tunes. Tall and burly, he's an arresting figure onstage. He has a good voice and an individual style, offering offbeat interpretations of pop tunes, sometimes mocking, it seems, the sentiment in sticky, sweet lyrics. Yet, at other times, he'll give out with an equally sentimental tune straight.

Up ahead is Derby Wilson, who combines some comedic patter with his tapping. Wilson's takeoff on Bill Robinson is right in the groove and a crowdpleaser.

The Golden Gate Quartet are a polished, pro group whose "Shadrack" is a standout. In their three rhythm & blues numbers, the weakest appears to be "Everybody's Got a Home," made overlong in their stylized delivery.

The singing - comedy tappers Cook & Brown open the bill, and while they kick off the layout okay, the team needs more polishing. Lou Elliott, who follows with standards and blues, requires more seasoning and better mike technique. Strawberry Russell & Julia have nice hokey patter that triggers the laughmeter. Illinois Jacquet orch lends a good assist. *Horo.*

Empire, Edinburgh

Edinburgh, Dec. 27.
Tom Arnold presentation of "Meet Me at the Empire," starring Denny Willis, Tommy Morgan, Dave Willis. Costumes and decor, R. St. John Roper; dances, Jack Raynes; comedy directed by Johnnie McGregor; production staged by Rose Bowie. Features Latona, Graham & Chadel; Jimmy Neil; Jo, Jac & Joni; Sally Logan, Johnnie Mack, Jack Raynes, Empire Dancers (12), *London Models* (4), *Orch under Gordon L. Rolfe.*

Geared for the holiday crowds, this is average vaude fodder elaborated into twice-nightly revue. Much of the comedy is of vintage origin and fails to click.

Denny Willis, upcoming comedian, is teamed with two veterans, his father Dave Willis, longtime Scot comedian, and Tommy Morgan, an established favorite from Glasgow. Young Willis is lively, energetic and often funny, and wins yocks at expense of his pater, who gets too little to do solo despite his obvious popularity over the years as a Scottish Chaplin.

Denny Willis scores as a comedy huntsman. Morgan gets little to work on in first half, but registers with warm comedy portrayal of a soft-hatted Scot drunk in a second-segment slotting. Trio are teamed in an opening item of hoary gags, intentionally devised but only helping to pinpoint the age of so much Auld Lang Syne vaude gag-fodder. A bathroom sketch is untidily done.

Jimmy Neil, front-cloth comedian, helps out in scenes and proves pleasant in his own act, again minus asset of new material.

Sally Logan, teenage chirper, has talent and confidence, but should avoid too-adult tunes. Well-timed acro-comedy from male trio of Latona, Graham & Chadel. Another threesome, Jo, Jac & Joni, offer novelty in eccentric dance-comedy.

Jack Raynes, as well as directing the dances, is seen briefly in a terping bit with Miss Logan. Kathryn Moore handles the soubret chores competently in bits with the Empire Dancers. Johnnie Mack and Charlie Sims lend support in comedy stooging, former's oldster in a "Little Dolly" comedy sketch being well handled.

Show requires more elaborate dance sequences and an injection of topicality in the fun dept. As is, it shapes as merely average entertainment not likely to leave the customers fully satisfied. House orch is under baton of resident conductor Gordon Rolfe. *Gord.*

New Acts

KING CARIBE & HIS STEEL BANDITS (4)
Calypso.
30 Mins.
El Morocco, Montreal

On an overlapping engagement, manager Peter Van Der North offers two entirely different calypso groups in present layout. The King Caribe combo, making its first Montreal appearance, should be a cinch for a fair run at the moment and quick returns in future.

All legit personalities from Trinidad, they stress their native songs and accent offerings with colorful costumes. Staging is okay without being obvious and latter half of stint is highlighted by a collection of steel drums of various sizes. Drums are nothing more than regular oil containers cut to different lengths and the heads indented to give a series of mellow tones that produce the solid rhythms used behind most of their songs.

Major part of vocalizing is done by King Caribe with each member taking intro turns. Material is specialized and team would perhaps be more effective in these climes to work in a few of the more familiar West Indian chants.

Outfit has confidence and with additional showmanship and experience should be a good bet for most visual mediums. General versatility also allows them to adapt easily from a lounge to a big room. *Newt.*

LORD LANCE TRIO
Calypso
35 Mins.
El Morocco, Montreal

Moving in on the sudden Calypso surge that has taken over in some Montreal boites, the Lord Lance trio proves to be one of the best. Combo made up of Lance Percival, Bob Sands and Ken Anderson have been playing together for several months now but El Morocco is their first nitery engagement of any consequence. Trio takes its name from fact the leader (Lance Percival) is from England and the gimmick of a monocle and top hat, plus a broad accent, does much to boost visual and listening impact of act.

Playing a guitar and backed by the bass playing and bongo drums of his partners, Lance offers a wide variety of calypso tempos strengthened by the offbeat verses he puts together for customers in the room. The fact that none of group has ever been to the West Indies doesn't seem to make any difference to their songalog or enthusiasm. If anything, it boosts overall values because they stay with the more obvious items and seldom lose attention the more obscure calypso routines that a native group might inject.

The commercial aspects click solidly with El Morocco patrons and trio are a cinch for the intimery trade and okay for tele shots. *Newt.*

Shows on Broadway

Troilus and Cressida

S. Hurok presentation of Old Vic Trust Ltd. and Arts Council of Great Britain revival of drama in three acts, by William Shakespeare. Staged by Tyrone Guthrie; costumes and decor, Frederick Crooke; musical accompaniment, Frederick Marshall; orchestra conductor, Arthur Lief. Features Paul Rogers, John Neville, Coral Browne, Rosemary Harris, Richard Wordsworth, Jack Gwillim, Ernest Hare. At Winter Garden Theatre, N. Y., Dec. 26, '56; $5.75 top.

Priam	Keith Taylor
Hector	Jack Gwillim
Troilus	Jeremy Brett
Paris	Ronald Allen
Deiphobus	Timothy Parkes
Helenus	Bryan Pringle
Aeneus	Denis Holmes
Antenor	James Villiers
Pandarus	Paul Rogers
Cressida's Groom	Aubrey Morris
Troilus' Servant	John Greenwood
Helen	Coral Browne
Andromache	Jenifer Wilson
Cassandra	Margaret Courtenay
Cressida	Rosemary Harris
Agamemnon	Rupert Davies
Menelaus	Edward Harvey
Ulysses	Richard Wordsworth
Nestor	Job Stewart
Ajax	Ernest Hare
Achilles	Charles Gray
Patroclus	Derek New
Diomedes	Donald Homer
Thersites	John Neville
Calchas	John Woodvine
Greek Officers	Aubrey Morris Peter Needham

Others: Peter Bowles, Graeme Campbell, John Flint, Fraser Kerr, Tom Kneebone, Daniel Moynihan, Alan Penn, Charles West.

Not even the unorthodox, imaginative treatment of Tyrone Guthrie can make very much of "Troilus and Cressida." The pre-World War I costumes give this minor Shakespeare drama a novel touch that heightens initial interest, and an exaggeration of the slight reference to homosexuality adds surprising character dimension.

But while the piece may have offbeat draw as one of the infrequent productions of a relatively obscure Shakespeare work, it doesn't rate with such standards as the three previous items in the Old Vic's current repertoire, "Richard II," "Romeo and Juliet" and "Macbeth." Strictly as a novelty, it should arouse discussion, just as it did when presented at the Old Vic in London last spring.

Although the satire of militarism is pretty much inherit in the Shakespeare work, Guthrie's conception gives it much greater accent. The plumed helmets and the ornate gold braid of the Trojan army uniforms and the elaborate Prussian naval costumes worn by the Greek soldiers, plus the wildly caricatured mumbo-jumbo of saluting, heel-clicking and stamping up and down, tend to reduce the whole military ritual to farce. Individual characterizations, too, are ingeniously treated for fascinating effect.

The stress on homosexuality (which may offend some) adds surprising dimension to the part of Achilles, for instance. The justification for it, as far as the script is concerned, appears to be limited to a single line of dialog, but since the interpretation supplies greater, unprecedented motivation, it is a brilliant directorial touch.

Similarly, the portrayal of the silly role of Pandarus as an Edwardian fop with a broad streak of swish, transforms a typically idiotic Shakespeare comic into a real character. Much the same goes for the presentation of Helen of Troy as a tipsy trollop, Ajax as a red-faced, wax-mustached Col. Blimp, Thersites as a Cockney ragbag, Nestor as a senile gaffer and Ulysses as a wily diplomat.

But not even inspired treatment and expert playing can transform "Troilus and Cressida" into first-class Shakespeare, although the drama does develop reasonable vigor in the final scenes. As with the other productions of this Old Vic troupe, the overall performance is outstanding to a degree no American company has achieved with the classics. But that's not an unmixed blessing, for as always, Shakespeare requires the playing and personality of major stars for maximum excitement.

Nevertheless, the performance is excellent. Jeremy Brett and Rosemary Harris give attractive portrayals in the title roles. Paul Rogers is notable as the mincing Pandarus. Jack Gwillim is properly stalwart and not too bright as Hector. John Neville gives a deftly projected version of the war-correspondent, Thersites, and Coral Browne is a convincingly voluptuous Helen.

Also, Richard Wordsworth has suitable finesse as Ulysses, Ernest Hare is a skillfully fatuous Ajax, Charles Gray is believably powerful as Achilles, Keith Taylor is a doddering Priam, Ronald Allen a sensuous Paris, Rupert Davies a stuffy Agamemnon and Edward Harvey a plausible Menelaus.

In addition to its hoked-up bits of business, Guthrie's staging has fluidity and pace. Frederick Cooke's grandiloquent costumes, obviously reflecting Guthrie's overall conception, and the arrangement of banners, flags, drapes and a few set pieces enhance color and flexible performance, and Frederick Marshall's musical bridges are an asset. *Hobe.*

Ruth Draper

Bowden, Barr & Bullock presentation of a program of monolog, with and by Ruth Draper. At Playhouse Theatre, N. Y., Dec. 25, '56; $4.60 top.

The unseen and the suggested are as important as the obvious to Ruth Draper. The noted diseuse, who has been successfully plying the monolog trade these 45 years, relies as much on the imaginary cast of characters that people her animated short stories as she does on the roles she speaks. Her evocation is so thorough, her pantomime so accurate, that it's possible to envision even the physical attributes of the phantom cast.

Returning to the Playhouse for a scheduled four-week engagement, Miss Draper is recreating some of the pieces with which she has regaled five continents. Changing the program each week, and sometimes for matinees, she has opened with four character sketches to fill out a single-intermission evening. "Three Women and Mr. Clifford" opens the second part and is most vital, both for Miss Draper's command of material and for her acrid observation.

The vignette is of a great businessman's super-efficient secretary, his bored and boring wife, and the "other woman" who is his solace and comfort. It's in the custom-built car going home from the theatre that Miss Draper, as Mrs. Clifford, does her best dissection, and there's nothing but skeleton left when she puts down the scalpel.

The studies are of men, women and children (especially children) with their peccadilloes showing. The opener, for instance, "A Children's Party," is replete with recognition scenes for all parents, and probably sighs of relief from non-parents. In "In a railway Station on the Western Plains" the artist trots out of her character cupboard a flat-voiced woman of the plains, puts her into a slightly melodramatic situation and gives her a very melodramatic denouement. Like its title, the sketch is longish, but there's opportunity to study expert pantomime, whether in her washing and bandaging a man's smashed finger or in helping put a fainting woman on the floor.

The nightcap is "A Scottish Immigrant At Ellis Island," a piece that lets Miss Draper prove she's mistress of her bur-r-rs. But it's in microscopic examination that she shines. Whether saccharinely telling a child "Share the tiger, darling, share the tiger," or fatuously trying to make a couldn't-care-less baby smile, or in sharp commentary on parents' (and man's) illogic, she always has an eye for the small detail.

In fact, when Miss Draper's around, it's probably necessary for everybody to keep constantly alert lest by some frailty one land in her cast of pungently observed characters. Come to think of it, though, most everybody's there already. *Geor.*

(Miss Draper died in her sleep Sunday (30). *See news story herewith.*—Ed.)

Protective Custody

Anderson Lawler (in association with Will Lester Productions) presentation of melodrama in three sets, by Howard Richardson and William Berney. Stars Faye Emerson; features Fritz Weaver, Thayer Davis. Staged by Herbert Berghof; setting and costumes, Peter Larkin; lighting, Lee Watson. At Ambassador Theatre, N. Y., Dec. 28, '56; $5.75 top ($7.50 opening).

Attendant	Howard Wierum
Marc Bradley	Fritz Weaver
Dr. Wilhelm Steidl	Thayer David
Helen Merrick	Olga Bielinska
Dolly Barns	Faye Emerson
Nun	Barbara Lester
2d Attendant	Mitchell Erickson
Robert Fuller	Oliver Berg

Here's a nifty little item for the entertainment-minded holiday theatregoer. It's a melodrama about brain-washing and, to the extent that it's effective at all, gets progressively more harrowing as it proceeds. It's boxoffice disaster.

The Howard Richardson and William Berney yarn presents Faye Emerson as fabulous femme foreign correspondent who's kidnapped and imprisoned in a Red institution for "corrective thinking." She's subjected to psychological torture until she's a spiritually numb, blubbering lump of acquiescence. If this were better theatre, it would be agonizing.

"Protective Custody" drew fairly good notices during its tryout tour, but did ruinous business and finally folded in Washington when the bankroll ran out. In order to be seen in New York, Miss Emerson persuaded friends to put up additional financing, reportedly amounting to about $25,000, so the show could be brought in.

Perhaps everyone involved in this undertaking failed to remember what happened last spring to a considerably better play called "Time Limit." It got generally favorable reviews, but the public refused to go near it, obviously because it involved brain-washing —and who wants to pay Broadway prices to be subjected, even vicariously, to that?

Miss Emerson's concentrated tenseness and controlled hysteria is believable enough, although surfacey. There is a chillingly convincing portrayal by Fritz Weaver as a fiendishly subtle renegade Englishman in charge of the inquisition, and Thayer David does a sort of combination Erich von Stroheim-Peter Lorre as a brutal former Nazi doctor.

Olga Bielinska is plausible as a brain-scoured automaton whose belated reconversion helps save the heroine, and Barbara Lesten is acceptable as a prison attendant posing as a nun. Herbert Berghof's direction stresses melodrama to the expense of pace, and Peter Larkin's turntable setting representing several prison interiors is an atmospheric monstrosity.

"Protective Custody" is a dodo for Broadway and negligible for pictures or television. *Hobe.*

(Closed Saturday night (29), *after three performances.)*

Take a Break

One of the topics due for discussion during the Equity-stock manager negotiations pertains to religion. It deals with a request by the union that the summer theatre operators allow actors time off from rehearsals to attend church services Sunday mornings.

The move stems from a complaint registered by one of the union's members that a request to attend services had been considered by management to interfere with rehearsals.

Legit Followup

Marionette Theatre
(PHOENIX THEATRE, N.Y.)

Bil and Cora Baird and their marionettes are back at the off-Broadway Phoenix Theatre for what seems now to be a regular year-end stand. Surprisingly, the show is an almost exact duplicate of the one put on in 1955, with no new numbers worked in for the sake of "the old ones" whose memory spans 12 months.

Program again consisted of Ali Baba and the 40 Thieves, plus assorted acts in the second half. No question about it—the Bairds are a children's delight and the answer to a parent's prayer on a rainy holiday afternoon. Puppets are well designed and skillfully handled and the whole layout is geared for maximum enjoyment by the moppets.

Unfortunately, on the show caught last Saturday (29) the sound of some of the characters was muffled and the action at times was difficult to follow, at least from one of the back rows.

Show is produced by Baird and directed by Burt Shevelove, with Frank Sullivan, Franz Fazakas, Carl Harms, Ray Hedge and Maurice Edwards in the cast. Part where Baird comes out front to intro his puppets and explain how they work is a big click with the youngsters.

Perhaps, by the time another year has rolled around, the Bairds will have thought up something new. *Hift.*

SCHEDULED N. Y. OPENINGS
(Theatres indicated if set)

Clearing In Woods, Belasco (1-10).
Waltz of Toreadors, Coronet (1-17).
Waiting for Godot (1-21).
Hidden River, Playhouse (1-23).
Potting Shed, Bijou. (1-29).
Eugenia, Ambassador (1-30).
Renaud-Barrault Co., Wint. Gard. (1-30).
Visit Small Planet, Booth (2-6).
Tunnel of Love, Royale (2-13).
Holiday for Lovers, Longacre (2-14).
Hole in Head, Plymouth (2-28).
Ziegfeld Follies, Wint. Gard (2-28).
Sin of Pat Muldoon (3-13).
Maiden Voiage (3-14).
Strategy of Murder (3-15).
Orpheus Descending (3-21).
Foolin' Ourselves (4-1).
First Gentleman (4-11).
Shinbone Alley (4-17).
New Girl in Town (5-8).

OFF-BROADWAY

Twelfth Night, St. Ignatius (1-4).
Volpone, Rooftop (1-7).
Shadow Years, Open Stage (1-8).
Capacity for Wings, Royal (1-9).
Easter, 4th St. (1-16).
Measure for Measure, Phoenix (1-22).
Double-Bill, Provincetown (1-31).
Julius Caesar, St. Ignatius (2-19).
Taming of the Shrew, Phoenix (2-20).
Duchess of Malfi, Phoenix (3-19).

Shows Out of Town

A Clearing in the Woods
Philadelphia, Dec. 27.

Roger L. Stevens & Oliver Smith production of drama in two acts, by Arthur Laurents. Stars Kim Stanley, Onslow Stevens; features Joan Lorring, Pernell Roberts, Robert Culp, Lin McCarthy. Staged by Joseph Anthony; scenery, Oliver Smith; lighting, Abe Feder; costumes, Lucinda Ballard; incidental music, Lawrence Rosenthal. At Walnut, Philadelphia, Dec. 26, '56.

Virginia	Kim Stanley
Nora	Anne Pearson
Jigee	Barbara Myers
Barney	Onslow Stevens
Ginna	Joan Lorring
George	Pernell Roberts
Pete	Robert Culp
Hazelmae	Sybil White
Boy	Tom Hatcher
Andy	Lin McCarthy

With "A Clearing in the Woods," Arthur Laurents, who has already authored such moderate hits as "Time of the Cuckoo" and "Home of the Brave," attains the stature of a leading and important American dramatist. Here he has something to say and says it with brilliant writing.

That's not to say that "Clearing in the Woods" is a sure-fire bet for Broadway. Already it has become a subject of keen controversy in Philly, mostly centering around the symbolism of its theme. Some first-nighters professed to be absolutely unable to follow the author's line of reasoning and it is reported that the management is seriously considering inserting in the program some sort of clarifying phrase or paragraph for the sake of the supposedly bewildered ones.

That shouldn't be necessary. All plays, from the works of James M. Barrie down to present-day Tennessee Williams, that resort to symbolism or fantasy, have restricted audience appeal because many playgoers like to have everything spelled out for them in concrete form and resent having to think for themselves or, more especially, use their imaginations. "Clearing in the Woods" is certainly no more obtuse or difficult of understanding than O'Neill's "Mourning Becomes Electra," Williams' "Streetcar Named Desire" or Barrie's "Dear Brutus" and, oddly enough, it has overtones of all these plays.

Virginia, the central figure, brilliantly played by Kim Stanley, has much in common with Blanche DuBois. An unhappy, neurotic, if financially successful career woman, Virginia is another "lady in the dark" who, during the course of the two enthralling acts, relives phases of her life from childhood days when she under the influence of an adoring but weak-willed father, through her teens when she had her first, not too-happy romance, to young womanhood and her tragically unsuccessful marriage.

Virginia is, to all appearances, a perfectionist and outwardly an assured and accomplished woman of the world. Inwardly, she is a tormented soul—miserable, mentally distraught, a failure. Laurents has conceived a striking character and Miss Stanley has portrayed her with compassion and understanding.

What seemed to puzzle some of the first-nighters was the appearance, as the play unfolded, of her three alter-egos, the earlier and younger Virginias. There is almost a Shakespearean touch (the three witches of "Macbeth," of course) in the introduction of the trio of haunting memories who, even when they are not onstage, taunt the heroine with ghostly reminders from offstage as she relives passages of her unhappy life.

"Clearing in the Woods" does not end in tragedy—if that is taken to mean actual death—but it does have a terrific climactic scene in which Virginia is "brought to trial," at which one of the men from her past serves as a ghostly prosecutor. All of this may be "off-Broadway" fare, but the writing, the playing and Joseph Anthony's imaginative direction are so eloquent that it might be that "Clearing in the Woods" could be a hit. It is hard to conceive of it as a middle-of-the-road prospect. For it will be a memorable evening for some playgoers and an utter bore for others.

Assisting the superbly assured central performance of Miss Stanley, there are masterful portrayals by Joan Lorring, Anne Pearson and little Barbara Myers as the heroine's "younger selves," by Onslow Stevens as the pathetic, bibulous father, and by Lin McCarthy, Roger Culp, Pernell Roberts and Tom Hatcher, as the various men of Virginia's checkered past.

Oliver Smith's setting is also noteworthy and fits marvelously into the somber mood of the play. *Waters.*

Robert Rappport, general manager of "No Time for Sergeants," left yesterday (Tues.) for a business-pleasure trip to Puerto Rico.

Waltz of the Toreadors
Toronto, Dec. 20.

Producers Theatre production of a comedy-drama in three acts (five scenes), by Jean Anouilh, adapted by Lucienne Hill. Stars Ralph Richardson, features Mildred Natwick, John Abbott, Meriel Forbes. Directed by Harold Clurman; setting, Ben Edwards; lighting, Michael Burns. At Royal Alexandra Theatre, Toronto, Dec. 20, '56; $4.40 top.

Mme. St. Pe	Mildred Natwick
Gen. St. Pe	Ralph Richardson
Gaston	John Stewart
Sidonia	Mary Grace Canfield
Estelle	Sudie Bond
Dr. Bonfant	John Abbott
Maid	Frieda Altman
Mlle. De St. Euverte	Meriel Forbes
Mme. Dupont Fredaine	Louise Kirtland
Father Ambrose	William Hansen
New Maid	Helen Seamon

"Waltz of the Toreadors" is likely to have boxoffice draw only on Ralph Richardson's presence in the leading role and the fact that the Jean Anouilh play may have some snob appeal. Though the play is a London success, this North American premiere points up the truism that British standards do not necessarily parallel American values for French comedy-drama translated into the English language.

"Waltz" is a puzzling play, with no action and simply the wandering soliloquies of an aging, dictatorial general who refuses to grow old and believes he is the charming lover of two decades ago. This makes for the dull dotage of a philanderer who has been carrying the spiritual and physical torch for 17 years for a young woman who, with the perverseness of the female, falls in love with the general's secretary.

What the French playwright seems to be driving at is that an over-sexed man in his advancing age must hold himself desirable to women to maintain his own opinion of himself, maladjusted as this condition may be. Richardson is also handicapped by a bed-ridden wife, plus two unattractive daughters he detests.

Playwright Anouilh has again made the stage a pulpit for his ribald and pessimistic views of what makes a man tick, but it all seems unimportant. So this is actually the story of an aging lecher who has always been a chaser and will continue to be one for his self-aggrandizement — the final scene has him contemplatively eyeing a new chambermaid. There is no movement or action but plenty of dreary preachment between the general and his doctor in the philosophy of philandering and the searchings into sex procedure.

Richardson's performance has versatility, but there is no need for the offstage recorded musical accompaniment of his soliloquies on love, in the "Hearts and Flowers" genre. (Incidentally, "Waltz of the Toreadors" is a tune the two lovers had danced to 17 years before.)

Mildred Natwick, as the general's neurotic wife, has one superb scene when she stands up in bed—with all the dramatic aplomb of a woman who has cheated her husband for years—to taunt her husband for his unsatisfactory love-making. Meriel Forbes is properly delightful as the younger woman for whom the general has been carrying the torch. John Abbott as the doctor, John Stewart as the secretary and William Hansen as a priest are properly effective with Helen Seamon making much of a brief appearance in the finale as a willing wench. *McStay.*

Herb Rogers Takes Over Music Theatre, Near Chi

Chicago, Jan. 1.

Herb Rogers, operator of the Tenthouse Theatre, in suburban Highland Park, and the Palm Springs (Cal.) Playhouse, is expanding his stock activity. He's taken over the 1,600-seat Music Theatre, also in Highland Park, which he'll run next summer in conjunction with the Tenthouse.

The producer, who acquired the Music Theatre from Frank Hutchins, will begin his season there June 10, with a star policy. The season at the 1,400-seat Tenthouse will get underway June 7. The Palms Springs setup, a winter operation, goes into its eighth year Jan. 15 with "Roomful of Roses."

Top Broker Calls

Based on a survey of several leading New York ticket agencies, the following were the most-in-demand Broadway shows last week, in the order of preference:

Musicals

My Fair Lady
Bells Are Ringing

Straight Plays

Long Day's Journey Into Night
Auntie Mame

It's Now All-Year Stock to Equity; Contract Talks Become Full-Time

Summer stock has become a full-time operation, at least for Actors Equity. The union, which last year negotiated its first contract with a representative group of summer theatre managers, is currently huddling with two other similar organizations, while confabs with still another group are scheduled to begin sometime in January.

Equity began preparing for its present pact parlays last September, shortly after the close of the 1956 summer season. In the ensuing months, the stock committee held various meets to work out recommended changes in the stock contracts. The committee was broken down into two groups, musical and dramatic, for the separate handling of problems involved in each field.

The two sections subsequently merged their recommended contract changes for presentation to the union's council. The recommendations were considered by the council at three successive meetings in November. Most of the proposals were eventually adopted, but some others were amended and a few rejected. The authorized list of demands to be negotiated was then turned over to the negotiating committee for presentation in the current confabs.

Involved in the present negotiations with the union are the Council of Stock Theatres, representing the star operations, and the Musical Arena Theatre Assn., repping the canvastop outlets. The latter organization was the first of the stock groups to be recognized by the union last year, but an attempt to work out a contract failed when the canvastop operators walked out on the discussions.

The union did not negotiate with COST last year or with the Council of Resident Stock Theatre, representing the non-star houses. Discussions with the latter group are scheduled to get underway this month. Incidentally, COST failed to go through with its threat last summer to go before the National Labor Relations Board in an attempt to force Equity to negotiate with it.

Moppet Acting Is Now Real Full-Time Career; Even N.Y. State Says So

It's now official, Pro acting for school kids is a full-time career. That's reflected in a recent decision by the N. Y. State Unemployment Insurance Referee in holding a seven-year-old actress eligible for benefits although she had been attending public school during her employment.

Actually, a similar decision was handed down earlier this year in the case of a 12-year-old boy who had been doing radio and recording work while attending public school. In that case it was found that the claimant, represented by attorney Martin H. Leonard, had in obtaining work and performing it manifested his availability for employment.

The more-recent case of the youthful actress was handled by Actors Equity counsel Herman E. Cooper after the child's application for unemployment benefits was rejected by the State Industrial Commissioner on the ground that the services performed by her during 28 weeks in the Broadway production of "Ponder Heart" were a "part-time" activity and thus excluded "employment" under the Unemployment Insurance Act.

HAL KENNEDY OFFERS 'TIGER' AT COAST SPOT

Hollywood, Jan. 1.

Harold J. Kennedy launches his new legit operation Jan. 28 at the Ivar Theatre here with "Tiger at the Gates." Producer has obtained Coast rights to the Jean Giraudoux script and may send the company on tour after its local stand.

"Tiger" will be Kennedy's first production here since 1951, when he presented a series of plays at the Ivar. As in the last effort here, he plans to seek "star" casts for his productions.

Kennedy recently has been operating the Grist Mill Playhouse in Andover, N. J., and has a 10-year-lease on the strawhat.

U.S. Plays Make Ankara Just a Turkish B'way

Ankara, Turkey, Dec. 25.

American plays are dominating the local legit scene. Top hits of the season include "Fourposter" at the Oda Tiyatrosu and "Rainmaker" at the Opera Theatre. Not faring too well, however, is "Wooden Dish" at the Ucuncu Theatre.

Two new houses were opened this season, the 65-seat Chambre Theatre and the 450-seat Besinci. Slated to preem at the latter location in January is "Glass Menagerie," while other U. S. plays scheduled for upcoming production here include "Matchmaker," "Bus Stop," "Desperate Hours," "Come Back, Little Sheba," "Affairs of State" and "The Innocents."

The only Turkish play currently running is the late Resat's Nuri's "Tonight and Tomorrow Night" at the Kucuk Theatre.

'Mame' Is Nearly Out of the Red; Nets 8G a Week

"Auntie Mame," one of the costliest straight play productions in Broadway history, is almost in the black.

Currently in its 10th week on Broadway, the Rosalind Russell-starrer has thus far recovered more than 75% of its $179,307 investment. That's based on unrecouped costs of $76,139 as of a Dec. 1 accounting, plus estimated profit on the ensuing sellout weeks.

The Robert Fryer-Lawrence Carr production has been going clean since the start of its tryout tour and has been earning around $8,000 weekly operating profit on its Broadway capacity gross of $54,500. In addition, the production has already received $72,000 in film income.

The picture coin represents the show's share of a down payment

(Continued on page 58)

ELT's Subway Tours

The Equity Library Theatre's annual tour of the DeWitt Clinton High School, Bronx, N.Y., and the Bryant High School, Long Island City, N.Y., gets underway Feb. 8. Productions scheduled for this season are "Candida," "Idiot's Delight," "Annie Get Your Gun" and "Another Language."

The shows will be given weekend performances at each school.

Ruth Draper Dies; Greatest Diseuse

Ruth Draper died last Sunday (30) in the midst of an active performing schedule. The 72-year-old monologist, considered supreme artist in her special field, had just completed the first frame of a scheduled four-week stand at the Playhouse, N. Y., and was scheduled to follow that booking with a brief road tour.

Producers Charles Bowden, Richard Barr & H. Ridgley Bullock Jr., who were sponsoring her Broadway appearance, had already lined up further dates at the Walnut Theatre, Philidelphia, and the Shubert, Washington. Miss Draper had been appearing on the stage for 40 years in one-woman shows that eventually took in a combined total of 37 sketches and 58 characters. She created all her own material.

During a warmup for her previous Broadway appearance two years ago, when she split the bill with her dancer-nephew, Paul Draper, tapes of her various monologues were made and acquired by RCA Victor. An LP record, containing three of the sketches, has already been released.

A truly international artist, Miss Draper had appeared all over the world, including a performance at Windsor Castle. She received honorary degrees from universities in this country and Britain, and was made Commander, Order of the British Empire. Her grandfather was Charles A. Dana, editor of the New York Sun. The one-woman show offered by Miss Draper at the Playhouse is reviewed elsewhere in this section.

Staging Columbus Show

Columbus, Jan. 1.

Handel Wadsworth, of Cleveland, has been named producer-director of the annual spring production of the local Independent Players Club.

Equity May Disfranchise 25 Agents; Study Shows Field Is Overcrowded

About 25 of the 93 agents now franchised by Actors Equity may have their licenses revoked by the union. That's in line with a survey being conducted by Equity as a followup to a recent complaint that the percenter field is overcrowded and that less than 25 of the reps are of real value to the actors.

The complaint was made by vet actor David Perkins, who made a motion at Equity's last quarterly meeting that the issuance of new licenses be halted. The union's agency committee considered the situation and recommended to the council last November that no more franchises be issued pending a further survey by assistant executive secretary Paul G. Jones.

The proposed temporary halt in the licensing of new agents was approved by the council, along with the committee's recommendations that agents who were inactive in legit be disfranchised and that a continuing examination of the field be conducted. The results of the study and a list of approximately 25 percenters, who'll be asked to show cause why their franchises should not be revoked, are scheduled to be presented to the council soon.

Edwin Lester Options 'Beauty, Inc.' as Musical

Los Angeles, Jan. 1.

Edwin Lester has optioned the rights to "Beauty Inc.," new script by Allan Scott, and has skedded it as a possible musical in his 1957 Civic Light Opera season. Marty Rackin wrote the original. The yarn is a satire on the cosmetics industry.

Lester has thus far definitely skedded only "My Fair Lady" for his upcoming CLO season.

Prods. Drop Bid For Stager Fee On 'Millionaire'

"Happiest Millionaire" producers Howard Erskine and Joseph Hayes have bowed to the show's backers. Having taken over the staging of the play from Guthrie McClintic during its out-of-town tryout, they informed the investors that they intended to take 1½% of the weekly gross for the assignment. They dropped the idea, however, when some of the bankrollers protested.

McClintic was originally slated to get a $5,000 fee, plus 3% royalty as director, but, in a settlement following his bowout the figure was cut to 1½%. Prior to abandoning their plan to take a directorial percentage, Erskine & Hayes had been keeping that share of the gross in escrow pending the reaction of the backers.

A recent statement issued by the production indicates that the coin was held out. However, the next audit will reflect the return of the money to the production. Erskine, Hayes are also down for 1½% of the gross as producers, but that represents an advance against profits, to be taken only on profitable weeks.

Incidentally the amateur rights to the Walter Pidgeon-starrer, currently in its seventh Broadway week, have been sold to the Dramatists Play Service, with the production getting $20,000 advance.

Greek Troupe to Tour U.S. in Modern Comedies; To Open in N.Y. May 24

A rash of foreign legit companies are hitting the U. S. this season. The latest is a Greek theatrical group, which will launch an American tour May 24 with a one-nite stand at Carnegie Hall, N. Y. The troupe will present light Greek comedies instead of the familiar classic tragedies.

The company, headed by Basil Logethetidis, will hit major U. S. cities, with all dates tied in with Greek charitable causes. A trio of Greek playwrights, Dimitri Pasathas, Alecos Sakellazios and George Roussos, will tour with the company and speak at the performances.

The American National Theatre & Academy is supporting the project, but is not subsidizing the tour. Theodore Kritas, Athens newspaperman who doubles as an impresario, is currently in the U. S., handling negotiations for the group.

Other foreign companies playing the U. S. this season include Britain's Old Vic Co., currently at the Winter Garden Theatre, N. Y., and France's Madeleine Renard & Jean-Louis Barrault Co., which is skedded to begin a four-week stand at the same house Jan. 30.

THERE HE GOES AGAIN; TYRONE GUTHRIE'S OFF

Tyrone Guthrie, having supervised rehearsals of his production of "Carmen" for the Metropolitan Opera, N.Y., planed to England last Friday (28) on personal business. His only professional activity in London will be attendance at a board of directors meeting of the Old Vic Co.

The stage director is to return to New York by plane Jan. 29, and will immediately start rehearsals of a new Met production of "La Traviata," due to open Feb. 11. He will next direct Alexander H. Cohen's production of Norman Ginsbury's historical drama, "The First Gentleman," to star Walter Slezak and scheduled to preem April 11 on Broadway.

His only other comment at the moment is to go next to oversee preparations for the summer season of the Stratford (Ont.) Shakespeare Festival. Other directorial jobs, already on view in New York, include the musical, "Candide," at the Martin Beck Theatre, and the Old Vic revival of "Troilus and Cressida," at the Winter Garden, N.Y. However, his film edition of "Oedipus Rex" is due for release soon. He also admits that he has several future projects on the fire.

Ruth Frankenstein, casting director for the Theatre Guild, is vacationing in Jamaica.

OUT NEXT WEEK!

The

51st Anniversary

Number

Of

VARIETY

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Off-Broadway Shows

Purple Dust

Paul Shyre, Noel Behn, Howard Gottfried & Lewis Manilow production of a comedy in three acts by Sean O'Casey. Staged by Philip Burton; setting, lighting and costumes, Lester Polakov. At Cherry Lane Theatre, N. Y., December 27, '56; $3.45 top.

Cast: Mike Kellin, Stephen Elliott, Robert Geiringer, Harry Bannister, Mary Welch, James Kenny, Kathleen Murray, Paul Shyre, Bette Henritze, Alvin Epstein, Sandy Kenyon, P. J. Kelly, Stefan Gierasch, Alan Bergmann.

Eireophilia is rampant in Commerce St. Since no main stem producer has put on Sean O'Casey's "Purple Dust," a "wayward comery," as it's called, about English-Irish relations, the producing team of Shyre, Behn, Gottfried & Manilow, has brought it into the Cherry Lane Theatre. It provides a broth of an evening.

Written circa 1940, the play was untimely in the extreme. Beleagured Britain was in no mood to laugh at itself, and there were few who then cared to laugh at it. Since the play's a symbolic travesty on the decline and fall of English empire, O'Casey, as on many previous occasions, was forced to wait for events to catch up with him.

Why he had to wait for 1956, to get a New York production for "Purple Dust" is another question, however. That he finally got it off-Broadway rather than on, is ironic, of course, but perhaps not more so than the fact that it has only been produced in hinterland England, not in London.

Nobody is going to claim that this is O'Casey's best play. In fact, it's rather like "George Washington Slept Here" with a bit of poetry and a message thrown in. Let this not sound sacrilegious. O'Casey's a great man for a laugh and much of "Purple Dust" is knockabout farce.

If the laugh comes from sight of a fatuous Blimpish character in green shorts hanging sloppily to his knees, there's sure to be a fine ringing speech come along about freedom and history and Parnell to balance off.

An ageing English businessman and a younger Britisher who "passed through Oxford" go to Ireland with their mistresses to restore and live in an ancient Tudor manor. Reaction of the local Irish varies from the doddering priest's gratitude for a handout, or a workingman's trucking obeisance or to another laborer's patriotic difiance. And act by act the sagging roof falls in.

Of course the house is traditional England and naturally the Irish are manning the boats when the floods come. And be sure that the eloquent Irish patriot and the equally poetry-tongued architect win the two women away from the oh-so-stuffy Englishmen. But also, O'Casey has tossed in a pennyworth of nostalgia for that which is dying, and had a sly laugh at the eloquence which has won only the enemy's mistress.

The production at the Cherry Lane is thorough. Lester Polakov's perspective set, with it's falling columns and crumbling walls, sets an immediate pattern, and it's no surprise when a yellow-bearded man sticks his head in through the ceiling to converse.

Philip Burton's staging has accented the farce, and if a cow must appear, or an enormous lawnroller go through the wall, so be it. In fact, it is a credit all around that noble sentiment and slapstick keep comfortable company.

Stephen Elliott plays the impassioned Irish workman with truculent force, one long glowing speech providing a particularly ringing moment. As the wealthy Englishman, Harry Bannister maintains a stuffy, sputtering dignity, and Paul Shyre, as the unctuous Oxford grad, fills his performance with drolleries.

Kathleen Murray and Mary Welch are attractively pliable as the inamoratas with the shifting allegiances, Mike Kellin amusingly underplays the obsequious laborer, and P. J. Kelly quickly etches a humorous portrait of the Reverend George Canon Chreehewel P.P. of Clune na Geera.

If converted to celluloid, the English ought to do the job themselves, having shown a film talent for introspective kidding when current tribulations aren't too heavy (as they may be just now). Anyway, the Cherry Lane-subway shuttle service probably will be kept busy in the foreseeable future.

Geor.

Christopher Fry's "The Firstborn" will be presented in New York for the first time next Sunday (6) at the Kaufman Auditorium of the 92nd Street YMHA. The production, which is being offered as a tribute to the late **Aline Bernstein,** is being directed by **E. Martin Browne.**

U. S. A.

Greater N. Y. Chapter of ANTA presentation of a dramatic narrative in two parts, adapted by Paul Shyre from John Dos Passos' novel. Artistic director, Lucille Lortel; staged by Norman Hall. At Theatre de Lys, N. Y., Dec. 18, '56.

Cast: Norman Rose, Lee Philips, Rae Allen, Charles Aidman, Sada Thompson.

Don't look now, but staged readings are getting epidemic. An inexpensive form of theatrical mounting, the only props being chairs, a lectern, and maybe a table, the actor is challenged to deliver without benefit of external trapping. In the latest, Paul Shyre's adaptation of John Dos Passos' fictional trilogy, "U.S.A.," five young actors stimulatingly recreate many of the novel's people and passages.

Boiling down "U.S.A." to two hour's stage traffic would seem a heavy assignment, but Shyre, who performed similar honors last season for the first two volumes of Sean O'Casey's autobiography, has achieved a vital condensation. Concentration has been on the life, loves and death of J. Ward Moorehouse, early 20th century American youth, businessman, tycoon, politician and legend.

Using frequently the novel's newsreel technique, the actors spit out headlines with machinegun precision and detachment. Each era is evoked by use of period songs, and two bits worth of background music is tossed in for good measure. Without embarrassing struggle, the youthful company conveys everything from adolescence to senility, demonstrating an uncanny sense of an era they never knew.

Charles Aidman is very good in his tongue-in-cheek attack as Moorehouse, Rae Allen cavorts in numerous roles, her calculatingly coy first Moorehouse wife being particularly sharp. For an emotional moment, however, Sada Thompson's "Art and Isadora" (Duncan) is hard to beat.

Norman Rose does a good deal of the narration and contributes some amusing character bits. Lee Philips is principally a rising junior executive, and Norman Hall has provided the lucid staging.

This is the second of ANTA's modest afternoons at the de Lys, the avowed intention of the series being to lay groundwork for a "representative repertory company" in N. Y. built on a "subscription audience." As noteworthy examples, a program note cites the opera's Met and Lucille Lortel's Westport (Conn.) White Barn. Desirable as this repertory objective may be, shouldn't such a theatre be built on a broader base than the benign but limited patronage of the lorgnette set?

Geor.

The Good Woman Of Setzuan

T. Edward Hambleton & Norris Houghton presentation of drama in two acts, by Bertolt Brecht, adapted by Eric Bentley. Stars Uta Hagen; staged by Bentley; setting and costumes, Wolfgang Roth (from designs of Teo Otto); incidental music, Paul Dessau; musical direction, Simon Sadoff; lighting, Klaus Holm. At Phoenix Theatre, N. Y., Dec. 18, '56; $4.60 top.

Wong, a water seller	Gerald Hiken
Gods	Gene Saks, Logan Ramsey, George Ebeling
Gentlemen	Bart Murphy, Richard Blackmarr
Shen Te	Uta Hagen
Mrs. Shin	Irene Dailey
Wife	Marion Paone
Husband	Gerald McGonagill
Nephew	Neil Vipond
Unemployed	William Grannell
Carpenter	Byrne Piven
Brother	William Myers
Sister-in-Law	Nancy Quint
Mrs. Mi Tzu	Nancy Marchand
Grandfather	Edward Morehouse
Boy	Louis Negin
Niece	Anne Meara
Policeman	Jerry Stiller
Carpet Dealer's Wife	Jenny Egan
Yang Sun	Albert Salmi
Old Whore	Rose Schulman
Shu Fu	Zero Mostel
Carpet Dealer	Mervin Williams
Mrs. Yang	Jane Hoffman
Priest	Bart Murphy
Waiter	Richard Blackmarr
Little Child	Shu-Ren Cheng
Young Boy	Glenn Cannon
Young Girl	Kay Levy

To look for the silver lining first, say that Bertolt Brecht's "The Good Woman of Setzuan" cuts through life's little trumperies, getting down to such basics as man's need to eat, to have a roof, to love and be loved. Call it "epic" theatre, as Brecht did, or what you will, not all playwrights get so simply down to cases.

Brecht, however, is said to have wanted only to achieve the beginning of emotional contact in the theatre, then to cut it off abruptly before fulfillment. In the story of Setzuan's noble prostie, whom the gods find to be the only good person in the world, Brecht achieves the detachment he's striving for.

For most contemporary tastes, such astringence will rule out "Good Woman" as satisfying theatre. No big moment, no socko production number, no emoting in a large way, just so many small homilies left dangling, hoping they'll have some sort of cumulative effect.

Sophie Tucker
reminisces on
Entering My Own Second Half Century
* * *
one of the editorial features in the
51st Anniversary Number
of
VARIETY
OUT NEXT WEEK

In the Phoenix production, the play's first professional mounting locally, the staging has been entrusted to Eric Bentley, author, scholar, critic, who has long carried a torch for Brecht. Using his own adaptation, Bentley has rounded up a proficient cast, taught them to be true to his (and presumably to Brecht's) concept of epic theatre, and left the audience to be indifferent if it wishes. It's easy, so perhaps in a rather perverse way this may be interpreted in "epic" jargon as success.

What's "epic" about it, however? Is it epic because characters talk to the audience? Or isn't that only a re-hash of the aside? Or does it have to do with the fluid scenic movement in space and time, a fluidity that contemporary stage designers are past masters of? Or if epic means, as a program not seems to imply, truncation of emotional contact, why go to the theatre anyway?

The fact is, "Good Woman" is Brecht's sardonic commentary on good vs. evil. Because he's a clinician, he prefers dispassionate examination, and it's therefore possible to observe with him rather than to become absorbed. Epic or no, this approach happens to place limitations on the theatrical experience.

There's lots of good talent working for Brecht, Bentley and the Phoenix. As the good woman, whose only practical way to deal with reality is to assume the disguise of her own not-so-good uncle, Uta Hagen disburses her abilities abundantly.

Albert Salmi, the handsomely loping cowhand of "Bus Stop," is the handsomely loping aviator of Setzuan; Gerald Hiken is the earnest water seller who must use false-bottomed cups to make a buck, Zero Mostel is suavely sadistic as town barber, and Nancy Marchand is a forbidding landlady with a penchant for having her knee stroked.

Although the program invites spectators "to look upon the stage as a stage and not as a representation of someplace else," the representation achieved is remarkably able to transport the action wheresoever at will. In fact, Wolfgang Roth's scenic adaptation from original production designs of Teo Otto is a principal production asset.

Geor.

Touring Shows

(Dec. 31-Jan. 13)

Anniversary Waltz (Russel Nype, Marjorie Lord)—Ritz, L.A. (31-12).
Anniversary Waltz (Jeffrey Lynn, Beverly Lawrence—Blackstone, Chi (31-12).
Boy Friend—Shubert, Philly (31-5).
Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Forrest, Philly (31-5); Hanna, 'Cleve. (7-12).
Chalk Garden (Judith Anderson, Cathleen Nesbitt)—Shubert, Cincy (31-5); Ford's, Balto. (7-12).
Clearing in the Woods (tryout) (Kim Stanley, Onslow Stevens)—Walnut, Philly (31-5).
Damn Yankees (Bobby Clark)—Shubert, Chi (31-12).
Desk Set (Shirley Booth)—Curran, S.F. (31-5; closes).
Plymouth, Boston (31-5); Forrest, Philly (7-12). (Reviewed in VARIETY, Dec. 26, '56).
Eugenia (tryout) (Tallulah Bankhead)—
Fanny (Italo Tajo, Billy Gilbert)—Shubert, Boston (31-5)—Shubert, Philly (7-12).
Great Sebastians (Alfred Lunt, Lynn Fontanne)—Biltmore, L.A. (31-5); Curran, S.F. (7-12).
Hatful of Rain (Vivian Blaine)—Alcazar, S.F. (31-12).
Hidden River (tryout) (Dennis King, Robert Preston, Lili Darvas)—Shubert, New Haven (2-5); Walnut, Philly (7-12).
Holiday for Lovers (tryout) (Don Ameche)—Playhouse, Wilmington (10-12).
Inherit the Wind (Melvyn Douglas)—National, Wash. (31-12); closes).
Janus (Joan Bennett, Donald Cook, Romney Brent)—Hartford, L.A. (31-12).
No Time for Sergeants (2d Co.)—Erlanger, Chi (31-12).
Pajama Game (Larry Douglas, Buster West, Betty O'Neil)— Temple, Birmingham (31-5); Aud., Spartanburg, S. C. (7-8); Aud., Charlotte, N. C. (9-10); Tower, Atlanta (11-12).
Sleeping Prince (Francis Lederer, Shirley MacLaine, Hermione Gingold)—Geary, S.F. (31-12).
Tunnel of Love (tryout) (Tom Ewell)—Shubert, New Haven (9-12).
Waiting for Godot (tryout)—Shubert, Boston (10-12).
Waltz of the Toreadors (tryout) (Ralph Richardson)—Colonial, Boston (31-12).
Witness for the Prosecution—Harris, Chi (31-12).

Shows Abroad

A Little Hoax in Paris
(Ein kleiner Schwindel in Paris)

Vienna, Dec. 26.

Josefstadt Theatre production of musical comedy in three acts (five scenes), with book by Robert Gilbert and Rudolf Weys, music by Robert Stolz. Stars Chariklia Baxevanos, Peter Alexander. Staged by Peter Preses; settings, Walter Hoesslin; costumes, Reny Lohner; choreography, Willy Dirtlof. At Josefstadt Theatre, Vienna, Dec. 25, '56.

Jeanette	Chariklia Baxevanos
Charlie Parker	Peter Alexander
Countess Valerie	Friedl Loor
Gustav	Wolfgang Hebenstreith
Aristide Leonidas	Helmut Qualtinger
John Parker	Hans Unterkirchner

Robert Stolz has hit it again. His new musical comedy, libretted by Robert Gilbert and Rudolf Weys, proves once more that he is on top of the five-line-world and the leading composer of light music in this part of the world.

Translated into any country, this musical comedy would be a lively prospect, as the fascinating Parisian story and the captivating music, full of melodies and rhythm, are likely to attract legitgoers.

Plot revolves around the practical joke of a sort of an Austrian Danny Kaye with an excellent voice, who exchanges the original "Olympia" painting by Manet in the Paris Louver for a copy, painted by a student with whom he falls in love. His father buys the original, believing it's an excellent copy and tries to ship it to U.S.

The show is clad into a bouquet of Stolz music, with every number a click. The waltz, "O, Mademoiselle Say Oui," brings atmosphere in melody. The blues duet, "I Have a Feeling I Could Stay with You All My Life," is bound to become a romantic hit. The femme star, Chariklia Baxevanos scores also heavily in her solo "Je t'aime, cheri."

Male star Peter Alexander gets a chance to crack at international politicians with the parody "I'm Feeling Fine." The beautiful English waltz, "My Sweetheart Kissed Me in May," gives the ensemble a chance, as does the rhythmic "Lovers Need No Encouragement." Added to this are sambas and rock 'n' roll, whereby Stolz again proves his versatility.

Show is directed by Peter Preses, with accent on details and atmosphere. The sets by Walter Hoesslin give an impression of actual Paris, with the mood heightened by an accordion offstage.

The advance sale is tremendous.

Maas.

These Foolish Kings

London, Dec. 19.

Jack Hylton presentation of a revue in two acts. Stars Bud Flanagan, Nervo & Knox, Naughton & Gold, Eddie Gray; Alec Shanks; features Radio Revellers (4), Les Joyeux Rossignols (2), John Tiller Girls, Keith Beckett Trio, Chuck Brown & Rita, Jean Wynser, Sonya Cordeau. Music and lyrics by Ross Parker. Staged by Alec Shanks; choreography, Lionel Blair and Colette Brosset; comedy directed by Charles Henry; decor and costumes, Erte, Dennis Wreford and Josephine Clinch. At Victoria Palace, London, Dec. 18, '56; $2 top.

The Crazy Gang is now celebrating its 25th anniversary as a team, still as a smash b.o. draw. All its postwar revues have run until the Gang felt the need for a rest, usually for around two years or so. The latest entry should be no exception and as a twice-nightly operation will be immensely profitable.

The broad, lusty, uninhibited humor is quite distinctive. The comics are unrestrained in their knockabout technique and their vulgarisms are not objectionable. Fundamentally, their technique has remained unchanged throughout the quarter-century, but always they come up with new gags and sketches which get the top laugh reaction.

This time round they have an hilarious sketch from "Midsummer Night's Dream," with Bud Flanagan playing Pyramus. They're together in another scene, "The Legend of Wyatt Twerp," which satirizes a western series currently on the local networks. A christening sequence is on the broadest lines, but still very funny and their cameos on commercials have a sharp edge.

The Crazy Gang is joined by "Monsewer" Eddie Gray, who handsomely measures up to standard and emerges triumphantly as an adroit comedy juggler. Flanagan has his usual solo spot and uses it for a nostalgic songalog, but oddly omitting "Underneath the Arches," with which he's always associated.

Jack Hylton has given the revue a lavish treatment. Bold decor, expensive costuming and a lineup of attractive femme talent, combine in making this a sock visual show as well. The Tiller Girls dance with perfect precision; Les Joyeux Rossignols, a continental duo, dressed in kilts, do a so-so whistling routine; the Radio Revellers give top support as a harmony quartet; the Keith Beckett Trio contribute some fancy specialty dancing; and Chuck Brown and Rita weigh in with off-beat comedy acrobatics. Jean Wynser and Sonya Cordeau fill their vocal spots pleasantly.

Alec Shanks has staged the show in racy style and Charles Henry has given slick treatment to the comedy sketches. Ross Parker's music and lyrics, and the choreography by Lionel Blair and Colette Brosset, are in keeping with the general standard.

Myro.

Why Not Give Mail Order Public Equal Time With Benefit Organizations?

New York.

Editor, VARIETY:

I have read with considerable interest the discussions on mail-order difficulties. As another out-of-towner who was faced with the problem of buying tickets four months in advance or none at all I'd like to offer the producers or some of the new hits a suggestion free of charge:

Booking theatre parties is a smart idea; I can understand how theatre parties with ticket sales amounting to several thousand dollars insures a show, regardless of reception, a moderate run.

But: before booking parties couldn't we, the mail-order public, be allowed first chance at ordering tickets? As it is, many producers book parties before ads even go into the newspapers! Must all theatre parties be booked into the first 100 or more performances of a show?

I'd like to suggest leaving the first several weeks open to the public (you know the Mermans, Russells and Hollidays will bring in plenty of mail-orders), then book theatre parties, and, after several weeks of parties leave space for John and Mary Public and so on.

It's downright revolting to picture some lazy clubwomen who don't give a damn for the show, get a chance to see it merely because it is an easy way of contributing $15 to their Sewing Circle's "new cause," while someone who really wants to see the attraction is haughtily turned away at the box-office.

John Riley.

Thornton Wilder's 'Skin' Is Success in Warsaw

Washington, Jan. 1.

Thornton Wilder's "Skin of Our Teeth" is currently one of the top hits in Warsaw, Poland, according to the Polish Embassy here. The play, which is getting its first Polish production, opened early last month at Warsaw's Narodowy (National) Theatre.

According to Embassy officials, the play had been acclaimed by the critics and, Roman Szydlowski's review in the leading Warsaw daily, Trybuna Ludu, described the work as a tribute to man's finest qualities, stating, "We leave the theatre profoundly certain that mankind has great possibilities of assuring a better future for itself." The reviewer also credited the production with being an important event in the Polish theatre. He expressed a hope that more Wilder plays would be offered, along with the best works of other American contemporary western dramatists. "Skin" was directed by Jerry Rakowiecki and translated by Josef Brodzki.

'Mamie' Netting 8G

Continued from page 57

from Warner Bros. on the studio's purchase of the property for a $200,000 minimum, plus bonus payments on profitable operating weeks to a $500,000 ceiling. During its first five weeks on Broadway, ending Dec. 1, the show made an operating profit of $23,671, having dropped $7,284 on the opening frame's five performances and two previews.

In five weeks out-of-town, the comedy, adapted by Jerome Lawrence and Robert E. Lee from Patrick Dennis' novel of the same title, earned an operating profit of $15,153. The cost of mounting the production was $186,963, while the capitalization involved a $150,000 investment, plus $29,307 of a 20% overcall. Of that amount, $80,000 has already been returned.

Boston Buzzing; 'Fanny' Hot $46,000, 'War' Okay $21,000, 'Eugenia' $15,000

Boston, Jan. 1.

Legit is humming here this week, with three shows on the boards. Latest entry, "Waltz of the Toreadors," arrived at the Colonial Theatre last night (Mon.) for a two-week tryout. Tallulah Bankhead in "Eugenia" at the Plymouth opened to generally good reviews, trimmed a week of its skedded three-weeker, and exits next Saturday (5).

"Fanny," backed by a $10,000 exploitation budget for Hub, in which radio and tv saturation were used for the first time for a musical tourer here, paid off with a rousing $46,000 for first week for a surpriseroo. Tourer exits the Shubert next Saturday (5).

New bookings are: "Waiting for Godot," with all Negro cast, at the Shubert for 12 performances opening Jan. 10; "Tunnel of Love" at the Colonial, opening Jan. 14; "Visit to a Small Planet" at the Plymouth, opening Jan. 21.

Estimates for Last Week

Fanny, Shubert (MC) (1st wk) (4.95-$4.30; 1,717; $50,100) (Italo Tajo, Billy Gilbert). With heavy expoitation on tv, radio and newspapers, pulled a lofty $46,000. Holds this week.

Small War on Murray Hill, Colonial (C) (2d wk) ($4.40-$3.85; 1,500; $36,000) (Jan Sterling, Leo Genn). Tryout racked up a good $21,000; previous week, underquoted, was actually $20,600. Exited Saturday (29) for Broadway.

Eugenia, Plymouth (C) (1st wk) ($3.85-$3.30; 1,241; $29,880) (Tallulah Bankhead). Tryout opened to four favorable reviews (Durgin, Globe; Doyle, American; Hughes, Herald; Maloney, Traveler); one fair (Melvin, Monitor); and one negative (Norton, Record). Pulled a nice $15,000, trimmed a week off its skedded three and exits Saturday (5).

DOUGLAS-'INHERIT' 27G, FIRST WEEK IN WASH.

Washington, Jan. 1.

Initial week of "Inherit the Wind" at the National Theatre brought a comfortable $27,000 to the boxoffice, despite the traditional Christmas Eve droop.

The Melvin Douglas starrer, in for three weeks, drew unanimously favorable reviews and is building steadily. The first two weeks are Theatre Guild subscription which lowers the take somewhat. The 1,600-seat house is scaled to a $4.40 top weekdays and $4.95 weekends. Capacity, with the Guild price cuts, is $38,000 for the theatre.

'Toreadors' Weak 15G In 2d Toronto Week

Toronto, Jan. 1.

"Waltz of the Toreadors," playing a breakin engagement at the Royal Alexandra Theatre, proved to have little appeal for local theatregoers. The Producers Theatre production of the Jean Anouilh comedy, starring Ralph Richardson, grossed a staid $15,000 last week in the 1,525-seat house, at $4.40 top, with the potential take $24,000.

The show pulled a meagre $10,000 in four performances the previous week.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Diary Anne Frank, Phoenix (11-29-56).
Doctor in House, Vic. Pal. (7-30-56).
Double Image, Savoy (11-14-56).
D'Oyly Carte, Prince's (12-3-56).
Dry Rot, Whitehall (8-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Le Misanthrope, Palace (11-14-56).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons' Boys, Westmin. (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Pajama Game, Coliseum (10-13-55).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55)
Renaud-Barrault Co., Palace (11-12-56).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Rosalinde Fuller, Arts (10-8-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Ticket of Leave Man, Arts (12-20-56).
Towards Zero, St. James's (9-4-56).
Touch of Fear, Aldwych (12-5-56).
Under Milk Wood, New (9-20-56).
United Notions, Adelphi (11-28-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Way of World, Saville (12-6-56).
Who Cares, Fortune (12-13-56).
Zero Hours, St. James's (9-4-56).

'HATFUL' HAS 9G IN 5, 'PRINCE' 8G FOR 4, S.F.

San Francisco, Jan. 1.

New shows and the post-Christmas spurt brought increased life to all three Frisco legit houses last week.

"Desk Set," in its sixth week at the Curran, picked up, and business looks good for "Sleeping Prince" at the Geary on strength of favorable reviews. "Hatful of Rain," with so-so reviews, may do all right at the Alcazar, too.

Estimates for Last Week

Desk Set, Curran (6th wk) ($4.40-$4.95; 1,752; $44,000) (Shirley Booth). Okay $20,000 (includes 10% tax); previous week, $15,700.

Sleeping Prince, Geary (1st wk) ($4.40-$4.95; 1,550; $39,000) (Shirley MacLaine, Francis Lederer, Hermione Gingold). Modest $8,000 for four performances.

Hatful of Rain, Alcazar (1st wk) ($4.40-$4.95; 1,147; $32,000) (Vivian Blaine). Fair $9,000 for five performances.

'Yankees' $36,200 'Sgts' $29,900, Chi

Chicago, Jan. 1.

Loop legit receipts snapped back last week, with all three plays benefiting from the holiday trade. Revival of "Anniversary Waltz" opened last night (Mon.) at the Blackstone.

Next up is "Janus" at the Harris, Jan. 28, for four weeks, on subscription, with the Old Vic logged for the Blackstone, Feb. 11, for two weeks, and "Matchmaker" at the Harris, March 4, for four weeks, on subscription.

Estimates for Last Week

Damn Yankees, Shubert (MC) (9th wk) ($5.50; 2,100; $58,000) (Bobby Clark). Nearly $36,200; previous week, $20,800.

No Time for Sergeants, Erlanger (C) (16th wk) ($4.95; 1,335; $35,495). Almost $29,900; previous week, $18,800.

Witness for the Prosecution, Harris (D) (14th wk) ($4.95; 1,000; $29,347). Approached $9,200; previous week, $6,400. week, $6,400.

Opening This Week

Anniversary Waltz, Blackstone (C) ($4.95; 1,450) (Jeffery Lynn, Beverly Lawrence). Revival opened last night (Mon.).

Miscellaneous

The Immoralist, Studebaker. Stock revival, starring Geraldine Page and Hurd Hatfield, continues through Jan. 20.

LUNTS HO-HUM $24,800 'JANUS' $11,000 (5), L.A.

Los Angeles, Jan. 1.

Christmas holiday business was slow here last week, despite the local openings of two shows and the holdover of Alfred Lunt and Lynn Fontanne in "Great Sebastians."

Estimates for Last Week

Great Sebastians, Biltmore (C) ($4.95; 1,636) (Alfred Lunt, Lynn Fontanne). The tourer slipped to $24,800 from the previous stanza's $28,500; exited Saturday (29) for San Francisco.

Janus, Hartford (C) ($4.95; 1,024) (Joan Bennett, Donald Cook, Romney Brent). Opened Wednesday night (26) and drew a fair $11,000 for its five performances; holds this week.

Anniversary Waltz, Ritz (C) ($3.85; 1,330) (Russell Nype, Marjorie Lord). Opened Wednesday night (26) and got a poor $4,500 for the first five performances; continues this week.

Casting

Liza: Richard Derr.
Saint Joan: Ray Poole (replacing Cris Campel).
Potting Shed: Richard Longman, Sidney Lemin, Rudolf Weiss, Eda Heinemann, Joan Croyden.
Shinbone Alley: Eddie Bracken, Eartha Kitt.
Maiden Voyage: Valerie Bettis, Tom Poston.
Visit to A Small Planet: Marcel Hillaire, Francis Bethencourt.

OFF-BROADWAY

Measure for Measure & Taming of the Shrew (Phoenix): Morris Carnovsky, Jacqueline Brookes, Pernell Roberts, Patrick Hines, Pamela Saunders.
Threepenny Opera: Julie Cousins (replacing Elizabeth Perry).
In Good King Charles' Golden Days: Felix Munso.
Easter: Peggy McCay.
Misanthrope: Tamara Daniel (replacing Sada Thompson).
River Line: Sada Thompson.

Bracken-'Success' 17G On Lone St. Loo Week

St. Louis, Jan. 1.

"Will Success Spoil Rock Hunter" rode along on the holiday b.o. boom here last week, pulling a nice $17,000 gross at the 1,513-seat American Theatre at a $3.92 top. Eddie Bracken was starred, with Roxanne Arlen and Jerome Kilty featured.

The American is dark this week, but has pencilled in the Coast edition of "Sleeping Prince" for the week of Jan. 14.

'Woods' $4,400 (5), 'Boy' $18,300 in 6, 'Cat' 19½G, Philly

Philadelphia, Jan. 1.

Three playhouses relighted for the holiday week. "Cat on a Hot Tin Roof" returned to the Forrest, where it played its tryout run two years ago. "Boy Friend" was back after a year's absence at the Shubert for a 10-day stand.

Only newcomer was the tryout of the Arthur Laurents psychoanalytical drama, "Clearing in the Woods." Critical and public opinion was divided here. Henry T. Murdock (Inquirer) gave it a rave notice, but vetoes came from Robert Sensenderfer (Bulletin) and Jerry Gagham (News).

There will be a fresh burst of activity next week, with three shows due next Monday (7), tryouts of "Hidden River" at the Walnut and "Eugenia" at the Forrest, and the return engagement of "Fanny" at the Shubert, where it tried out two years ago.

Estimates for Last Week

Cat on a Hot Tin Roof, Forrest (D) (1st wk) ($5.40; 1,760; $35,000) (Tom Gomez, Marjorie Steele, Alex Nicol). Tennessee Williams play, with replacement cast, was received with modified rapture by the crix, and drew a fair $19,500.

Boy Friend, Shubert (MC) (1st wk) ($5.95; 1,870; $40,000). Intimate revue playing a busy schedule with double evening performances Friday and Saturday nights; pulled $18,300 for six performances and holds this week.

Clearing in the Woods, Walnut (D) (1st wk) ($5.40; 1,580; $30,000) (Kim Stanley) Drama about a lady trying some do-it-yourself analysis drew only $4,400 for its first five tryout performances.

'Pajama Tattered 23G For Full Week, L'ville

Louisville, Jan. 1.

A full eight-performance engagement was too much for the touring "Pajama Game" last week at 2,350-seat Memorial Auditorium here. Opening Christmas night and playing five evenings and three matinees on subscription, the musical grossed a poor $23,000.

The show is playing the entire current week at Temple Theatre, Birmingham.

Judith's 'Garden' $16,000 Slow Xmas Week, Cleve.

Cleveland, Jan. 1.

"Chalk Garden," headed by Judith Anderson, had Christmas week troubles which held it to a mild $16,000 in eight performances at the Hanna Theatre. Scaled at $4.50 top, the show had a potential capacity of $30,000 in the 1,515-seat house.

Current is Eddie Bracken in "Will Success Spoil Rock Hunter."

Frisco Upgrades Adler

San Francisco, Jan. 1.

Kurt Herbert Adler, artistic director of the San Francisco Opera since 1953, was named general director at a meeting of the opera association's directors recently.

Job had been open since the opera's founder and first general director, Gaetano Merola, died in 1953.

Opera association president Robert Watt Miller said Adler would go abroad right after holidays to scout singers, repertory and production ideas.

Title change is viewed as a pat on the back for Adler, solidification of his position.

Max Meth has been signed to direct and supervise the music for "Ziegfeld Follies."

B'way Rockets; 'Wonderful' $51,000, 'Yankees' $45,300, Pidgeon $24,100, But 'Willie' 15½G, 'Murder' $10,600

Broadway generally held to form last week, with receipts zooming for some shows, in one case the increase being $29,200. Attendance was disappointing for other productions, however.

One curious note was that trade was tremendous almost everywhere on Christmas Eve, which until recent years was traditionally brutal, but it slumped Christmas night, always figured to be a bonanza.

Capacity entries included "Auntie Mame," "Bells Are Ringing," "Happy Hunting," "Li'l Abner," "Long Day's Journey Into Night" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Apple Cart, Plymouth (C) (11th wk; 84; $5.75; 1,062; $24,000) (Maurice Evans). Closes Feb. 2, to tour. Previous week, $11,500; last week, almost $22,500.

Auntie Mame, Broadhurst (C) (9th wk; 69; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). Previous week, $43,600; last week, same.

Bells Are Ringing, Shubert (MC) (5th wk; 36; $7.50; 1,453; $55,039) (Judy Holliday). Previous week, $55,600; last week, same.

Candide, Beck (OP) (4th wk; 33; $8.05; 1,280; $52,000). Previous week, $32,100; last week, almost $38,300.

Damn Yankees, 46th St. (MC) (87th wk; 692; $8.05; 1,297; $50,573). Previous week, $28,600; last week. Almost $45,300.

Diary of Anne Frank, Cort (D) (65th wk; 517; $5.75; 1,036; $28,854) (Joseph Schildkraut) Previous week, $14,000; last week, nearly $24,300.

Girls of Summer, Longacre (D) (6th wk; 48; $5.75; 1,101; $29,378) (Shelley Winters). Must vacate the theatre by Feb. 9. Previous week, $9,000; last week, almost $12,000; closes next Saturday (5.

Happiest Millionaire, Lyceum (C) (6th wk; 47; $5.75; 995; $25,000) (Walter Pidgeon). Previous week, $17,300; last week, almost $24,100.

Happy Hunting, Majestic (MC) (4th wk; 28; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, 70,100; last week, same.

Inherit the Wind, National (D) (76th wk; 606; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, $19,000; last week, almost 31,700.

Li'l Abner, St. James (MC) (7th wk; 52; $8.05; 1,028; $58,100). Previous week, $57,300, with theatre party commissions cutting into the capacity take; last week, over $58,100.

Long Day's Journey Into Night, Helen Hayes (D) (8th wk; 48; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $30,200; last week, over $30,100.

Major Barbara, Morosco, (C) (9th wk; 71; $6.90; 946; $37,500). (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Previous week, $31,500; last week, over $35,300.

Matchmaker, Booth (C) (56th wk; 448; $5.75; 766; $25,000). (Ruth Gordon, Eileen Herlie, Loring Smith). Can remain here until Feb. 2. Previous week, $13,000; last week, over $19,400.

Middle of the Night, ANTA (D) (39th wk; 309; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $23,100; last week, over $34,400.

Most Happy Fella, Imperial (MD) (35th wk; 276; $7.50; 1,427; $57,875). Previous week, $45,000; last week, almost $56,500.

Mr. Wonderful, Broadway, (MC) (41st wk, 319; $7.50-$6.90; 1,900; $71,000). Slated to fold Feb. 23, when Sammy Davis Jr.'s contract expires; previous week, $21,800; last week, nearly $51,000.

My Fair Lady, Hellinger (MC) (42d wk; 331; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Previous week, $68,700; last week, same.

No Time For Sergeants, Alvin (C) (63d wk; 500; $5.75-$4.60; 1,331; $38,500). Previous week, $24,900; last week, nearly $32,300.

Old Vic Co., Winter Garden (Repertory) (10th wk; 79; $5.75; 1,494; $45,000). Closing Jan. 12, to tour. Previous week, $33,200 on "Macbeth" and "Richard II"; last week, almost $29,400 on seven performances of "Troilus and Cressida," which opened last Wednesday (26) to three favorable reviews (Chapman, News; Donnelly, World-Telegram; McClain, Journal-American), two yes-no (Atkinson, Times; Watts, Post) and one unfavorable (Kerr, Herald Tribune).

Reluctant Debutane, Miller (C) (12th wk; 94; $5.75; 946; $27,100) (Adrienne Allen, Wilfred Hyde White). Previous week, $10,000; last week, over $14,600.

Saint Joan, Coronet (D) (1st wk; 8; $5.20; 1,101; $27,500) (Siobhan McKenna). Opened last Tuesday night (25), following a return stand at the Phoenix Theatre, N.Y., and closes a limited engagement next Saturday night (5). Grossed almost $13,900 for first eight performances, including three matinees.

Separate Tables, Music Box (D) (10th wk; 76; $5.75; 1,010; $31,021) (Eric Portman, Margaret Leighton). Previous week, $28,900; last week, over $29,300.

Speaking of Murder, Royale (D) (2d wk; 13; $5.75; 994; $29,000) (Brenda de Banzie, Estelle Winwood, Lorne Greene). Previous week, $7,700 for first five performances; last week, nearly $10,600.

Uncle Willie, Golden (C) (2d wk; 12; $5.75; 800; $24,000). (Menasha Skulnik). Previous week, $15,000 for first four performances and three previews, last week, almost $15,500.

Miscellaneous

Good Woman of Setzuan, Phoenix (D) (2d wk; 16; $3.85; 1,150; $25,000. Previous week $10,900; last week, nearly $10,000; closes next Sunday (6).

Closed Last Week

Cranks, Bijou (R) (5th wk; 40; $5.75; 603: $19,000). Closed last Saturday (29) at an approximate loss of its entire $50,000 investment. Previous week, $4,000; last week, nearly $8,200.

Protective Custody, Ambassador (D) (1st wk; 3; $5.75; 1,155; $36,500) (Faye Emerson). Opened last Friday night to two affirmative notices (McClain, Journal-American; Watts, post) and five pans (Atkinson, Times; Chapman, News; Gilbert, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune); closed Saturday night (29) at a loss of about $100,000 (including $70,000 regular investment, plus $25,000 additional financing and nominal extra coin); grossed around $5,500 for three performances.

Ruth Draper, Playhouse (1st wk; 7; $4.60; 994; $25,000. Miss Draper died last Sunday (30) after playing one week of a scheduled four-week stand; see news story elsewhere in this section.

Opening This Week

Small War on Murray Hill, Barrymore (CD) ($6.90-$5.75; 1,077; $34,500) (Jan Sterling, Leo Genn). Play by Robert E. Sherwood, presented by the Playwrights Co.; production capitalized at $100,000, cost about $95,000 to bring in, and can break even at around $20,000 gross; opens tomorrow night (Thurs.).

OFF-B'WAY SHOWS

Eagle Has Two Heads, Actors Playhouse (12-13-56).
Iceman Cometh, Circle-in-Square (5-8-56).
Me Candido, Greenwich Mews (10-15-56).
Misanthrope, Theatre East (11-12-56).
Purple Dust, Cherry Lane (12-27-56).
River Line, Carnegie Hall Playhouse (1-2-56).
Shhh, Chanin Auditorium (12-29-56).
Shoestring '57, Barbizon-Plaza (11-5-56).
Take a Giant Step, Jan Hus (9-22-56).
Thor, With Angels, B'way Congregational Church (10-14-56).
Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Hamlet, St. Ignatius Church (10-27-56).

Emmett Rogers, associate producer of "No Time for Segreants" and **Edward Padula,** general manager for the Broadway production of that play, have teamed up to produce a musical version of **Esther Forbes'** novel, "A Mirror for Witches." **Carlisle Floyd** has been tagged to handle the adaptation and compose the score, with the producers planning on a Broadway preem next Nov. 7.

Stock Reviews

The Small Servant

Dallas, Dec. 24.

Ramsey Burch production of comedy in three acts (five scenes), by S. I. Abelow and Robert Cenedella. Features Ailsa Dawson, Ruth Amos, J. Frank Lucas, Ronnie Claire Edwards, John O'Leary. Staged by Hall Shelton; technical direction, James Pringle; costumes, Sarah Cabell Massey. At Theatre '56, Dallas, Dec. 18, '56; $3 top.

Sally Brass	Ruth Amos
Sampson Brass	J. Frank Lucas
Small Servant	Ailsa Dawson
Sophie Wackles	Ronnie Claire Edwards
Richard Swiveller	John O'Leary
Messenger	Bob Mullen
Mr. Wrasp	Arthur Nations
Mrs. Wrasp	Myrtolene Watson
Mr. Tubbs	Charlie West
Mrs. Tubbs	Dorothy Hoskins
Rev. Garland	Edwin Whitner
Police Lt. Padgett	Harry Bergman

"Small Servant" is a lightweight comedy that produces occasional chuckles. Fine characterizations keep this new script ahead and whet more interest than the negligible plot. Coauthors S. I. Abelow and Robert Cenedella use characters found in Charles Dickens' "The Old Curiosity Shop" for their 1830 vintage three-acter.

London setting finds a brother and sister lawyer team cunningly conniving to get the expected inheritance of their firm's law clerk as soon as his aunt dies. Auntie pays his salary through the unscrupulous law team.

It's the small servant, constantly berated, beaten and locked up nightly after meager meals, who provides appeal in a sympathetic role. The assists in clearing the clerk from a framed theft charge, which puts brother and sister at each other's throat in a name-calling spat.

Ailsa Dawson gives both warmth and merriment to the "small servant" role as she shyly dispenses justice between beatings. As the wily femme barrister, Ruth Amos is properly cruel and vindictive, while J. Frank Lucas gives a standout performance as the mercenary lawyer-brother, but adds laughs with his flighty, pumpy bits.

John O'Leary is a capable and gay law clerk, while Ronnie Claire Edwards gets the bulk of the chuckles with a running gag line in a nasal twang as an heiress in weekly for her allowance.

"Servant" is the first arena chore here for Hall Shelton, new assistant director, and he gets full response from a capable cast, resulting in a fluid production. Solo set by James Pringle is, per usual, entirely adequate and is complemented by Sarah Cabell Massey's colorful costumes. *Bark.*

Uncle Willie

Toronto, Dec. 27.

Premiere Productions (Stanley Jacobson and Mervyn Rosenzveig) presentation of comedy in three acts, by Julie Barns and Irving Elman. Stars Sammy Sales. Directed by William Taylor; setting, Sydney Newman; costumes, Nora Sullivan. At Circle Theatre, Toronto, Dec. 27, '56; $3 top.

Uncle Willie	Sammy Sales
Leo	Irwin Browns
Esther	Iris Krangle
Charlie Donegan	Lloyd Chester
Sheila	Roberta Maxwell
Peggy	Stephenie Mew
Kathy	Maureen Fitzgerald
Francey Simon	Sylvia Lennick
Mrs. Simon	Sofia Reinglas
Ellen Donegan	June Lehmann
McNamara	Alan Chrysler
Smith	Harold Burke
Victim	Stanley Langsman

Not since "The Cohens and the Kellys" of long ago has there been such an old-fashioned piece of writing, but "Uncle Willie" is a personal triumph for Sammy Sales. (He is reputedly being groomed for a road company, in the title role being played on Broadway by Menasha Skulnik.) He is excellent on reticent delivery, either lengthy monologs or throw-away quips, and he should have plenty of future material for his current comedy roles in niteries or tv.

The play itself, with its stock Irish and Jewish jokes, pre-dates even the formula of "Abie's Irish Rose." As the trade knows, "Uncle Willie" is set in the early Bronx during the "melting pot" era when America was again the haven of freedom and Ellis Island was the doorway. The play is preposterous in naive construction but the fundamental keynote of brotherhood, irrespective of race, is often throat-catching. Despite sugar-coated contrivance, "Uncle Willie" carries a soul-warming message.

However, "Uncle Willie" is a Sammy Sales made-to-order vehicle and he carries the title role from his down-front monologs to the customers—in the one-time Family Time vaude tradition—to his periodic participation in the plot. This under-playing, gnome-like comedian, with his love-your-neighbor attitude, brings all the warmth of his personality to a notable role.

The other members of the cast do what they can with the situation and the lines given them, but are mainly Jewish and Irish typed caricatures. Sydney Newman has created a fine stage setting of a two-story home, when part of the Bronx was in the fields; Nora Sullivan contributes the colorful costuming of the era; and William Taylor does what he can in the directing; but it is still Sammy Sales' show. *McStay.*

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The Immoralist

Chicago, Dec. 27.

Studebaker Theatre Co. revival of drama in three acts, by Ruth and Augustus Goetz, based on novel by Andre Gide. Stars Geraldine Page, Hurd Hatfield. Staged by David Pressman; scenery, Clive Rickabaugh; costumes, Theoni Aldredge. At Studebaker Theatre, Chicago, Dec. 26, '56; $4.50 top.

Marcelline	Geraldine Page
Dr. Robert	Jack Hollander
Bocage	Paul Haney
Michel	Hurd Hatfield
Bachir	Richard Shepard
Dr. Garrin	David Crane
Sidma	Tresa Hughes
Moktir	Moultrie Patten

Current stock production, the fourth in its first season, comes off as the Studebaker Theatre Co.'s most successful effort to date. David Pressman's sure staging and an able and conscientious cast effectively bring out the full dimensions of Andre Gide's tortured account of sexual ambivalence.

Geraldine Page, who starred in the Broadway version two seasons back, is in superb form as the frustrated wife of a disinterested mate. Hurd Hatfield, despite an occasional tendency to overwork the facial mannerisms, does some fine acting as the young archeologist torn between his Platonic attachment to his wife and his fondness for the young native boys of the African orchard.

Richard Shepard impresses with his satyrish delineation of the Arab houseboy who quickly recognizes and exploits the husband's homosexuality Moultrie Patten, one of the mainstays of the regular company, is properly restrained as the philosophical headman of the male harem. Another good contribution is supplied by Tresa Hughes as the native maid with no illusions about the opposite gender.

Jack Hollander, Paul Haney and David Crane satisfactorily fill the minor parts. Clive Rickabaugh's sets add to the overall high calibre of the production. *Dave.*

Stamford (Conn.) Stock To Preem Play, Musical

The initial eight-week series of shows to be presented at the Stamford (Conn.) Playhouse, beginning Jan. 22 will include two tryouts. The series is being evenly distributed btween musical and plays, with productions changing each week.

Included in the first four offerings, all tuners, is "The Magic Green," billed as an original Irish fantasy. It's scheduled for the week of Feb. 12, while "Graduation," a new play by Joseph Kapfer, is set to wind up the eight-week series March 12-17. Producers Telly Aristotle Savalas and Fredric Halaman Daris are planning to use stars for all the offerings.

Heading the cast of the opening entry, "Song of Norway," will be Lawrence Brooks, repeating the male lead assignment he created in the original Broadway production of the musical. A special show, "Music and Magic for Freedom," produced by magician Elsom Eldridge Jr., for the benefit of Hungarian refugees, will be presented at the Playhouse next Saturday (5).

Long Eve's Journey

One of the leading Broadway ticket brokers was scratching his head last week over the inexplicable selections of New Year's Eve theatregoers.

"I can't figure it," he mused. "I should think everybody would figure on being in a gay mood that night, and want to see a razzle-dazzle musical, or maybe a loud and funny comedy.

"Perhaps all the celebrants expect to pre-condition themselves to getting soused. Anyway, it seems to me that about half the orders we've had for New Year's Eve tickets have been for Eugene O'Neill's 'Long Day's Journey Into Night.'"

Jay (Scooter) Barney Back on Commuter Kick Between N.Y. and Boston

Boston, Jan. 1.

Jay Barney, playing here opposite Tallulah Bankhead in the tryout "Eugenia," is back at his old commuting kick via motor scooter and plane for daily radio broadcasts of "Romance of Helen Trent," in New York.

Last season the actor, here in "Young And The Beautiful," had the same commuting setup between Hub and New York. Now his six foot form can again be seen putt-putting from the Plymouth Theatre here to Logan airport after curtain to catch the 11:50 p.m. plane to Manhattan. He's got two more scooters and a motorbike in New York.

He goes on the air from CBS daily from 11:30 to 12:45. They write him out of the part Thursdays so he can make matinee. Meanwhile, he played the father in "Young And The Beautiful." In Eugenia, he portrays an elderly widower enamored of Tallulah Bankhead as "Eugenia."

After the radio show in New York, five days a week, he dashes out of the studios and uses his motor scooter to rush to La Guardia. He leaves the scooter there, hops on the 1:15 p.m. plane for Boston. He arrives in Hub at 2:15, picks up his motor scooter on this end and makes the Plymouth theatre 10 minutes later ready for rehearsal of the tryout.

He says he has to keep so many scooters because he can't get them repaired in New York and has to keep switching parts to keep rolling. Barney is an old hand with motor scooters, having used them in Hollywood to trek from one studio to another.

He swears by them. "I haven't missed a performance yet," he says.

'Wilderness' to Repeat; Had 10G Rainout Loss

Louisville, Jan. 1.

Despite a $10,000 loss last summer, chiefly due to 28 rainouts of the 55 scheduled performances, "Wilderness Road" will be presented again next year by Berea (Ky.) College. The historical drama grossed $240,000 for the 1956 semester. It made a small profit the previous year, its first.

Explaining the decision to continue the outdoor show next summer, Berea president Francis S. Hutchins said that it dramatizes the story of the college and has been a powerful public relations force. Package bus trips are planned for next year, with special rates for school children. In its first two years, spectators have come from 44 states and 11 foreign countries.

Name Officers for 'Horn' Spec for Next Summer

Greensboro, N. C., Jan. 1.

Dr. I. G. Greer, of Chapel Hill, has again been named president of the Southern Appalachian Historical Assn., which produces the outdoor drama, "Horn in the West," at Boone, N. C.

James Marsh, of Boone, was elected executive vice-president to fill the vacancy left by the resignation of Dr. A. K. Kephart. Hugh Hagaman, also of Boone, was named 1st vice-president, G. C. Greene Jr., treasurer, and Mrs. Lawrence Owsley, secretary.

"Horn in the West" is tentatively set to open next June 25 to run through Labor Day. Pledges made at the meeting brought the total amount up to $21,875 to assure the opening of the drama next summer.

Paris Gets 2 Probable Hits as Finale of '56; 'The Egg' and 'Minnie' Bow

Paris, Dec. 25.

Both of the last two legiters to get under the wire for '56 seem set for good runs.

Felicien Marceau's "L'Oeuf" (The Egg) has a flair and offbeat approach. A musical, "Minnie Moustache," with book and lyrics by Jean Broussolle and Andre Hornez and music by Georges Van Parys, has the standard ingredients that seem to draw the out-of-towners, who usually patronize these shows. "Egg" may even have Stateside possibilities, but "Minnie" doesn't have a chance over the Gallic borders.

Ensconced at the Gaite-Lyrique, a municipally bankrolled theatre, "Minnie" marks the first appearance of the popular singing group, Les Compagnons De La Chanson, in this type of show. The trite book seems to have been fashioned after a Hollywood western.

"Egg" is at the Theatre Atelier and is in the form of an illustrated monolog as a little man recounts his life in a series of tableaus presented in three revolving wall sections. The flashback technique has the leading character on stage throughout, and Jacques Duby scored a critical triumph here on his brilliant limning of this outsider, an insignificant man, trying to crash society which is, to him, like a hermetically sealed egg.

PLAN NEW BUILDINGS FOR ROANOKE ISLAND

Manteo, N. C., Jan. 1.

A new building program is planned for "The Lost Colony," Paul Green's pageant presented every summer in the Waterside Theatre here by the Roanoke Island Historical Society. The project is headed by Robert Lee Humber, president, but details are not revealed.

Meanwhile, Samuel Selden, chairman of the production committee for the pageant, has announced that Burnett Hobgood, formerly an actor in another outdoor spectacle, "Wilderness Road," has been signed to stage "Colony" next summer. The directors have also approved a new budget of $88,000 for next year, an increase of about $2,000, including a raise for general manager Richard Jordan from $4,500 to $6,000.

2 Leslie Stevens Plays At Sarasota Palm Tree

Sarasota, Fla., Jan. 1.

Two plays by Leslie Stevens will be presented at the Palm Tree Playhouse here during the initial fortnight of its upcoming 12-week season. The first opening next Tuesday (8), is "Champagne Complex." The other, "Bullfight," is skedded for the following week. The latter play was the off-Broadway entry that marked Stevens' pro debut.

Other plays scheduled by producer Stuart G. Lancaster include "Anniversary Waltz," "Seven Year Itch," "Lark," "Will Success Spoil Rock Hunter." "Roomful of Roses," "Desperate Hours" and "Mademoiselle Colombe." Most of those entries will run for two weeks. The upcoming season marks the Playhouse's sixth year of operation.

Dick Adler on a Bike; Seagoing One, That Is

Richard Adler, who's due back in New York from London tomorrow (Thurs.) after a 10-day stay, is keeping busy. Prior to taking off for Europe he had been in Hollywood to compose a new song for the film version of "Pajama Game." He and the late Jerry Ross wrote the tunes for the original Broadway musical.

His trip to London was to assist on the production of the British version of "Damn Yankees," for which he and Ross also supplied the songs. Following his N.Y. return, he'll continue preparing for the upcoming Broadway presentation of "Sin of Pat Muldoon," which he's co-producing with Roger L. Stevens. The play is scheduled to go into rehearsal Jan. 28.

Broadway producer Jerome Mayer has gone to the Hawaiian Islands to direct plays for the Honolulu Community Theatre.

Report Curd Juergens Set for B'way 'Courier'

Frankfurt, Dec. 25.

German legit-film actor Curd Juergens, who plays the title role in the Allianz-release picture, "Courier of the Czar," is due to repeat the characterization in a stage edition of the yarn to be produced on Broadway next season. The Don Cossack Chorus and a ballet is also set for the show.

With the film edition of "Courier of the Czar" scheduled for release in Germany and France about Christmas time, Juergens has gone to Spain to appear in a French picture, "Eye to Eye," being directed by Andre Cayette, and then goes to France for a film to be directed by H. G. Clouzot next spring.

Boston U. Drama Profs. Open Workshop in Hub

Boston, Jan. 1.

The Hub has a new Actors Workshop on Mass. Ave. in the Back Bay section, operated by Alan J. Levitt and Peter Kass, both instructors in the theatre division at Boston U. The pair settled on opening in Boston after their survey indicated that the Hub is the stagestruck section of the country.

Levitt, a Bostonian, worked in an off-Broadway legit and strawhat, and studied at the Sorbonne and the French National Conservatory of Dramatic Art on a Fulbright Fellowship. In Paris, he worked at the Comedie Francaise with Jean Louis Barrault. Kass worked with Clifford Odets and directed in Hollywood, and was in the theatre in New York.

Buy Provincetown Barn

Provincetown, Mass., Jan. 1.

Catherine Huntington and Virginia Thoms, who have operated the local Playhouse-on-the-Wharf for several seasons, purchased the property last week for a reported $12,000. The seller was Chester D. Pfeiffer, representing his family.

The two producers are New Yorkers who reside here in the summer.

Legit Bits

Due to a typographical snafu, last week's story on "New Faces of 1956" erred in listing unrecouped costs as of Nov. 10 at $16,983. The figure should have read $169,983.

Yvette Schumer has gone to Havana for script confabs with **Lenard Kantor**, whose "Saltaire" is on her production schedule for next fall.

Pressagent **Arthur Cantor**, who's also on the staff of the **Steve Allen** television show, has gone to Jamaica to lineup calypso talent for the series.

Producer **Gilbert Miller** is chairmanning the Mary MacArthur Memorial Fund of the National Foundation For Infantile Paralysis for the third consecutive year.

Film producer **Milton Sperling**, planning a branchout into the Broadway managerial ranks, has opened a New York legit office.

Menasha Skulnik will entertain at the Jan. 12 Hebrew Actors Fund Benefit to be held at the Downtown National Theatre, N.Y.

The San Diego National Shakespeare Festival will run its eighth summer season from July 19-Sept. 1.

Augustus Pitou will handle the bookings for **Marcus Heiman's** Colonial Theatre, Boston; Erlanger Theatre, Chicago, and Biltmore Theatre, Los Angeles.

A four-performance run of Oscar Wilde's "Ideal Husband" will be presented at the Carl F. er Concert Hall, N.Y., beginning Jan. 10.

The American Theatre Wing's second annual Summer Theatre Workshop at the Cape Playhouse, Dennis, Mass. (in conjunction with the Raymond Moore Foundation) will include a playwrighting fellowship in addition to actor scholarships. The Theatre Club of N.Y. is responsible for the playwriting financial grant, with next May 3 set as the deadline for submitting scripts. The Workshop will run for 10 weeks, beginning June 24.

Len Strausberg is production assistant for "Ziegfeld Follies."

Playwright **Mawby Green** is taking a leave of absence as Broadway correspondent of the London legit-pictorial, Theatre World, to spend the winter at Praia Da Rocha, Portugal, and work on a new script.

David Ross, producer-director at the 4th Street Theatre, N.Y., has cast himself for a part in the operation's upcoming production of "Easter."

Metropolitan Opera Finances

(YEAR ENDED MAY 31, 1956)

	1956	1955
INCOME		
Ticket sales:		
New York season (22-week season with 159 performances in each year)	$2,905,543	$2,816,795
Regular four (7-week tour, 55 performances in 1956; 7½-week tour, 58 performances in 1955)	1,028,603	1,064,350
Other income—radio, television and recording fees, building rentals, etc	612,463	521,757
	4,546,609	4,402,902
CONTRIBUTIONS		
Metropolitan Opera Guild, Inc	100,127	78,491
The National Council	41,923	52,458
Annual Giving (less campaign expenses of $12,373 in 1956 and $4,001 in 1955)	50,118	57,231
Special drive (less campaign expenses of $26,308)		66,137
Other	133,441	66,757
	4,872,218	4,723,976
EXPENSES		
Salaries and wages:		
Singing artists, conductors, stage directors and chorus master	1,106,434	976,538
Orchestra	818,806	726,242
Chorus	398,482	377,471
Ballet	112,358	121,266
Stage department	905,293	847,079
Wardrobe and scenic departments	151,797	132,198
Building operations	311,268	288,128
Executive, box office and clerical	314,061	292,275
	4,118,499	3,761,197
Less—Reimbursement of portion of above representing additional wages paid for broadcasting, etc., under union agreements	382,741	204,538
Salaries and wages expense for the year	3,735,758	3,556,659
Provision for severance pay	61,000	16,712
Social security taxes	101,107	93,885
Railroad, transfer and travel expense	539,964	542,443
Materials, building services and repairs	467,434	356,197
Royalties, advertising and other expenses	160,377	183,310
Insurance and taxes	90,912	86,788
Interest	42,143	42,586
Depreciation	59,405	59,405
	5,258,100	4,937,785
EXCESS OF EXPENSES OVER INCOME AND CONTRIBUTIONS	$ 385,882	$ 214,009

Inside Stuff—Concerts

Bishop Ruland writing from San Francisco to VARIETY:

"Re Inside Stuff Concerts on Telefunken: this surviving group of Welte-Mignon rolls was discovered by Richard C. Simonton, and recorded by him, on Ampex tape in 1948 with the assistance of Edwin Welte and Carl Bokisch the Welte engineer who had made the original recording sessions between 1904 and 1911. These were issued by Columbia among their first LP's in 1949 on five records (I have ML4294 and ML4291 which include Paderewski, dePachmann, Scharwenka, Granados, deFalla, Frank Marshall (playing Granados) 7 numbers by deBussy plus the entire Children's Suite, Faure and Ravel.)

The original rolls were enormously long but in 1921-22 Frank Milton, Denver theatre manager had a piano which played them and I remember American 88-note versions in a conventional sized roll (interchangeable with Ampico and Duo-Art) about this time as being peddled by Baldwin Piano, under the name of Welte-Mignon but on a standard length roll.

"Simonton at the time lived in Menlo Park, California and his trip to the Black forest to the barn of a parsonage to make the records under difficult mechanical conditions is printed under a 1950 copyright as part of the jackets of these Columbia LP's. It's quite a melodrama and I believe made VARIETY at the time."

At the Knesset (Israeli Parliament), the Minister of Education and Culture was asked to make a declaration on his advice to the Israel Philharmonic Orchestra to refrain from including a symphonic poem by Richard Strauss in its recent subscription series. Zalman Aranne replied that the "ban" was only temporary (as had been said many times before on similar occasions). He added that the Ministry had no intention of imposing a ban on musical works, as he thought music after its creation takes on an independent existence.

In a very dignified way the 11th General Assembly of the UN chose to celebrate "Human Rights Day" by inviting the Vienna Philharmonic (on the evening before ending its first American tour) to perform for a distinguished, multilingual, colorful audience. The program, appropriately, consisted of Egmont and Seventh, by Beethoven, Haffner Symphony by Mozart. Program of all Johann Strauss waltzes and polkas had originally been selected but was shelved for music "more in keeping with the solemn occasion."

Broadway Grand Opera, Inc. has been chartered in Albany as a membership corporation to "stimulate and promote ideals in music, especially Grand Opera, to furnish to local musical talent the opportunity to develop, and to perform in Grand Opera and other music, and to cooperate with other organizations with similar aims, and purposses—all without profit." Directors are: Marguerite Moor, Isabelle Loriner, William S. J. Wick, Carl McRorie, Helen E. Lugsden.

Ormandy's Europe Dates

Philadelphia, Jan. 1.

Eugene Ormandy, conductor and music director of the Philadelphia Orchestra, left Sunday (23) on a four-week combined vacation and business jaunt to Europe. While overseas, Ormandy will direct programs with the Concertgebouw Orchestra, in Amsterdam, and the Vienna Philharmonic.

Maestros substituting for Ormandy here include Ernest Ansermet, of L'Orchestre de la Suisse Romande, this weekend and next, Pierre Monteux and William Steinberg.

REVIEWS

L'Enfance Du Christ

Berlioz's pastoral oratorio, which The Little Orchestra under Thomas Scherman presented for the sixth year (Carnegie Hall, Dec. 21), is the kind of Christmas music that is heard too little. It is a moving, highly melodious work that presents an entirely new side of Berlioz, and the ensemble last Friday performed it with sensitivity and a high degree of fine musicianship.

Frances Bible, Leopold Simoneau, Martial Singher and Kenneth Smith were the soloists. The American Concert Choir, directed by Margaret Hillis, provided the chorus. Their collaboration, under the expert guidance of Scherman, made it a memorable evening for the capacity audience. *Hift.*

Maria Tallchief

Second night (19) saw Maria Tallchief's first appearance and a new or partly new and revised ballet by George Balanchine to Mozart's "Divertimento No. 15" which was called "Caracole" a few seasons ago, has now a beautifully designed set by James Stuart Morcom, originally intended for another Mozart Ballet and a new set of Karinska costumes. "Divertimento" is a brilliant work of the abstract, nondramatic sort inspired exclusively by the form of music. Expertly danced by soloists and a small corps of which every one has an opportunity to display her or his stuff. Among them a newcomer for solo roles should be mentioned, young Jonathan Watts who was most impressive in his bits though he was surrounded by several more experienced and seasoned members of the N. Y. City Center Co.

Miss Tallchief in "Pas de Dix" was technically polished but gave her performance a great deal more than just that—a new radiance and authority. Andre Eglevsky as her partner as much a cavalier as ever, danced elegantly and brightly.

Evening was, however, one-sided programming, perhaps because of Balanchine's absence from the company's more dramatic or "modern" repertory works would have been a welcome incident among all the musically interpretative fare. *Goth.*

Guthrie's 'Carmen'

Tyrone Guthrie, the atomic-energied British stage director, was represented last Thursday (27) with his crowded-stage version of "Carmen," which dates from 1952, when it was the first new Met mounting of the classic since 1923. Same director is re-staging "Traviata" for Feb. 11, actually a small chore for this dynamo propelled by two legs, who has been dashing off in all directions the past year — Canada to stage the Shakespeare cycle and direct a filmed "Oedipus Rex"; Puerto Rico to launch a legit group, Broadway for "Tamburlaine the Great," "Volpone," "Matchmaker" and the Old Vic's pre-World War I-dress "Troilus and Cressida."

His "Carmen," now entrusted to stage director Nathaniel Merrill and owing something to Kurt Adler's chorusmastership and Zachary Solov's choreography, still gave a pervasive sense of Guthrie's presence. These were Spanish villagers, hangers-on, smugglers and bullfight fans, not just AGMA cardholders. The staging had levels, some levity and pronounced dramatic leverage. Another big assist came from Rolf Gerard's sets and costumes.

Although strikingly mobilized for naturalism, the staging was still confined to the frame of orthodoxy, the Met not being prone to wander too far away. Guthrie's dynamism consisted in reworking the familiar values. His effects were perhaps most vivid in the tavern scene, which included a clear glimpse of an upstairs "crib" with a couple of harlots at work. Guthrie is not the director to spare sexy vignettes in the background.

This was a strong "Carmen," well sung by Rise Stevens, Richard Tucker, George London and Lucine Amara, but given an added fillip of vitality in the staging. It could be objected that Miss Stevens under-dressed the part and often looked more like a gal at a Manhattan office party than a primitive piece de resistance. *Land.*

Michael Pollock, singer-actor-director, who staged "Rigoletto" and "Il Trovatore" for the N. Y. City Center Opera Co., has been appointed to the faculty of the department of music at Indiana State U., Bloomington, where he'll stage a production of "Carmen."

Springfield (Mass.) Symphony grossed a near-capacity $800 for the second concert of its 13th season, presented Dec. 11 at Springfield's Municipal Auditorium under the direction of **Robert Staffanson.**

Family Flavor Concert Business

Argentine's Iriberris Sell Music, Disks, Book Tours And Service Music Fans All in One Spot

By NID EMBER

Buenos Aires, Jan. 1.

During 1958 the Colon Opera will be 50 years old and the city's leading concert management firm 30 years old. Barring further political grief both events will be celebrated in the grand style.

Iriberri Concerts Management is an offshoot of Casa Iriberri, a music store just off Corrientes (hub of Argentine showbusiness) opposite the Florida Richmond Bar, a favorite showfolk haunt.

The Concert Organization operates from a crowded mezzanine behind the store. A famous corner of jumbled desks, jangling 'phones and dense cigarette smoke. Any day during a concert "season" (April to October) founder Bernardo Iriberri and two wide-awake associates, daughter Maria and jocund Valentin Gonzalez are found, dealing with booking problems on one hand, and maintaining spirited conversations with say a Marian Anderson (in for a chat between shopping bouts), Katherine Dunham discussing her latest painting, or Byron Janis asking for a Canasta contest with the Iriberri grandchildren.

During the lunch hour groups of fans hang about the doors listening to hi-fi music, and absorbing information on coming concerts. Students make up a big proportion of Iriberri patrons, both for disks and concert stubs. This clientele provided the amazed Budapest String Quartet with a 3,500 audience for its first Colon concert.

Partner in the Iriberri store is Juan E. Bellocq, who steers the Bechstein and Pleyel piano imports, and sales of RCA Victor, Philco and Odeon radio and tv sets and disks. This year the store sold around 65,000 LP records, a big figure for a Latin-American country.

Bernardo Iriberri started the concert sideline as a hobby which might pay off in increased disk sales, never dreaming it would mushroom so fast. Originally the concert setup covered merely Argentina and immediate neighbors: Uruguay and Chile. By 1953 it had developed to take in all South and Central America, Cuba and Mexico.

The Iriberri circuit in Argentina takes in La Plata, Bahia Blanca, Rosario, Sante Fe, Cordoba, Tucuman (25 plane hours from B.A.), Mendoza, San Juan, Rafaela, Jujuy and Salta. In the last two years Cipoletti, Neuquen and General Roca on the Southern trek, 26 plane hours away, have built up into important concert dates, as a result of Iriberri build-up. While San Juan still suffered the effects of the earthquake, concerts there were booked at a loss for the organization, but that stand is now again a "best" one.

Iriberri's life-dream is a hall of his own, but how achieve it with building and real costs soaring?

Another Iriberri offshoot is the Surco, Vox, French Decca and "Calesita" (kid-disk) recording setup run by son Enrique Iriberri, who also operates the "Reviens" nitery at Martinez, where most popular tunes make their bow and responsible for most popular musical discoveries.

In New York Iriberri works through Steinway, Hurok, and Columbia Concerts. European contacts are Van Wyck Ltd. and S. A. Gorlinsky in London, Charles Kiesgen in Paris, Ada Finzi in Milan, and Antonio Caballero in Madrid.

Ike Goes to a Concert

Washington, Jan. 1.

President Eisenhower will hear a musical version of his Inaugural Prayer when he and the First Lady attend the National Symphony concert next Tuesday (8).

President, who has been an infrequent theatre or concert patron will also hear pianist Artur Rubinstein play with the National Symphony under the baton of its regular maestro, Howard Mitchell.

As Expected, W. K. Martin Quits Intrigue School Of Cleveland Symph

William McKelvy Martin has resigned his post as manager of the Cleveland Orchestra, effective March 31, 1957. His resignation had been forecast in VARIETY, back in October, and followed months of intra-office strife and dissension on the staff.

Committee of trustees, after special investigation, recommended that no manager be appointed for next season, which came as surprising blow to George H. L. Smith, co-manager who had hoped to be elevated to top spot. Though Smith will be responsible for direction of the orch, it is likely that board members will oversee the activities. Trustees are known to be scouting the field of managerial talent in other cities. Smith had been on orch staff for 17 years and reportedly was miffed as board passed him over when Carl Vosburgh, vet manager, died. In behind-the-scenes power struggle, George Szell, conductor, was a potent factor.

JUDSON DIVISION ADDS 12 TO TALENT LIST

Some 12 new artists and attractions have been pacted by the Judson, O'Neill and Judson division of Columbia Artists Management Inc. for the 1957-58 season. Heading the pactees is European concert pianist Clara Haskil.

Other individual artists include tenor Brian Sullivan, Negro soprano Gloria Davy, Italian violinist Gioconda De Vito, pianist Stanley Babin, violinists Eric Friedman and David Abel, and baritone Robert Kirkham.

Attractions inked comprise "Concerto Festival," which features pianist Eugene List and the Knickerbocker Players; Joseph Liebling and the Master Singers; the Robert Joffrey Theatre Ballet, and the New Concert Orchestra, conducted by Harry John Brown.

CARLTON SMITH 'ON TOUR'

He's Conferring In Scotland With Arts Advisers

Glasgow, Jan. 1.

Carlton Smith, described as chairman of the National Arts Foundation of New York, has been in Scotland and copping newspaper publicity. He is the same person (often confused with another American of like name) who was described in a VARIETY a year ago under the caption, "Mr. Smith Goes to Moscow."

Not clear whether Smith was here to offer advice or bookings to Canon Sydney MacEwan, "The Singing Priest." He was also reported "conferring" with the former Chicago Opera diva Mary Garden who lives in Aberdeen.

News accounts mentioned Smith as consulting Scottish "advisers" to his National Arts Foundation.

Menuhin in Frankfurt

Frankfurt, Dec. 31.

Arrangements have been completed in Amsterdam for violinist Yehudi Menuhin to guest with the Concertgebouw Orchestra, under the baton of Eduard van Beinum, on Dec. 26.

Broadcast of the concert will be carried on the German radio net.

SALZBURG FESTIVAL HOUSE DUE IN 1960

Vienna, Dec. 31.

It will not be before 1960, that the new Salzburg festival house, now under construction, can be opened. House will be a 2,400-seater, architect Clemens Holzmeister reveals. Berlin's W. Unruh is designing the stage.

House will be situated on the foot of the Moenchs Berg. Parts of the once-best airraid shelter in Europe in that tiny mountain can be used according the plans of the architects.

Broadway

Comdr. E. F. McDonald Jr., head of Zenith, on a three-week Caribbean cruise with his family.

Actor Nat Burns now recuperating in Hatboro, Penna. (Bucks County) after 8½ months in Columbus Hospital, N.Y.C.

Film distrib Ilya Lopert nominated as knight of the Legion of Honor for his work in promoting French pix in America.

Julie Andrews and Doris Day among the "10 Young Women of the Year" being featured in the January issue of Mademoiselle mag.

Linda Darnell returned from the Coast last week via Detroit, where she attended the "80 Days" benefit preem at the United Artists Theatre.

TV producer Tom McKnight and actress-wife Marjorie Davies, in for a quickie to see their families in Jersey and Washington, D.C. Their Malibu beach-house just escaped that big fire.

Claude C. Philippe, veep of the Waldorf, and his French actress-wife Mony Dalmes, in the U.S. on holiday from her Comedie Francaise chores, to Barbados, BWI, over New Year's.

Scotty Rubin, Hollywood and Palm Springs industrialist, w.k. in show biz around Gotham, bought the Bon Aire Hotel, adjoining Charles Farrell's Racquet Club, in Palm Springs, for a reported $260,000; has 130 rooms and suites.

Phone calls besieged Mike Todd anent Elizabeth Taylor's alleged "possible crippling effect" of that slipped-disk operation which forced him to issue a press statement that she is perfectly able to walk following the Harkness Pavilion-(Presbyterian Hospital) op. Todd flies to Europe this week to set opening dates for his "Around The World in 80 Days."

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; UNion* 5-5389)

Al Martino another motel-row vacationer.

Dixie Dunbar out of hospital and back at her restaurant in Hallandale.

Gloria DeHaven, in for holidays, heading north for tv'ers and then Havana date.

Vagabond Club last starter in cafe-run with Helen Forrest, Conn & Mann, Babe Pier in supporting show.

George Jessel followed the Kean sisters into the Roulette Room of the Monte Carlo. Allen again booking the room.

Myron Cohen, due for return in February, headed for Chicago and Chez Paree date after sellout Sans Souci 10-dayer here.

Victor Borge, due at Coconut Grove Playhouse next week, getting reports that there's rush for tickets on his two-weeker.

Jerry Lester out of Latin Quarter show although still reporting nightly to keep contract in force. "Too long a show" was reason given for his exiting.

Zurich

By George Mezoefi

(32 *Florastr.;* 347032)

Stadttheatre Basle preemed a new ballet, "Peer Gynt."

Rock and roll music is slowly gaining ground here, but Swiss teenagers are taking it calmly.

German "Berliner Ballett" under direction of its founder Tatjana Gsovsky gave a sellout at Schauspielhaus.

Galas Karsenty, French road company, next will give the Paris performance of "Pygmalion" at Schauspielhaus.

A revival of last season's highly successful "Requiem for a Nun," by William Faulkner, is skedded for the Schauspielhaus.

Year-end preem at Theatre am Central here will be Oscar Wilde's "Woman Of No Importance," with German screen stars Gustav Froehlich and Lil Dagover in the leads.

Filmed version in color of a Salzburg Festival performance of "Don Giovanni," batoned by the late Wilhelm Furtwaengler, is scoring in a series of special performances at Corso Theatre.

Berlin

By Hans Hoehn

(760264)

There are now 3,244 cinemas equipped with CinemaScope in West Germany.

20th-Fox reported that Curd Juergens will play male lead in "Enemy Below" to be produced by Dick Powell.

One of the most requested (by Germans) songs over AFN-Berlin is currently "Walkin' In Rain" (Johnnie Ray-Columbia).

20th-Fox chose "Pulverdampf und Heisse Lieder" (Powder, Smoke and Hot Songs) as German title for its "Love Me Tender."

The U.S. "Anastasia" (20th) will have the German title "The Great Love of Anastasia." Pic's German preem has been skedded for late in February.

Berolina's next project is "Das gab's Nur Einmal" (That Only Was Once). Film will make use of new and old German filmstars and bring excerpts from this country's best silent pix and early talkers.

Washington

By Florence S. Lowe

D. C. Variety Club to install its new officers Jan. 14.

Mel Torme and Carmen Cavallaro teamed up for a big New Year's Eve stand at Casino Royal.

Arena Stage, town's theatre-in-round, offering Bridget Boland's "The Prisoner" as its next show, starting Jan. 2.

President and Mrs. Eisenhower will attend a concert of the National Symphony Jan. 8, pianist Artur Rubinstein is guest artist.

"The Boy Friend," which played a successful Washington fortnight more than a year ago, returns Jan. 7 for another twoweek stand at the Shubert.

Portland, Ore.

By Ray Feves

KGW-TV became the town's fourth tele channel.

Victor Perry heads bill at Tod McClosky's Frontier Room in Vancouver, Wash.

Ronnie Ail took over management of Jantzen Beach Ballroom, and will play name bands.

Ben Yost's Royal Guards toppers at Amato's Supper Club. Sophie Tucker inked for mid-Jan.

Ex-champ Carl (Bobo) Olson is new owner of the Zutz restaurant-nitery in Vancouver, Wash. Don Strachan's Afro-Cuban Revue held over.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse*; 776751)

Pablo Casals, currently in Puerto Rico, planning to remain there and give up his home in the Pyrennes.

"The Cave Dwellers," William Saroyan play which has never played in the States, opened to rave reviews at the Darmstadt City Theatre with Stella Dureaux in the lead.

Curd Juergens, recently signed to a contract in Hollywood, to be in the 20th-Fox film "The Enemy Below," costarring with June Allyson under the production of Dick Powell.

Two Maria Schell films are among the seven foreign films picked by the Japanese Minister of Education as the best of the year. They are "Gervaise" and "The Last Bridge."

"Pajama Game" opened New Year's Eve at the Grosses Haus stage, Wiesbaden, for its first German performance. Composer Richard Adler, now touring Europe, is due here for the premiere.

Columbia has acquired German and world release rights to a new Austrian film about juvenile delinquency titled "August der Halbstarke" (August, the Half-Strong), made by Mundus Films of Vienna.

20th-Fox due to open its "Anastasia" (Ingrid Bergman), pic the end of February altho the German-made CCC film about "Anastasia," starring Lilli Palmer, has already played the first-run circuit in Germany.

Leo Mittler, one of the top directors in Germany, set to do Sean O'Casey's "Red Roses For Me" at the Schiller Theater in Berlin shortly after the first of the year, and then follow up with Tennessee Williams' "Cat On the Hot Tin Roof," which he formerly directed at Duesseldorf and Hamburg.

Istanbul

By N. Zarar

"Trapeze" (UA) doing tremendous biz at five downtown first-runs.

Spanish dancer Los Garin appearing nightly at the new nitery Klob-X.

ANTA rep Edward Mangun set to direct "La Ronde" for Besinci Tiyatro.

Legit hit of season here is Noel Coward's "Blithe Spirit" at Komedi theatre.

Nancy Holloway, U.S. singer, doing fourweek cabaret run in Sadirvan Room of the Hilton.

Lale Oraloglu planed in from Rome where she is set to star in two pix for Titanus films.

The fifth subscription longhair concert of the season is featuring Gallic pianist Jean-Marie Darre.

Met singer Eleanor Steber set for concert dates here. American singer will also appear with the Ankara State Opera Co. in the capital.

Philadelphia

By Jerry Gaghan

Freddie Bell and his Bellboys off for six weeks tour of Australia.

Nan Williams, Big Bill's chanteuse, seriously ill in Misericordia Hospital.

Milton Frome, former local bandsman, plane to Alaska with Bob Hope.

The Nu-Tones, now at the 19th Hole, open at the Riviera in Las Vegas for eightweek run.

Ralph I. F. McCombs, former Philadelphia Orch press agent, named manager of the Columbus, O., Symphony.

Nightclub pianist Bill Hey, crippled by multiple sclerosis, admitted to the Veterans Hospital, Fort Howard, Md.

Don Rondo, former-vocalist who clicked with "Two Different Worlds," did oneweek stand at Chubby's in New Jersey.

Mexico City

By Pete Mayer

(*Tel*: 189000; *Tlalpan*-264)

Colombian baritone Carlos Ramirez in to work in "Music for Always."

David Rose in from Hollywood with plans to concertise here during 1957.

"The Boy Friend" cast celebrating 100 performances with a cocktail party.

Tito Guizar and daughter Lilia to star together in Brazilian pic, "Millionaire Cowboy."

Barnaby Conrad returning from U.S. to script film biog of top local matador, Carlo Arruza.

Maria Felix off to Paris after appearing at the local industries' silver anniversary celebrations.

Producer Oscar Dancigers off for Hollywood regarding his recently completed co-production, "Conquest."

Marta Patricia to bicycle between her starring role in the legit version of "The Uprooted" and the show's filmic version.

U.S. scripter Edwin Blum partying producer Olallo Rubio in honor of the completion of his screenplay on "Flower of May."

Producer Sergio Kogan planning no more folkloric productions will swing over to cops-and-robbers themes. First will be "The Argentine Gang."

Barcelona

By Joaquina C. Vidal-Gomis

(*Angli* 43; *Tel.* 240018)

The Heirolls at the Rigat nitery.

The Bolero nitery presenting the London Regent Ballet.

Renata Tebaldi is at the Liceo singing "Tosca." House is sold out.

After singing LaBoheme at the Liceo, Maria Victoria de los Angeles is off for Italy.

Pinito de Oro, aerial artist from the Ringling Circus, here to appear with the Carceller Circus in Barcelona.

Comedian Paco Martinez Soria leaves musical show and returns to his Talia Theatre with the comedy, "My Cook."

Bernard Hilda Orch, which spent five years of the last world war in Barcelona at the Ritz, has returned to the Rigat for a short season.

Vienna

By Emil W. Maass

(*Crosse Schiffgasse 1-A;*
*Tel A*45045)

J. B. Priestley lectured in Kammerspiele on "Art of the Dramatist."

Soulima Strawinsky, son of famous composer, played in Mozart Saal.

"Rock Around Clock" (Col) preemed in Apollo Kino, largest house here.

Dancer Dick Price of Volksopera left for Germany for various tele assignments.

Burgtheatre actors Hermann and Hans Thimig received Golden Badge of the Republic.

Paul Schoeffler, opera singer, inked by Teatro Colon, Buenos Aires for coming season.

Myrna Bell, Canadian-Hungarian songstress, fled from Budapest. Now appearing at Moulin Rouge.

Alfred Liewehr, Olive Moorefild, Hedi Fassler and Hermann Thimig inked for leading roles in next Volksopera preem, "Annie Get Your Gun."

Rome

May Britt, Swedish actress in Italian films since 1954, inked 20th-Fox longterm pact.

Rosanno Brazzi back home but leaves Jan. 2 for Libya where exteriors of "Legend of Lost" will be shot.

Vittorio Gassman will do "Macbeth" on tour following close of long run in "Othello." Last year he did "Hamlet."

John Wayne won Rome's American colony by drawing prizes at big Christmas Ball in Grand Hotel for Hungarian-Refugee Relief. His wife, Pilar, has planed back to Hollywood.

Bruce Cabot, active in Italian films for four years, heads for Saigon Jan. 15 to make first American appearance during that time in "The Quiet American" for Joe Mankiewicz. Interiors will be shot here.

Italy's first three-ring circus, now operating here under Cesare and Oscar Togni, who have broken away from Italy's famed circus family which has several one-ringers constantly on tour in Italy and on Continent.

Pittsburgh

By Hal V. Cohen

Betty Furness coming in Jan. 19 to open annual Auto Show at Hunt Armory.

Patti Stone, local drummer, set for line opening at N.Y. Copa with Frank Sinatra.

Norwood Smith last-minute replacement for Dick Smart in "Can-Can" at Nixon.

Anne Ryan Lesh, society editor of Post-Gazette since 1926, retiring middle of January.

Joe Leiber, long a nitery figure here, now managing a Miami spot called the Speakeasy.

Film salesman Joe Wayne planed to Mexico City to spend the holidays with his parents.

Maureen Cannon heads Holiday House Jan. 14, Florian Zabach coming in following week.

Chicago

Host Benny Dunn departed the Walton Walk for a post at the Trade Winds.

Ambassador East general manager Elliot Mizelle and bride Pauline on delayed Florida honeymoon.

Mahalia Jackson, Pearl Bailey and Duke Ellington topped a benefit Saturday night (29) at Regal Theatre, with proceeds going to an Israeli hospital.

Sun-Times columnist Irv Kupcinet's upcoming assignment as Windy City reporter on the revamped NBC-TV "Tonight" will write finis to his nightly "Chicago Story" interview show on CBS' WBBM-TV.

Educational TV

Continued from page 2

providing "excellent" reception 60 miles away and receives frequent reports from viewers over 100 miles away, according to the Council.

Programs of another UHF station, WCET in Cincinnati, JCET reports, are "slowly but surely" stimulating UHF conversion and have already developed a sizable audience.

Although the bulk of the 258 channels reserved for education is still unused, the report declares, the "facts of life" regarding UHF show the "fallacy and injustice" of attempting to appraise ETV's growth by this standard.

An "accurate measure of progress," the report asserts, is in the use of the 86 reserved VHF channels. Of these, 18 have been taken up, four others will soon be in use, and 14 others are being sought by organizations in cities which have already raised some money or have been pledged some equipment for station construction.

"What about the remainder of the reserved VHF channels?" the report asks. "The answer is that eight of them are located in territorial possessions and most of the others are in small cities scattered through the spaces of the West and Southwest where there are very few commercial stations and where there appears to be ample room in the VHF bands for all foreseeable users."

In some localities, such as Gallup, N. M., and Laramie, Wyo., where available commercial channels are inactive, the report suggests, "it may very well be that their only hope for acquiring local tv facilities will be through the building of inexpensive, low-power educational stations."

"It is clear," a summary of the report concludes, "that educational tv has made and is making real progress. There are problems but these are gradually but surely being overcome. The facts clearly show that educational tv is having a tremendous effect upon the educational and cultural life of the nation. It is a tribute to the FCC that it has reserved and continues to reserve these channels, making possible the present progress in educational tv and providing for its future development."

Hollywood

Sarah Churchill planed to London to visit the family.

Ben Odell upped to exec veepee of Cathedral Films, religioso outfit.

Melville B. Nimmer named counsel for Writers Guild of America, West, succeeding Joseph Ross.

Yul Brynner to Paris for huddles with Anatole Litvak on future assignments, but will return end of this week.

Screen Producers Guild's 21-man Board of Directors will judge entries in fourth annual SPG-Look Mag Intercollegiate Awards.

Eric Nelson, 16-year-old son of Ozzie and Harriet Nelson, recuping from injuries suffered when his small sports car overturned.

Boston

By Guy Livingston

Hampton Sisters opened at the Blue Moon in Lowell Monday (31).

Sam Snyder enroute to Australia by boat while his Water Follies cast planes out from N. Y. Saturday (5).

Danny White booked his Aquarama water show at the new Sidney Hill Country Club for real estate group.

Harry Marshard Orch off for tour of society dates in Chevy Chase, Washington, Pittsburgh, Detroit and Buffalo.

Thrush Cindy Parker off for N. Y. and club dates prior to Canadian nitery tour following which she sails for dates in Rome and Sicily.

George Clarke, Boston Record columnist, to N. Y. on vacation and to help Louis Cohen, Hotel Bostonian boniface, line up some off-beat talent for his Jewel Room.

Audrey Stevens, w.k. in summer stock circles here, chosen by Lifetime Foam Co., Lawrence, to present Steve Allen with a gold thread mattress on his show.

Houston

New privatery, Club Chateau, now open on Main Stem.

Thrush Joan Robertson a new topper at the Chum Club.

George Cook (Cook's Hoc Down) booked Five Strings for return stint.

The Saints, R&R specialists, booked Xmas Eve through New Year's Eve at La Riviera.

Mike Todd hosted by Interstate's Bob O'Donnell here for preem of "World in 80 Days" at Tower. All local crix overawed with production.

Andre Previn and Peggy King dual arrivals on Dec. 30. He solos with Houston Symphony under Kostelanetz New Year's Eve; she opens at Shamrock.

Minneapolis

By Les Rees

Sam Manning's Calypso Dancers into Gay '90s.

Edyth Bush Little Theatre held over "Peter Pan."

Lyricist Mack Gordon here for personal appearances to plug film.

Robert Clary into Hotel Radisson Flame Room for second time.

Stage portion of Max Winter's current second annual Auditorium Auto Show headed by Betty Reilly.

Minnesota U. Theatre presented second American production of Bertold Brecht's "Mother Courage."

"Grand Ole Opry" played its 14th Twin Cities engagement within year at St. Paul Auditorium New Year's eve.

Madrid

By Ramsay Ames

(*Castellana Hilton*; 37-22-00)

Ruth Roman here on a few months' vacation with her baby and new husband Bud Moss. Patricia Knight and husband Nils Larsen tossed a big cocktailery for them.

Actress Patricia Owen (Mrs. Sy Bartlett), who is winding up her role as James Mason's wife in Robert Rossen's "Island in the Sun" in London, reports to the Fox lot in Hollywood Jan. 7 for the second femme lead with Katherine Hepburn in "Desk Set." She will spend Christmas with her husband here.

William Wyler will direct Melville Productions' "Thieves Market," and will also coproduce along with Gregory Peck (who stars in the film) and Sy Bartlett. Femme lead still not set. This will be the first time that Wyler and Peck are associated again since their "Roman Holiday." "Market" concerns a lost Goya; locale is Madrid. Technicians will be Spanish, and about 15 top Spanish actors will have important roles. Bartlett, just back from London, is huddling with UA's Charles Smadja and George Ornstein, also recent arrivals.

OBITUARIES

RUTH DRAPER

Ruth Draper, 72, vet monologist, died Dec. 31 in New York, presumably of a heart attack.

Details in Legit section.

CLINTON E. LAKE

Clinton E. Lake, 68, veteran theatre manager who was long associated with the late Charles B. Dillingham at the old New York Hippodrome, died Dec. 23 in Newburgh, N.Y., after a two-week illness. At the time of his death he was manager of the Juliet Theatre, Poughkeepsie, N.Y.

While with the Hippodrome, Lake served as cashier and manager until the early 1920s when he left to join Paramount Pictures Theatre Corp. With the latter firm he acted in a managerial capacity at its houses in a number of southern cities including Birmingham, Chattanooga and Houston.

Surviving are his wife, son and daughter.

J. WALTER LEOPOLD

J. Walter Leopold, 66, vet songwriter and member of ASCAP since 1942, died Dec. 28 in Hollywood, victim of a holdup man's bullet while attempting to halt a store robbery.

For years in vaudeville, he toured with Emma Carus, headliner, to whom he was married, acting as her accompanist and writing her numbers. Among his many songs were "Is It a Sin?" "Oh, How She Can Dance" and "I've Built My Castles in the Air." He headed his own collection agency and was a store detective at time of his death.

His wife survives.

HERMAN P. LIEHR

Herman P. Liehr, 77, assistant treasurer of the American Federation of Musicians and secretary-treasurer of Boston Musicians Local No. 9, died Dec. 26 in Melrose, Mass. He had held the AFM berth for 14 years and the Hub post for 19 years.

A native of Germany, Liehr played the base viol and tuba. He was a longtime member of Sousa's and Carter's bands as well as the Boston Opera orch.

Surviving are his wife, daughter, son and a brother.

HOLMES HERBERT

Holmes Herbert, 78, vet stage and screen actor, died Dec. 26 in Hollywood. Starting his theatrical career as a boy in his native England, he later appeared on the Broadway stage prior to going to Hollywood in 1924.

He was seen first as a leading man, then spent years as a character actor. In 1950, he celebrated his 60th anni in showbiz while playing in 20th-Fox's "David and Bathsheba."

A daughter survives.

EMORY GILBERT

Emory Gilbert, 54, vicepresident of "Holiday on Ice," died Dec. 29 in Milwaukee, of a heart attack. He had been ailing for about 10 days. He had been in charge of the European editions of the skate show and had returned briefly to the U.S. several weeks ago.

Together with his brother, Calvin, Gilbert had been credited with the development of the touring ice show, because of his work on portable refrigeration equipment.

FRANK OLDFIELD

Frank Oldfield, 74, vaude, concert and club bass-baritone single, died Dec. 19 in Toronto after appearing there professionally a week ago. Born in England, he came to Toronto in the first decade of the century and began to make bestseller records in the '20's. On tour, his wife, Ada Davis, was his piano accompanist until her death 10 years ago.

No immediate survivors.

DONALD H. AMES

Donald H. Ames, 60, program director for the public schools' radio station KDPS, Des Moines, died there Dec. 22 from a heart attack. Before coming to Des Moines eight years ago to work for station KIOA, he had been with station KXEL, Waterloo, Iowa. He had been with KDPS five years.

Surviving are his wife, daughter, mother and a sister.

CHARLES E. JOHNSON

Charles E. Johnson, 85, who appeared with his late wife, Dora Dean, in a vaude turn during the 1890s and early 1900s, died Dec. 27 in Minneapolis. The Negro couple was said to have introduced the cakewalk at New York's old Madison Square Garden.

Miss Dean died in 1946. Until a few years ago Johnson kept up his dance routines, performing occasionally for charity benefits.

A son survives.

G. WILKIE GAHAN

G. Wilkie Gahan, 86, songwriter, died Dec. 22 in Dundee, Scotland. Artistes who featured his tunes included Harry Gordon, Scot comedian, and Robert Wilson, Auld Lang Syne tenor.

He was also an accomplished musician.

FRANK F. PARTOS

Frank F. Partos, 55, screen writer, died of a heart ailment Dec. 23 in Hollywood. He recently completed "Ride a Tiger" at Universal-International. Among his credits are "The Snake Pit" and "The Uninvited."

His wife survives.

ERNEST SLOAN

Ernest "Doc" Sloan, 52, manager of the Fox Trona Theatre in Trona, Cal., died Dec. 24 in Van Nuys, Cal. He had been with Fox West Coast for 19 years, mostly as manager of the Van Nuys Theatre.

His wife survives.

ROBERT E. HELMS

Robert E. Helms, 58, Warner Bros.' Dallas office manager, died Dec. 29 in that city. Prior to joining Warners in 1948, he had been Dallas office manager for both RKO and Universal.

Survived by his wife and a son.

Father, 80, of Humphrey Doulens, vice president of Columbia Concert Management, died Dec. 24 at Norwalk, Conn. where he was long active in G.O.P. politics and a former postmaster. Another son Rogers Doulens was also in the amusement media prior to becoming a top public relations exec with Pan American Airways.

Mrs. Frederick A. Miller, 89, president of the South Bend (Ind.) Tribune, which also operates radio station WSBT and WSBT-TV, died in South Bend Dec. 27 after a six months' illness. A nephew, Franklin D. Schurz, editor and publisher of the Tribune, survives.

Vera King Kramer, 52, former showgirl and divorced wife of hotelman Milton J. Kramer, was found dead Dec. 27 in her New York apartment. An autopsy revealed she had died of a brain injury.

A. Otto Moss, 65, owner of the Circle J. Guest Ranch, Newhail, Cal., widely used by the film colony as both a resort and a location site, died of a heart attack at the ranch Dec. 26. A sister survives.

Mother of Floyd Klingensmith, former Columbia Pictures salesman in Pittsburgh and now a New Kensington, Pa., sportscaster and drive-in theatre owner, died there Dec. 15 after a long illness.

Ralph G. Rehor, founder and v.p. of WDOK, Cleveland, died Dec. 27 as a result of injuries received in an accident in Lima, O. His wife and three children survive.

Clinton E. Lake, 68, former house manager and cashier of the old New York Hippodrome, and later of the Rialto Theatre, died Dec. 23 in Newburgh, N.Y.

Peter Friedrichson, 70, artist for 45 years, died Dec. 27 in Hollywood. He painted scenery for many Broadway shows.

Walter Diggs, 75, former actor and manager, died of a heart attack Dec. 20 in New York. His wife survives.

Samuel Zimbalist, 59, composer-musician and brother of Efram Zimbalist, concert violinist, died Dec. 26 in Nyack, N.Y.

Wife, 60, of Pietro Cimini, retired symphony conductor, died Dec. 24 in Hollywood.

Eugen Lanske, 71, film expert with the Austrian Ministry of Commerce, died Dec. 14 in Vienna.

Harry R. Wellman, 75, composer and retired Dartmouth College professor, died Dec. 19 in Concord, N. H.

Maria del Refugio Ponce, 76, Mexican composer, died Dec. 22 in Aguascalientes, Mexico.

Mrs. Julia Fitzgerald, 89, mother of Ed (& Pegeen Fitzgerald) died in Troy, N. Y., Dec. 31.

MARRIAGES

Patricia Parsons to William Powell Jr., Palm Springs, Dec. 22. Bride's a former child actress; he's the son of actor William Powell.

Moya Smith to Michael Rowley Downpatrick, Northern Ireland, Dec. 8. He's a Paramount Films salesman.

Sarah Preston to Brian Hulme, Belfast, Northern Ireland, Dec. 27. Both are thespers.

Beatriz Lopez to Jesus A. Salcido, Tijuana, Mexico, Dec. 16. He's a disk jockey and announcer.

Janis Carter to Julius Stulman, Houston, Dec. 26. Bride's a film-tv actress; he's a N.Y. publisher.

Susan Otto to Bob Israel, New York, Dec. 29. Bride is a lyricist; he's associated with Sesac.

Avery Hallock to Marvin Camp, New York, Dec. 23. He's in public events department of NBC in New York.

Patti Page to Charles O'Curran, Las Vegas, Dec. 28. Bride is singer; he's dance director and stager of acts, ex-husband of Betty Hutton.

Alice Patricia Grainger to Denis Dyer, Tuckahoe, N. Y., Dec. 29. Bride is daughter of Edmund C. Grainger, general manager of Crescent Amusement Co., Nashville; he's with wholesale linen company in New York.

Elizabeth Montgomery to Gig Young, Las Vegas, Dec. 28. She's a film-tv actress and daughter of the actor-video producer Robert Montgomery; groom is a film actor.

BIRTHS

Mr. and Mrs. Tom Sweeney, daughter, Pittsburgh, Dec. 15. Mother's Peg Sweeney, tv announcer.

Mr. and Mrs. M. H. Chakeres, daughter, Springfield, O., Dec. 20. Father is v.p. of Chakeres Theatres.

Mr. and Mrs. Paul Page, daughter, London, Eng., recently. Parents are Paul & Peta Page, puppeteers.

Mr. and Mrs. Tom Reiff, son, Houston, recently. Father is director with KPRC-TV in that city.

Mr. and Mrs. Stan Capps, daughter, Houston, recently. Father is a bandleader in that city.

Mr. and Mrs. Bob Clampett, son, Hollywood, Dec. 20. Father is animator-humorist and creator of the "Time for Beany" tv show.

Mr. and Mrs. Jerry Lushing, daughter, Hollywood, Dec. 26. Child is the granddaughter of Gilbert Kurland, UI production manager.

Mr. and Mrs. Philip Moody, daughter, Burbank, Cal., Dec. 27. Mother is a singer; father a pianist-composer.

Mr. and Mrs. Lou Hart, daughter, Hollywood, Dec. 27. Father is an actor.

Mr. and Mrs. German Valdez, son, Mexico City, Dec. 23. Father is Mexican film and nitery comic, Tin-Tan.

Mr. and Mrs. Gregg Tallas, son, Hollywood, Dec. 27. Father is a screen director; mother, actress Anna Brazzou.

Roadshow Profits

Continued from page 3

quarter ended Oct. 31 was $425,000, providing an excess of $408,000. In the prior quarter, expenses ran to $409,000, resulting in a $2,000 loss.

Skouras reported that, during the period from Oct. 13, 1955, when "Oklahoma" preemed at the Rivoli, N. Y., through Nov. 30, 1956, 4,067,000 patrons bought tickets in 31 specially equipped theatres in the U. S. and Canada.

Regular distribution of the musical has just begun via 20th-Fox in the CinemaScope version. Magna will receive $2,500,000 from 20th by March 1, 1957. This is an advance against domestic film rental to be eventually realized.

Skouras noted 38 theatres now were equipped for Todd-AO or had contracted to equip. But the time "South Pacific" is released the end of 1957, some 50 situations should be equipped, he said.

Video Rises

Continued from page 5

preferring, instead, arrangements whereby interests in additional tv stations can be obtained. Film outfit owns KTLA, Los Angeles, 100% and via its DuMont stock holdings has interests in WABD, New York, and WTTG, Washington.

On still another front, the Par color tv tube will be in mass production next year, on the basis of the present blueprint. Company has high hopes re this endeavor, feeling its tube can be manufactured at a cost lower than any other in the field.

From The Arctic: Drew Pearson

Continued from page 2

grueling but rewarding. Hours are long, sleep is short, food is uncertain, the cold is penetrating, but the audiences are terrific.

Here is the day-to-day log of the so-called "S.O.B. Follies of 1957" on its tour of the Northeast Air Command:

Arrived Goose Bay, Labrador, at 8 p.m., three hours late. Delayed leaving New York by broken windshield wiper. Temperature, 20 degrees below zero. Show staged in hangar with temperature 15 degrees above. Women dressed in upstairs briefing room, men in a latrine. No heat backstage until the Air Force finally brought up a gasoline heater for warming airplane engines. It was noisy but at least you could warm your hands backstage between acts.

Cleavage & Crevasses

Lisa Ferraday, as mistress of ceremonies, refused to wear a coat. Her low-cut dress gave me goosepimples. The Huntington Hartford models also wore evening gowns, bundled up in fur parkas between acts. Chief sufferer was Siri, the 6-foot-2- Swedish blonde who dressed as pilot of a space ship. Her costume was metallic and retained the cold. No room for underwear beneath. The orchestra, the Jumping Jacks, wore parkas on stage. So did Len Berge at the piano.

Half of audience had to stand. Few chairs. Half the base was working all night fueling up B-52 bombers for a hush-hush maneuver. Show started at 9:40, finished at 10:50. Dinner at 11:30. Left 5:30 a.m. call for early takeoff. Got everyone aboard on time, but engines wouldn't start. Too cold. There is one thing the Air Force can't lick in the Arctic—weather. After two hours of applying heat, we got off. Three hours late.

Box lunches in-flight to Sondrestrom in southern Greenland. We were due at 12 noon. As result of delay, I radioed following: "Commander Sondrestrom: New ETA (estimated time arrival) 1630 (5:30 p.m.). Sorry can only do one show about 1730 (5:30 p.m.). Show will last one hour 30 minutes. Request (1), transport to theatre on landing (2), sandwiches and coffee at theatre (3), ironing facilities in ladies dressing room (4), truck and loading personnel for handling equipment (5), hot food on departure for in-flight meal."

A Void Since Sept.

On our arrival at Sondrestrom, Col. William Jowdy said his troops had seen no entertainment since September and the theatre was too small to hold more than half his 1,000 men. We agreed to give two performances. Toward the end of the second performance, our pilot, Major James Laney, phoned that snow was forecast and he would not be able to fly out of the narrow fjord in which Sondrestrom is located after another 45 minutes. I cut short Ella Logan's encore. We packed in a hurry and just made it.

Four hours to Thule, northern Greenland. This is the nearest base to the North Pole—about 700 miles away. Due here at 8:30 p.m., arrived at midnight. As we approach, an F-89 jet fighter came out of nowhere to see who we were and, satisfied we were not Russian, flew alongside, beautiful in the moonlight. Over on the other side of the Arctic, MIG 15s were giving the same once-over to traffic in the Siberian Arctic.

Three shows in Thule Sunday at 1:30, 3:30 and 6:30.

6,000 Men, 6 Women

Terrific audiences. Men are stationed here one year. No leave. No families. No trees. No sun. Only ice and snow. Six women here and 6,000 men. The women are nurses, together with Mrs. Jenson, wife of Commander Orla Jenson, the Danish government representative. Military police were stationed around Hartford models.

Left Thule at 10 a.m. in 50-mile headwind and arrived Harmon, Newfoundland, at 6 p.m. Last show at 8:30 p.m. Supposed to take off immediately after the show for New York, but New York was fogbound. We could land in Boston or Washington, but not New York. Col. John Batjer gave us a chicken dinner, at 10:30 p.m. We left calls for 4 a.m.

During the night it snowed. The runway was as slippery as the Rockefeller Center skating rink. We went back to sleep on the floor of the Hotel Degink. Finally reached New York about 12 hours late. Adolph Green never did finish his two-year lecture on ancient swinery in Britain.

Old-New Roseland

Continued from page 2

Hug, Charleston, Turkey Trot, Balconnades, Black Bottom, Big Apple, etc., but Brecker has drawn the line on the current rock 'n' roll beat and is sticking to the standard dance patterns.

Brecker's objections to rock 'n' roll is that it attracts kids, whom he doesn't want, and that the rhythm is too sexy. He looks kindly on the r 'n' r beat, however, because he feels that it's building a dancing interest in the teenagers which will carry over to the more orthodox Roseland rhythem.

Another plus for dancing, according to Brecker, has been the tv buildup of the bands. With Lawrence Welk leading the way, such bands as the Dorseys (Jimmy and the late Tommy), Vincent Lopez, Guy Lombardo, Ray Anthony and Russ Morgan (who, incidentally bucked the new Roseland preem with an opening at the Arcadia Ballroom on Broadway) have kept people interested in moving their feet. Another factor, in Brecker's estimation is the continual growth of interest in the latino beat from the vintage tango and rhumba to the current mambo and cha-cha-cha.

The jam-up at the Roseland Dance City preem attests to Brecker's bullish attitude about the terp and a strong publicity buildup on the opening. Latter credit goes to Ade Kahn who nabbed space in the N.Y. Times, Herald-Tribune and sundry other metropolitan dailies including a kinnie of the closing on Dave Garroway's "Today" (NBC-TV) program the morning after.

The new Roseland Dance City set Brecker back close to $2,500,000 for purchase and decorations. Designed by Finn Jenter, it has 7,000 square feet of dancing space, and the room can accommodate 5,000. There are three tv lounges for the terp-weary and a 130-foot oval bar for the tippler-happy; there's even a barbershop in the men's lounge.

The accessories, however, haven't dimmed Brecker's view that dancing is Roseland's primary function. The Commanders, a Decca Records' dance orch, opened the spot, and Xavier Cugat, Tex Beneke and Guy Lombardo are on tap to follow. Deals are also in the works for Welk and a return of Kay Kyser, who's been holing up in the Carolinas for several years.

When Brecker opened his Broadway-51st St. Roseland in 1919 (the Healy Carriage Factory, later Studebaker, was downstairs), the diehards said that he was too far uptown. Now they're saying that he's too far west. They said the same thing about Hollywood.

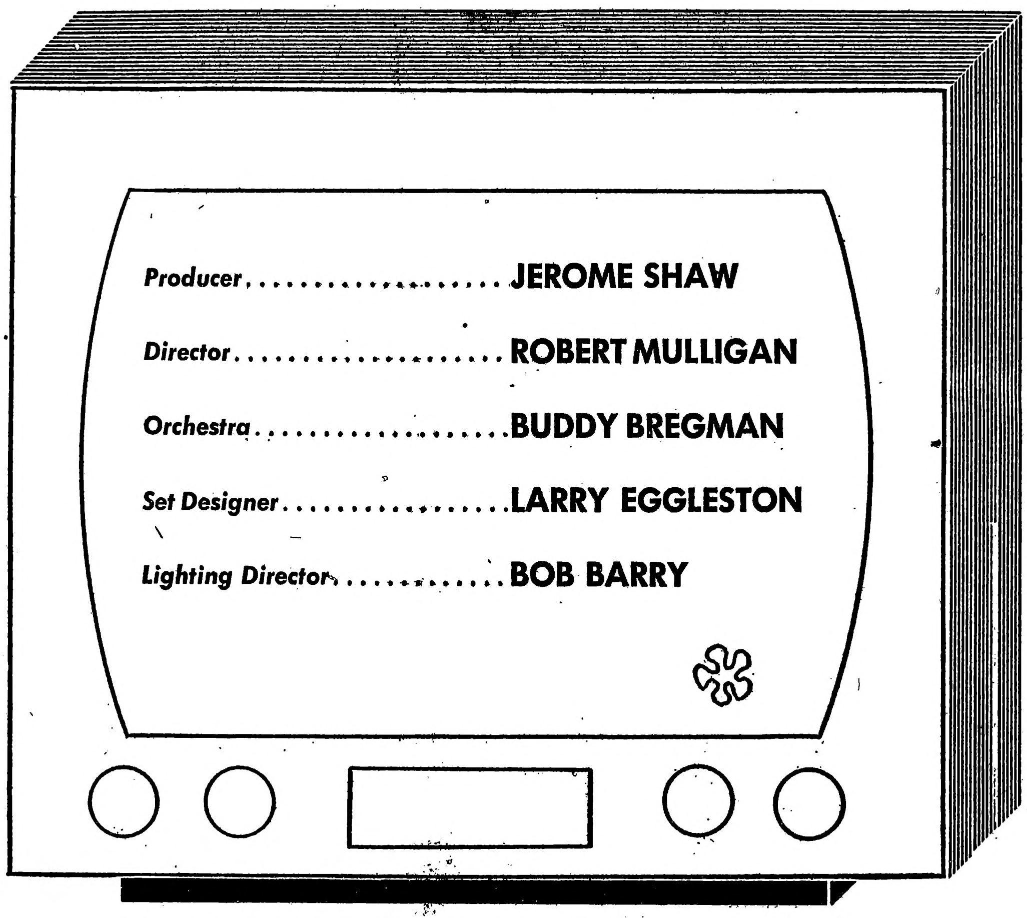
British Go Folksy

Continued from page 1

been made known to the singing groups by the U. S. Library of Congress recordings and disk releases from other U. S. companies. One of the curiosities in this growing popularity of the American folksong is that many of the tunes were originally derived from English songs which were preserved in their old form in the isolated hill communities of Kentucky and Tennessee.

Lonnie Donegan has been the biggest British singer to cash in on the American folksong vogue with his recent "Rock Island Line." Another British Decca singer, Bob Cort, has now come up with "Don't You Rock Me, Daddy-O," which is based on an old song, "Sail Away, Lady," coupled with "It Takes A Worried Man to Sing A Worried Blues,"—a number adapted from a traditional American blues titled "Worried Man Blues." In these versions for the broad pop market, the British singers are retaining the old melodic pattern, but with updated lyrics.

. . . the hour was short
the last 60 seconds . . .



Producer	JEROME SHAW
Director	ROBERT MULLIGAN
Orchestra	BUDDY BREGMAN
Set Designer	LARRY EGGLESTON
Lighting Director	BOB BARRY

✿

✿ . . . the credits which didn't "GET ON"
where credit was due!

Sincere Thanks

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DEC. 11, 1956

51st ANNIVERSARY NUMBER

JAN

VARIETY

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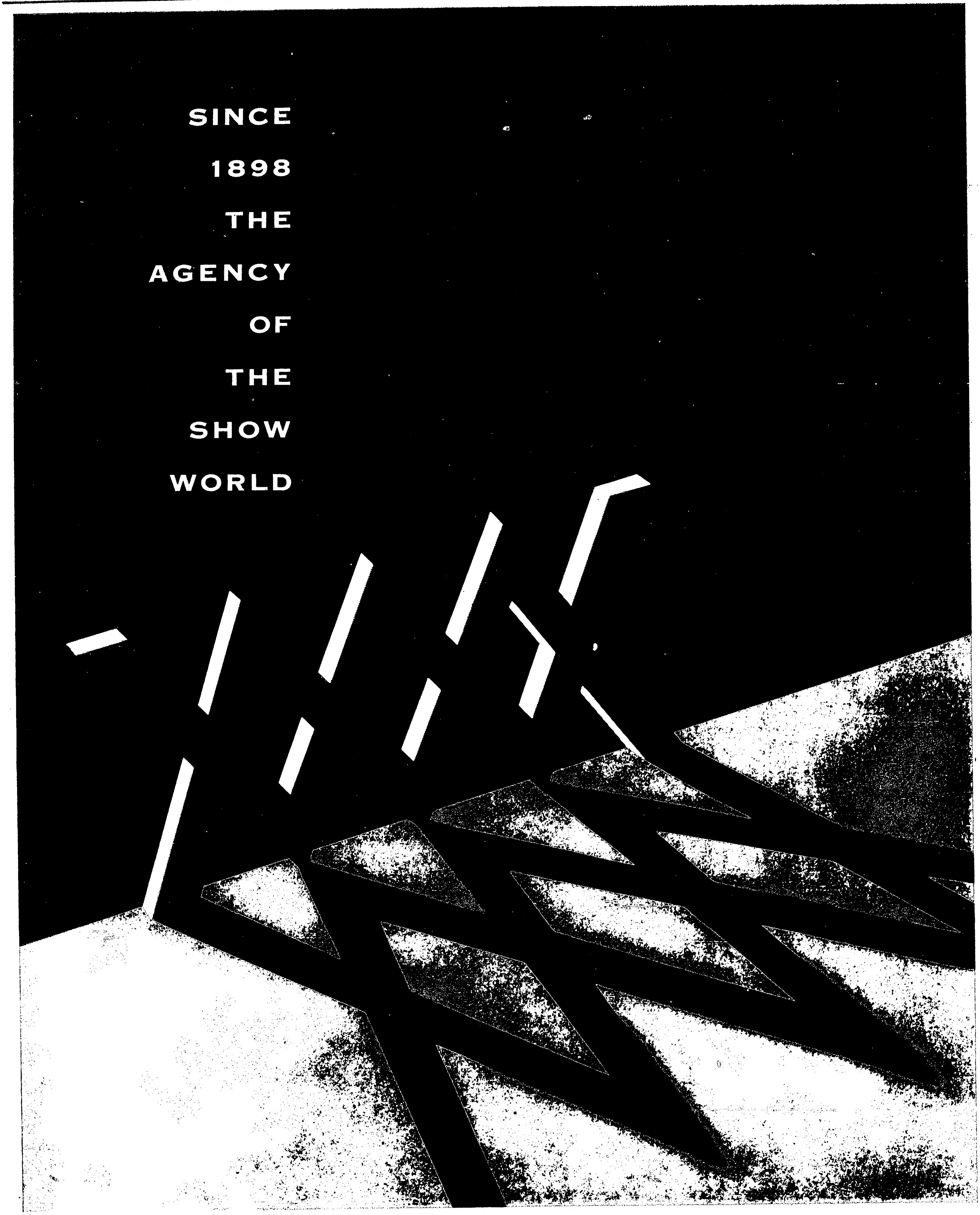
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VARIETY

VOL. 205 No. 6 NEW YORK, WEDNESDAY, JANUARY 9, 1957 PRICE 25 CENTS

WHAT WAS, WHAT IS & WILL BE

'Plus Ca Change'

By RICHARD MEALAND

After five years in Europe, principally England, a return to America is a return to a new world. It isn't the same country that I left in 1951.

Why, man, I even missed the whole cycle of moron jokes, and the jive-talk era that came and went while Princess Margaret was still trying to make up her mind. I've got a gray flannel suit which I now understand must be thrown away, along with my pink shirt and black knitted tie. I can't find the Ritz Bar anymore, and I've just seen Walter Winchell with his hat off.

I've got to have a split-level house and a two-tone car. Things come in squeeze bottles. Martinis are made with vodka. Kids get Salk vaccine, adults get Miltown. There are nikes set up in the suburbs, and a whole new tribe of people in the exurbs. Skyscrapers are mirrors, banks are transparent. Dinners are bought in packages, and packages are something put together by the agents of independent producers. There's a liquid you pour on an old tree stump which dissolves it. Lawnmowers are rotary, think is spelled thimk, highbrows are eggheads, and you don't buy a pullet anymore, you buy a rock Cornish game hen. I haven't yet found out the difference between dacron and orlon. All the telephone exchanges have new names, and whatever I want done I'm supposed to do-it-myself. Television has movies, movie houses are supermarkets, supermarkets are in shopping centres out in the country, the country is criss-crossed with throughways, throughways take you to Gimbel's and Macy's and Wanamaker's. And where the hell *is* Wanamaker's?

I don't know America any more. I'm lost. The station-wagon set lives in ranch-houses and has ranch-wagons. Ranchers have air-conditioned Cadillacs, and Cadillac owners have Volkswagens as a spare. My left leg is useless driving a car. The elegant gesture of tapping down the tobacco in a cigaret has disappeared. A good handyman is hard to find. A bargain in antiques is harder. Women wear

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'Baby Doll' Faces No Censor Rap in Italy; Cite U.K. Catholic OK

Rome.

"Baby Doll," which has been condemned by Cardinal Spellman, appears to be having no censorship difficulties in Italy where it is being rushed in for an early showing. American films normally take six months to a year before they are given a first-run in Italy.

Italian press has carried considerable copy to counter the Cardinal's attack including a statement from Father John A. Burke, of the British Catholic Film Institute, who has approved the film "for adults only." Film will have its Italian preem here late in January.

Critic Gets Religion

Glasgow.

William J. Weir, former drama critic of The Glasgow Bulletin, is now the Reverend W. J. Weir, of Church of Scotland.

Entering My Own 2d Half Century I Bless 'Variety'

By SOPHIE TUCKER

Now that VARIETY and I have celebrated our Golden Jubilees with wonderful and fond memories, I can look back and remember the days when there was no VARIETY to help show people and to help show business. Recently I went over to the N. Y. Public Library on 42d St. and 5th Ave., where I thumbed through my first scrapbook which is now a part of the Sophie Tucker Collection in the Theatre Section at the Libarry.

I made a few notes, for I thought you readers might enjoy as much as I did reading again the first review I received in VARIETY in 1908. It was signed by *Walt* and read: "Sophie Tucker, Songs, 14 Mins.: 'One,' American—Enthusiasm and evident delight in her work, a routine of songs particularly adapted to her voice and style and a most agreeable stage presence brought Miss Tucker to a substantial hit. She sang 'The Cubanola Girl,' 'Southern Rose' and 'Carrie' putting something new in all of them, and was forced to sing a verse and chorus of another 'coon' melody which rounded out a most pleasing offering. The young woman has a way of ingratiating herself at once, and possesses not alone good looks, but magnetism to back it."

As I turned the pages of my first scrapbook it was interesting to discover that the VARIETY reviews always were starred among my clippings and notices, for I knew then, as I do now, how important they were to my career. Newspapers of those times reviewed performers either pleasantly or unpleasantly, but few of them, except for VARIETY, came through with constructive criticism and objective reporting.

My early days in show business were tough ones. I'll never forget when I arrived in New York and got my first taste of show business. I wrote the following letter to my family:

> "Dearest Folks, I have decided to go into show business. I have decided that I can do big things and have definitely made up my mind that mother will never stand behind a stove and cook any more, and every comfort that I can bring you both I am going to do, and I

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1956: FORETASTE OF NEW SHOW BIZ

By ABEL GREEN

The teenagers went for Elvis Presley.

The "deanagers" dittoed for the late James Dean.

Grace Kelly married a prince, Margaret Truman a newspaperman, Marilyn Monroe a playwright.

Loew's Inc. used up two presidents.

Pix biz was in a tizzy.

Legit booming.

Disk biz rock 'n' rolling.

After reigning eight years as "Mister Television," Milton Berle had had it.

Color television was coming in, but not as strong as hoped. Now looks like 1957 and 1958 will be the "colorful" years.

Television dominated show biz news. It was a tossup whether tv was more trouble to pictures or to itself.

For a fast rundown of 1956 newsvalues:

Diversification—in corporations.
Spectaculars—in flops.
Desegregation—in Dixie.
Milltown—in pill boxes.
B&K—in Bulganin & Khrushchev gags.
Joe Smith—in politics (not Smith & Dale).

Dean Martin & Jerry Lewis' split.

"Porgy's" clicked in Russia. Satchmo's and Dizzy Gillespie's

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Ballet Russe's $1-Mil Season

Ballet Russe de Monte Carlo, currently in Chicago for a Civic Opera House stand that preemed Christmas night (25), seems certain to hit a Brobdingnagian $1,000,000 gross for its 1956-57 tour. On returning from its solidly-booked expedition next spring, the terpers will go into the Metropolitan Opera House April 7-13, the company's first Met booking since 1950.

For the first eight weeks of the route, the company grossed $270,435. This portion of the coast-to-coast pilgrimage is considered the least lucrative part of the bookings, yet the takings are imposing. One night stands in Atlanta and Birmingham played to absolute capacity, both auditoriums seating more than 5,000 each. Cleveland,

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Early Press Time

Because of its size, the 51st Anniversary Number went to press ahead of its usual Tuesday closing deadline.

As result, certain set news departments are telescoped, viz, Vidpix with Radio-TV, and the like.

The Reeperbahn, B'way, Rue Pigalle, Piccadilly—Also B.A.'s Corrientes

By NID EMBER

Buenos Aires.

Corrientes is the street that never sleeps. The street that means to an Argentine what Broadway means to a Yanqui: the Hub of Show Business.

From Dec. 10 to 14, 1956, the importance of Corrientes was celebrated with a series of contests. One was for the best painting with a prize donated by exhibitor Clemente Lococo Jr. (himself no mean brush-wielder) who operates a string of deluxe firstruns on the street; there was a classic waiter's race, a fashion display from the '90s to the present day; bathing beauties, a motorcycle parade and an auto race with showfolk as contestants.

Like all else in Argentina at present, Corrientes is in a state of flux, but continues the street of bohemia, a tradition stemming from a past when all newspapers' headquarters were on it. The press boys were bohemian, so the street catered to them, and has gone on doing so long after the papers moved. Corrientes has more theatres, film-theatres, cabarets, bars, cafes, restaurants, automats, pizzerias, milk bars, bookstores, cigaret and newspaper booths than any other city sector.

In the last decade, Corrientes was widened, asphalted, promoted to "Avenida" and lives an accelerated pace. Auto traffic is dense, the only one-way thoroughfare in the city, but the mass of humanity by night stops the car traffic. This fllws from East to West, from the Port a dozen blocks toward Callao, cut by the vast Avenida 9 de Julio, world's widest, most dangerous crossing.

T'other side of 9 de Julio is the

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Cabbie's-Eye View

Towards year's-end the Manhattan cabdrivers and the posh restaurants and niteries were starting to blame tv for "no night business" as they pointed to one current week's schedule:

Metro's "They Met in Bombay" (Gable-Rosalind Russell).

"Mr. Blandings Builds His Dream House" (Cary Grant-Myrna Loy-Melvyn Douglas).

"The Ox-Bow Incident" (20th-Fox) with Henry Fonda.

Metro's "Random Harvest" (Ronald Colman-Greer Garson).

These were on different channels, at varying evening and might hours.

To Sophisticates: Please, May We Be Fond of Our Mom!

By GEORGE LIBERACE

Hollywood.

I presume you have seen Liberace. If so, you have noticed me—I lead the orchestra. And when my brother sometimes uses me as a straightman, a "prop," by directing an offhand aside, "Isn't that so, George?" I merely grin. Part of the act.

While it is part of the act never to speak up—offstage I no longer can remain silent. My brother has been maligned for years, but lately the torrent of unjustified abuse swirled to avalanche proportions.

There always has been an element which resents—most rudely, but also most vocally—anyone's theatrical success. All performers endure this. At public performances hecklers can be stilled summarily, either by a performer's humorous retort, or the disapproving frowns of the majority of an audience. But those harboring smoldering resentment now use other means—constant ridicule. It becomes a phobia.

Last autumn we played London. Because Liberace's telefilm series and his Warner Brothers film, "Sincerely Yours," had been successful there, the hecklers were waiting—couchant, with droolingly moist chops. Our performances drew packed houses, to their obvious chagrin. They looked around for a weapon and pounced on:

"Momism!"

Frankly, neither my brother nor myself ever until then had heard of the expression. Archly sophisticated Britons may disdain the Fourth Commandment, but Americans traditionally have cherished their parents. Because my brother,

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WRCA-TV to Pay Baylos In Full Despite Plugolas, But Gives Him Hard Time

WRCA-TV, the NBC-TV flagship in New York, has backed down from its threat to withhold two-thirds of comic Gene Baylos' salary because he continued to plug brand name products after being warned off by the station during a one-week stint on the "Punchline" show. Idea was to charge Baylos the equivalent of three 10-second spots, or $675 out of his total paycheck of $1,000, but the station last week decided it couldn't withhold the money on anything like a legal basis.

Baylos won't be let off the hook without some disciplinary action, however. Instead of mailing out his check, as is standard practice, the station will require him to appear in person to collect, accompanied by the William Morris rep who booked him on the show. Presumably, he'll get a verbal lashing at that time. Baylos is currently in Florida, so the occasion will have to be postponed until his return.

'Pants Roles' For A Mezzo-Soprano

[OPERA'S GIMMICK—GAMS!]

By MILDRED MILLER
(Metropolitan Opera)

I gave a superior laugh recently, reading an article that blueprinted how to achieve results in "promoting" anything—person, product, place or project. The idea, said the writer, is to devise a gimmick and come down heavy on it. He completely ignored the possible macabre reverse, where the gimmick comes down heavy on the subject to be promoted. This omission can now be remedied for THAT happens to be something on which I feel qualified to talk.

Mildred Miller

Six years ago I made my Metropolitan Opera debut in "The Marriage of Figaro," wearing 18th Century court costume, complete with satin-knee-breeches as Cherubino, a teenage page boy. It's a role that calls for a boy's (rather than a man's) voice and is traditionally sung by a girl since any boy the proper age would be right in the middle of his voice change.

At least, that's the academic explanation for these so-called "pants-roles" in Opera, which put a female singer in male attire. Actually, their frequent use by operatic composers probably has a more show-wise reason. It seems our opera-going ancestors in the 17th Century, when these roles first appeared, got a terrific charge from seeing women (always otherwise swaddled in floor-sweeping skirts and layers of petticoats) strut about on-stage with their legs showing shamelessly. Long lines of ticket-buying dandies at the boxoffice for such operas reflected the masculine fascination with feminine limbs and gladdened the hearts of early-day impresarios.

The connection between all this and my jaundiced view of "the gimmick" comes because reviews of my Met debut included some remarks that I made a fine-looking lad, partly due to the fact that in knee-breeches I displayed female shapelines. Actually, my legs are nothing exceptional, and as a matter of fact, my mother has a much better pair. Too bad she never wanted to sing!

However, that cordial appraisal of my nether extremities has ever since focused a kind of fascinated public interest on them. At one afternoon concert when an advance woman's-page story had proclaimed I'd be wearing a cocktail length dress, a friend in the audience reported the woman behind her confided to her companion, "I can hardly wait till that Mildred Miller comes out. I hear she has the best legs at the Met." It would be nice if they were that eager for my voice!

And at a concert in Kansas, when I wore a floor-length bouffant gown, the two local music critics came backstage afterward, bluntly requesting a personal glimpse at what they referred to as my "famous legs." One, it appeared, had bet the other $5.00 that the reports had been exaggerated, else why would I hide them so discreetly? Really! For an opening "gam-bet," I considered that climbing out on a limb.

As a possible excuse for such brashness I will say it was before I'd sung a "Carmen" in Fort Worth, when the Dallas News' critic John

(Continued on page 56)

3 Yank Films Among Top 10 in Swiss Keys

Zurich.

The second half of 1956 on the Swiss film market sees three U.S. pix among the 10 top grossers in the key cities of Zurich, Basle, Berne, Geneva and Lausanne, one less than in the previous half-year period. They are the reissue of Charles Chaplin's "Gold Rush" (UA) in third place, plus "Man in the Grey Flannel Suit" and "Man Who Never Was," both 20th-Fox films, in the eighth and ninth spot, respectively. For the fifth time in a row, a Swiss feature, "Oberstadtgass," holds the top position with 26 weeks in only three keys of German Switzerland. Runnerup is the German film farce, "Charley's Aunt" (18 weeks).

Remainder of the winning circle is made up predominantly of Gallic product, including "Gervaise," the color documentary "The Silent World;" Fernandel starrer, "These Ladies' Dressmaker," and the Brigitte Bardot striptease comedy "En Effeuillant la Marguerite" plus the German Caterina Valente musical, "Bonjour Kathrin." None of the British or Italian product, usually rather strong here, made the grade this session. Only the Alec Guinness starrer, "Ladykillers," made a good showing in a Zurich arty house. It flopped in other situations.

Trinidaddio

The rock 'n' roll kick, which has latched onto every other musical style from waltz to mambo, has now blended with the Caribbean beat in a new tune, "Rock 'n' Roll Calypso." Tune has been cut by Doree Post, a new singer from the midwest who has been inked by RCA Victor. Song is coupled with "Who Am I," which is getting wide coverage from other labels.

Victor inked Miss Post to a term pact after buying these sides, which were made by a Chicago publishing firm, Constellation Music.

Weiss & Barry is selling agent for Constellation.

Austria Swings To Jukebox Beat; U. S. Legiters Hit

By EMIL MAAS

Vienna.

It was a jukebox year for Austria. There are more than 3,500 boxes in operation, which, considering the fact, that Austria has but 7,000,000 inhabitants, is an unusually large number. About 100 machines moreover, are being added each month.

John C. Merrill, representing Wurlitzer here said: "Tapes are no competition" even though there are quite a few tape machines for commercial music in the Burgenland, Austria's most eastern province. Wurlitzer recently opened new offices in Graz, capital of Styria, and Linz, capital of upper Austria. J. P. Seeburg, being represented by A. and D. Christoff, is also doing good business. Others in the stiff competition are the German Diplomat and the Danish Rockohla.

Lots of old machines are also being sold, these coming from Belgium, Luxemburg and West Germany. The situation is like with used cars. The import tax is heavy, about $500 on a new machine plus a premium of the same amount to obtain the necessary foreign currency.

The Austrian Society of Authors, Composers & Publishers (AKM) is benefiting heavily on this, receiving from $2 to $8 monthly license fees, depending on the classification of the bar, cafe, etc.

"Memories Are Made Of This" (called "Heimweh" in German) was the most popular jukebox number

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Evolution By Convulsion

Show Biz has been having more revolutions than the Whirling Dervishes of Islam. But revolutions evolve into a pattern of evolution and it is to be hoped that the drastic show biz changes of 1956 will shake down into ultimately healthy end-results for the amusement media.

History reminds us that change is often violent, sometimes cruel and that a rugged digestive apparatus is needed to survive. Not to single out individual cases, much that came to crisis in 1956 surely seems all to the good in the sense of necessary, and unduly delayed, change.

With all the dizzying rapidity of change—the flooding of old feature films onto television, and the rest—there remains the old conclusion—the play's the thing, talent is king. There has never yet been a ceiling on the kind of talent capable of drawing the masses. This is in no way altered because advertisers rather than showmen now rule a large domain of the show world.

Television is creating even greater values for the show biz artisan—author, director, player, producer, choreographer, tunesmith, decorator, lenser, et al. But in all cases the public will "not go out whistling the costumes"—the props still must be filled with fundamentally worthy talents.

Today's electronic show business has hit Hollywood hardest. We are now a nation on wheels; a population swelled by millions. Public tastes and habits changed before the filmmakers knew it—something of a failure of foresight and showmanship by the motion picture industry, long renowned for its prophetic prowess in fathoming the future.

Even so, the fountainhead of celluloid remains Hollywood which will eventually find rich harvest via video. At the moment it is a rugged digestive process. But, despite the upsetting of status quo, there isn't one major or minor film production-distribution organization which isn't capable of cashing in on its assets far beyond its original investments. The residual values are staggering in their proportions. It includes not only the film backlogs but the physical and realty values built up through the years. Not to mention, of course, that one intangible and most invaluable asset—resourceful manpower. The know-how of Hollywood has clearly manifested its worth in transmutation into the new medium. Many see the hopes of television as an even more potent and far-reaching medium of mass entertainment to be with the studio savvy of Hollywood.

The evolution of filmmaking, for a reduced number of theatres but with a seemingly unlimited boxoffice potential for the blockbusters, still leaves the film capital in a commanding position; again the moral of the importance of talent.

With this 51st Anniversary Edition, a first milestone of the second half century, VARIETY continues its own saga of change, growth and shifting emphasis as the business which it reports, reviews and interprets goes on being itself—always fresh, always alive, always dangerous and generally an exciting and satisfying enterprise.

BANK TO BUY WIEN FILM

Vienna.

Negotiations, still in the talk stage, are under way for Austria's largest state-controlled bank Credit Anstalt to buy the Wien Film Co. Total obligations of latter are $1,400,000 while Creditanstalt wants to invest only $800,000, it is understood.

Universal Accents Tours by Stars

Universal is stepping up its star tours to promote its slate of upcoming pictures. It will use 16 personalities to visit more than 50 cities for pre-opening bally in connection with the release of six films during the first two months of 1957.

The tours will include the 32 exchange cities as well as other key and sub-key situations and will involve "Rock, Pretty Baby," "Gun for a Coward," "Battle Hymn," "The Great Man" and "Mister Corey."

First of the tours is already underway with Sal Mineo, star of "Rock, Pretty Baby," participating in the Detroit premiere and the Butterfield circuit openings. John Saxon, costar of the film, will visit Omaha and Des Moines and then tour the Charlotte and New Orleans territories. He will be joined on Jan. 11 by Rod McKuen, featured in the picture.

Fred MacMurray, accompanied by his wife, June Haver, will tour for three weeks in conjunction with the southern saturation openings of "Gun for a Coward."

Largest contingent is being sent out for "Battle Hymn," biopic based on the life of Col. Dean Hess. Stars Rock Hudson, Martha Hyer, Dan Duryea and Jock Mahoney, producer Ross Hunter, director Douglas Sirk and Hess will gather in Marietta, Ohio, Hess' home town, for the world premiere on Feb. 14.

George Nadir and Gia Scala, two of the stars of "Four Girls in Town," leave this month on a three-week tour to participate in openings of that picture. Tony Curtis and William Reynolds are scheduled to aid in the kick-off engagements of "Mister Corey" in a number of cities. Jose Ferrer, Jeanne Gilbert, Julie London, Keenan Wynn, and author Al Morgan will plug "The Great Man."

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EXPORTING U.S. FILM GLAMOUR

Red Film Festival Contrasts

[To Cannes, Venice, Berlin, Et Al]

By GENE MOSKOWITZ

Karlovy Vary.

With its new "A" rating from the International Federation, the Czech Film Festival here during 1956 (July) presented the first opportunity for VARIETY to contrast an East (i.e. Communist) film festival with West (Cannes, Venice, Berlin, San Sebastian, Cork) festivals. These generalities seem valid:

1) **PRIZES:** These are important "locally" rather than generally. That's true east and west. Cannes, Venice, et al bestow fewer accolades and thus tend to preserve some prestige in winning. Karlovy Vary is too "comradely" and by handing out an abundance of prizes follows a self-cheapening policy.

2) **POLITICAL BIAS:** This remains uppermost at the Czech Fete. The very wording of many of the prizes sets a party-line mould to which films most conform (per "noble relations between peoples") if hoping to win laurels. This is largely absent in the West's festivals, although there is an "artistic bias" at Venice particularly in favor of certain types of experimental craftsmanship and away from the hard-sell Hollywood blockbuster.

3) **PRELIMINARIES:** Karlovy Vary precedes each exhibition with a speech about the film or its nation of origin. The comparable value at Cannes, Venice, San Sebastian, Cork, Berlin would be the cocktail party.

4) **STYLE:** Audiences do not "dress" for the Communist festival and there is much less "town" interest in personalities (and fewer personalities) than in the non-Marxian world.

5) **BUYERS ROLE:** Film business, as such, is a notable side-activity at Cannes and Venice (Cannes deals in 1956 were estimated to represent $6,000,000) but there can be little trading at Karlovy Vary when the Government alone is the trader.

6) **NEW SHOWCASE:** Against the above paragraph, western film producers, Uncle Sam notably excepted, were in 1956, definitely "showcasing" at Karlovy Vary with an eye to future deals with the Red states.

7) **FRICTION:** Although the prizes, some of the trappings and the idiom at the Czech Film Festival was political, there was less political friction and senitivity, nation to nation and picture to picture, than has marked Venice and Cannes the last few years.

Awards, Anyone?

By EDDIE CANTOR

Hollywood.

Here it is the middle of the week, and I haven't had an award since Monday, a surprising situation in this era of honors for all occasions. Plaques are presented for "The Movie Star Whose Pictures Have Sold The Most Popcorn"—"The Man Whose Hairline Is Most Likely To Recede" — "The Personality Who Has Done Most For The Rice Industry" (married 11 times)—ad infinitum.

Eddie Cantor

Like most men before the public for who-can-count-the-years, my home boasts a room with wall-to-wall words of esteem. Don't get me wrong, this minstrel of low comedy now drabbling in high drama* treasures each and every award, but it's reached a point where tributes are tendered with the regularity of bills and with the same purpose — to collect money. Here's how it works:

An organization decides to raise funds. They give a dinner. A committee is appointed. Arrangements are made to accommodate anywhere from 500 to 1500 people. To insure $10, or perhaps $25 a head, it is necessary to provide a drawing card. A list is made up. If the "names" happen to be in show business, the committee then investigates and compares (with the thoroughness of commercial sponsors), ratings and box-office receipts.

Ego-deflating as it may be, 90 percent of the awards are presented to the performer who is hot at the moment, and available. Several years ago, a group in Washington, D. C., informed me that I had been chosen "Showman of The Year." Would I come to the capital and accept the award? Contractual obligations prohibited my leaving Los Angeles. Two days later, it was announced that another entertainer had received the award. He happened to be available.

There's another angle to awards: publicity for the donor. Take the time a prominent comedian was to receive a statuette designating him "Mr. Television of 1950 something or other"—presentation to be made on his network show. Unfortunately, that particular program ran overtime and the gentlemen of the committee didn't get on camera. The star offered to accept the award in front of the studio audience. "What!" huffed and puffed the committee, "A viewing audience of a mere 1200 people instead of 20,000,000 — nothing doing!" The statuette disappeared with the committee and probably wound up on some desk as a paperweight.

Wrong Dinner

In my younger days, when I was a little more "ham" than I am now, the word "award" was magic. It could lure me any place, any time. I'll never forget a snowy night in Great Neck. In a blinding blizzard, I drove from my home on Long Island to the old Waldorf-Astoria on 34th St. to accept an award at a dinner. When I arrived at the main ballroom, a fine-looking tuxedoed gentleman embraced me. "Eddie Cantor," he yelled enthusiastically, "while you're here, why not come in and say a few words?" We both laughed. This guy had the makings of a comedian.

As we walked through the crowded dining room, the guests recognized me, stood up, and cheered. Their warm greeting made up for my cold ride into the city. I was escorted to the dais. Between courses of the elaborate two-hour dinner, I mentally memorized my ad libs. After the dessert, the toastmaster stood up and announced, "Ladies and Gentlemen, our first speaker of the evening is a surprise guest. I'm surprised we don't have to pay him." (laugh) I thought to myself, "This is an odd way to honor me, by opening the show," but I went into my speech — 20 minutes of extraneous fun, winding up with an expression of appreciation for the plaque I was about to receive. The audience roared louder than ever. Only then did I suspect I might be at the wrong dinner.

My suspicion was confirmed when I inquired at the desk downstairs. My dinner was at the Astor. A jet couldn't have made more speed, but when I arrived, the dinner in my honor was over. Everybody had gone except a few key committee members, one of whom was carrying my plaque. Before I could say a word, he let out a yell that would make Elvis Presley sound like a choir boy. I was afraid to ask for my award, afraid he'd give it to me, in the head!

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FOREIGN GROSS AT $210,000,000

By NATHAN D. GOLDEN

(Director, Scientific, Motion Picture and Photographic Products Division, Business and Defense Services Administration, U.S. Dept. of Commerce)

The United States motion picture industry more than held its world markets in 1956 despite many foreign distribution obstacles. U. S. films continued their popularity with foreign audiences, dollar remittances from abroad were expected to exceed $210,000,000, and the outlook for 1957 is that the foregn market will continue at a high level.

Some 330 feature films were produced during the year. From the point of view of quality, new heights were probably reached. Forecasts by the major film producers indicate that production in 1957 will exceed 1956 production. Of course the Suez stoppage has hit Western Europe hard and outlook is therefor fogged.

Throughout the last half of 1956 there was much activity looking to the sale of U. S. films to the Soviet satellite countries. Both the Motion Picture Export Association and the Society of Independent Motion Picture Producers, as well as individual film distributors, were in contact with these areas. Export Assn., approved a recommendation made by its president, to sell films produced by member companies to Poland, Czechoslovakia, Hungary, Rumania, and East Germany.

New film agreements were signed with the United Kingdom and Germany during 1956. Agreements with Italy and France remained in effect during 1956 and remittances from most of the major foreign markets were relatively unhampered. However, serious problems relating to the importation and distribution of U. S. films were encountered in Burma and the Philippines. Although intermittent negotiations were conducted with Denmark and Spain, at the end of the year all major U. S. film companies were still withholding film from these two markets.

A new British film agreement was speedily accomplished for another year continuing the provisions of the previous agreement. The transfer of $17,000,000 is again provided for and there are provisions permitting convertibility of certain amounts of United States production investments in Britain. The United States film companies may again remit a portion of their share of the Eady Tax Plan money, not to exceed $2,250,000. It looked for a time as if convertibility in full was possible. However, the British are now not ready for this step.

As a sequel to trade agreements negotiations held in Geneva early in 1956, the British Government removed the import duty on exposed negative motion picture films. This new concession became effective November 12, 1956.

Representatives of the U. S. and West Germany signed an agreement on April 26, 1956, making certain changes in the German tariff concession affecting motion picture films.

The Franco-American agreement, which will not expire until June 30, 1957, authorizes monthly remittances of United States film earnings in the amount of $235,000 at the official rate of exchange. It also provides for a total of 110 import permits for United States film per year.

At the end of 1955, a new three-year agreement was concluded with the Italians which continued the remittance arrangements of the previous agreement and maintained the current import level of United States films. The new Italian film law, enacted in July, 1956, is retroactive to January 1, 1956, and will continue in effect until June 30, 1959.

The film agreement between the United States industry and the Belgian Government, which expires in February 1957, provides for the entry of about 250 U.S. films and permits remittance in dollars of 65% of current film earnings. In line with Belgian Government's request to assist local film laboratories, U.S. film companies are utilizing the facilities of Belgian laboratories for a percentage of the black and white prints to be released in the country.

The Latin American Market

Latin America, including Mexico, South and Central America, continues to be a very good market for Yankee films. The percentage of screen time devoted to United States films is the highest in these areas—being estimated at about 70% in South America, 68% in Mexico, and over 80% in Central America and the Caribbean area.

United States film companies have encountered little difficulty in the distribution of their product in the Brazilian market. Import license problems have been reduced and film remittances have been satisfactory. The U.S. film industry has been making a strong effort to secure higher admission prices to Brazilian theatres to partly compensate for the increased operating costs and the increase in premiums paid for foreign exchange. On March 31, 1956, a change in theatre prices was announced which restored the 18 cruzeiros price for wide-screen films (it had been re-

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Notes on Visiting the Land Of the Bolsheviks

By ERIC JOHNSTON

(President, Motion Picture Association of America)

Washington.

The Hollywood motion picture, you may have heard, is once again on its way to the lands of the Bolsheviks. You have undoubtedly not heard the deep inside story of the negotiations that led to the sale of U.S. movies to Poland, Hungary, and Czechoslovakia, or the present standstill in negotiations with Soviet Russia. There's a good reason for this. There is no deep inside story. There are a few odds and ends, though, that perhaps might be of interest.

Eric Johnston

* * *

I went over to the three satellites and to Soviet Russia this fall as an American businessman, knowing in advance that the three eastern European countries would be receptive to our product and they were. We conducted our discussions calmly, pleasantly and almost briskly in the lavish board rooms of the Ministries of Culture. What I didn't expect when I left on the trip was that two revolutions would break out or that as a Washington reporter friend later observed: "Eric Johnston went over as a businessman. He returned a war correspondent."

One would hardly have imagined that culture ministers would be much interested in movies or anything else when their governments were in violent upheaval. Instead, they were even more interested in the Hollywood product, which they hadn't seen during the deep-freeze years of the cold war.

"In Hungary one film official talked about his feelings for some time. ('We've been bottled up too long," he said. "When you put a cork on a bottle of seltzer and let it rest on the shelf, you don't have an explosion. But when you shake and jostle and turn it upside down, something will give way. Now we were all on the shelf when Stalin was in power. We couldn't move. But now Stalin is down and out and the cork blows off."

The film official then said earnestly: "We need your movies, we need a breath of fresh air. Maybe if our people have enough outlets, our present government will bring them under control. But even if we can't, our negotiations should hold up. Whoever holds power tomorrow will need plenty of entertainment—and so will every Hungarian."

* * *

In Moscow, our negotiations reached a standstill, but I am still hopeful that eventually the Soviet Union will accept a businesslike arrangement for showing American movies. Of course it's to our advantage to have the Russians—their leaders and their people—know us better through every means of communication. At times, you even see signs that the Kremlin would now like to risk a little more contact with the west. In their own country, too, I think they're aware of what can happen to a bottle of seltzer. A good many things have been shaking since Stalin's death.

* * *

In the satellites, though, Stalin is not the old man who isn't there but a kind of ghostly and foreboding figure who is still on people's minds. He embodied the ultimate in force and terror and he still fills the people's nightmares and daydreams.

They tell you this secret after-life of Joseph Stalin indirectly and in sometimes rather grim humor. But considering the upheavals and uncertainty in the Soviet empire, humor is at least a sign of remaining vitality.

* * *

In Hungary and Poland, the debasement of Stalin had miscarried from the Soviet viewpoint. I feel it was one of the Kremlin's great

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Reich in 1956 Moved Toward Global Market

By HANS HOEHN

Berlin.

West Berlin's population of 2,200,000 (as against 1,200,000 in East Berlin), in 1956 was a "show window" of western culture and entertainment.

An International Film Festival and a Cultural Festival, both for the sixth consecutive year were more colorful and substantial than any of their predecessors. The film rally, the first here as an "A" festival, saw entries by 34 nations and drew 1,137 visitors (including 124 performers and 418 journalists) from 35 nations. The Cultural Festival's 80 different events mobilized about 1,000 artists within 17 days—another record.

The W-Berlin film studios were running at full speed all through the year. Also with regard to the local theatres, there was not much to worry about. While in the W-Berlin Kurfuerstendamm first run area U.S. features are still playing top fiddle, trend German product gets most playdates, between 45 and 50% in 1956 while Hollywood pix had 37%.

Most successful U.S. pic of 1956 was Dave Selznick's "Gone With

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All-Time Top Film Grosses

[Corrected to Jan. 1, 1957]

When a feature film grosses $4,000,000, or over, in domestic (United States and Canadian) rentals, that's blockbusting. VARIETY's annual revised lineup of such tall-stakes releases is presented herewith, updated to include the 1956 starters and, as regards previous years' entries, revised where (a) newly-added reissue money requires the raising of earlier estimates or (b) over-estimates in past demand downward adjustment.

Some smash 1956 boxoffice performers are excluded for the reason they're not in circulation widely enough at this time to gauge the ultimate total grosses. In this group are "80 Days Around the World," "Ten Commandments," "Giant," "Seven Wonders of the World," "Oklahoma" and, perhaps, others.

Still omittted from the record is D. W. Griffith's 1915 "Birth of a Nation," official records of which were not kept. Here are the standings (*authority: this publication*).

1.	**Gone With the Wind** (Selznick-M-G) (1939)	$33,500,000
2.	**The Robe** (20th) (1953)	17,500,000
3.	**Greatest Show on Earth** (Par) (1952)	12,800,000
4.	**From Here to Eternity** (Col) (1953)	12,500,000
5.	**This Is Cinerama** (C'rama) (1952)	12,500,000
6.	**White Christmas** (Par) (1954)	12,000,000
7.	**Duel in Sun** (Selznick) (1947)	11,300,000
8.	**Best Years Our Lives** (Goldwyn-RKO) (1947)	11,300,000
9.	**Quo Vadis** (M-G) (1952)	10,500,000
10.	**Cinerama Holiday** (C'rama) (1955)	10,000,000
11.	**Samson and Delilah** (Par) (1950)	9,000,000
12.	**Guys and Dolls** (Goldwyn-M-G) (1956)	9,000,000
13.	**Caine Mutiny** (Col) (1954)	8,700,000
14.	**King and I** (20th) (1956)	8.500,000
15.	**Mister Roberts** (WB) (1955)	8,500,000
16.	**This Is the Army** (WB) (1943)	8,500,000
17.	**Battle Cry** (WB) (1955)	8,000,000
18.	**Bells of St. Mary's** (RKO) (1946)	8.000,000
19.	**Jolson Story** (Col) (1947)	8.000,000
20.	**Shane** (Par) (1953)	8.000,000
21.	**20,000 Leagues** (Disney-BV) (1955)	8,000,000
22.	**Trapeze** (UA) (1956)	7,500,000
23.	**How to Marry Millionaire** (20th) (1953)	7.200,000
24.	**Snow White** (Disney-RKO) (1937)	7,150,000
25.	**Not As Stranger** (UA) (1955)	7,100,000
26.	**David and Bathsheba** (20th) (1951)	7.100,000
27.	**Glenn Miller Story** (U) (1954)	7,000,000
28.	**High Society** (M-G) (1956)	6.500,000
29.	**I'll Cry Tomorrow** (M-G) (1956)	6,500,000
30.	**Country Girl** (Par) (1955)	6,500,000
31.	**Going My Way** (Par) (1954)	6,500,000
32.	**Lady and Tramp** (Disney-BV) (1955)	6,500,000
33.	**Snows of Kilimanjaro** (20th) (1952)	6,500,000
34.	**Picnic** (Col) (1956)	6,300,000
35.	**For Whom Bells Toll** (Par) (1943)	6,300,000
36.	**War and Peace** (Par) (1956)	6.250,000
37.	**Welcome Stranger** (Par) (1947)	6,100,000
38.	**Hans Chr. Andersen** (Goldwyn-RKO) (1953)	6.000,000
39.	**Hell and Back** (U) (1955)	6.000,000
40.	**High and Mighty** (WB) (1954)	6,000,000
41.	**Ivanhoe** (M-G) (1952)	6.000,000
42.	**Peter Pan** (Disney-RKO) (1953)	6,000,000
43.	**Sea Chase** (WB) (1955)	6,000,000
44.	**Sergeant York** (WB) (1941)	6,000,000
45.	**Seven Year Itch** (20th) (1955)	6,000,000
46.	**Star is Born** (WB) (1955)	6,000,000
47.	**Strategic Air Command** (Par) (1955)	6.000,000
48.	**Tall Men** (20th) (1955)	6,000,000
49.	**Life With Father** (WB) (1947)	5.900,000
50.	**Blue Skies** (Par) (1946)	5.700,000
51.	**Seven Brides for 7 Bros.** (M-G) (1954)	5,600,000
52.	**Egg and I** (U) (1947)	5.550,000
53.	**Big Parade** (M-G) (1925)	5,500,000
54.	**House of Wax** (WB) (1953)	5.500,000
55.	**Eddy Duchin Story** (Col) (1956)	5.300,000
56.	**Rear Window** (Par) (1954)	5.300,000
57.	**Blackboard Jungle** (M-G) (1955)	5,250,000
58.	**Unconquered** (Par) (1947)	5.250,000
59.	**Yearling** (M-G) (1947)	5.250,000
60.	**Moby Dick** (WB) (1956)	5,200,000
61.	**Magnificent Obsession** (U) (1954)	5,200,000
62.	**Meet Me in St. Louis** (M-G) (1945)	5.200,000
63.	**Mogambo** (M-G) (1953)	5.200,000
64.	**Show Boat** (M-G) (1951)	5.200,000
65.	**Gentlemen Prefer Blondes** (20th) (1953)	5,100,000
66.	**The Outlaw** (RKO) (1946)	5.075,000
67.	**Forever Amber** (20th) (1947)	5,050,000
68.	**East of Eden** (WB) (1955)	5,000,000
69.	**Green Dolphin Street** (M-G) (1947)	5,000,000
70.	**Jolson Sings Again** (Col) (1949)	5,000,000
71.	**Moulin Rouge** (UA) (1953)	5,000,000
72.	**Mrs. Miniver** (M-G) (1942)	5,000,000
73.	**No Biz Like Show Biz** (20th) (1955)	5,000,000
74.	**Razor's Edge** (20th) (1947)	5,000,000
75.	**Red Shoes** (E-L) (1948)	5,000,000
76.	**Song of Bernadette** (20th) (1943)	5,000,000
77.	**Three Coins in Fountain** (20th) (1954)	5,000,000
78.	**Vera Cruz** (UA) (1955)	5,000,000
79.	**Man Called Peter** (20th) (1955)	5,000,000
80.	**Spellbound** (Selznick-UA) (1946)	4,975,000
81.	**Since You Went Away** (Selznick-UA) (1944)	4,950,000
82.	**King Solomon's Mines** (M-G) (1950)	4,825,000
83.	**Searchers** (WB) (1956)	4,800,000
84.	**Notorious** (RKO) (1946)	4,800,000
85.	**Yankee Doodle Dandy** (WB) (1942)	4,800,000
86.	**Salome** (Col) (1953)	4,750,000
87.	**Battleground** (M-G) (1950)	4,700,000
88.	**Dragnet** (WB) (1954	4,700,000
89.	**Annie Get Your Gun** (M-G) (1950)	4,650,000
90.	**Green Years** (M-G) (1946)	4,600,000
91.	**Conqueror** (RKO) (1956)	4,500,000
92.	**Rebel Without a Cause** (WB) (1956)	4,500,000
93.	**Anchors Away** (M-G) (1945)	4,500,000
94.	**Bachelor and Bobbysoxer** (RKO) (1947)	4,500,000
95.	**Bridges of Toko-Ri** (Par) (1955)	4,500,000
96.	**Catch a Thief** (Par) (1955)	4,500,000
97.	**Easy to Wed** (M-G) (1946)	4,500,000
98.	**Four Horsemen** (M-G) (1921)	4,500,000
99.	**Great Caruso** (M-G) (1951)	4,500,000
100.	**Paleface** (Par) (1945)	4,500,000
101.	**Random Harvest** (M-G) (1942)	4,500,000
102.	**Road to Rio** (Par) (1948)	4,500,000
103.	**Road to Utopia** (Par) (1945)	4,500,000
104.	**Thrill of a Romance** (M-G) (1945)	4,500,000
105.	**Till Clouds Roll By** (M-G) (1945)	4,500,000
106.	**Valley of Decision** (M-G) (1945)	4,500,000
107.	**Desiree** (20th) (1954)	4,500,000
108.	**Easter Parade** (M-G) (1948)	4,450,000
109.	**Cheaper by the Dozen** (20th) (1950)	4,425,000
110.	**Two Years Before Mast** (Par) (1946)	4,400,000
111.	**Knights of Round Table** (M-G) (1954)	4,400,000
112.	**Man With Golden Arm** (UA) (1956)	4,350,000
113.	**Man in Grey Flannel Suit** (20th) (1956)	4.350,000
114.	**Red River** (UA) (1948)	4,350,000
115.	**Hucksters** (M-G) (1947)	4,350,000
116.	**Harvey Girls** (M-G) (1946)	4,350,000
117.	**Stage Door Canteen** (UA) (1943)	4,350,000
118.	**Lost Weekend** (Par) (1946)	4,300,000
119.	**Sailor Beware** (Par) (1952)	4,300,000
120.	**Cinderella** (Disney-RKO) (1950)	4,275,000
121.	**Bus Stop** (20th) (1956)	4,250,000
122.	**Adventure** (M-G) (1946)	4,250,000
123.	**Egyptian** (20th) (1954)	4,250,000
124.	**Saratoga Trunk** (WB) (1946)	4,250,000
125.	**Streetcar Named Desire** (WB) (1951)	4,250,000
126.	**Demetrius and Gladiators** (20th) (1954)	4,250,000
127.	**Living It Up** (Par) (1954)	4,250,000
128.	**30 Seconds Over Tokyo** (RKO) (1954)	4,250,000
129.	**Rose Tattoo** (Par) (1956)	4,200,000
130.	**Hollywood Canteen** (WB) (1944)	4,200,000
131.	**Three Musketeers** (M-G) (1948)	4,200,000
132.	**Weekend at Waldorf** (M-G) (1945)	4,200,000
133.	**On the Waterfront** (Col) (1954)	4.200,000
134.	**Father of the Bride** (M-G) (1950)	4,150,000
135.	**Bad Seed** (WB) (1956)	4,100,000
136.	**Man Who Knew Too Much** (Par (1956)	4.100,000
137.	**African Queen** (UA) (1952)	4,100,000
138.	**Hondo** (WB) (1954)	4,100,000
139.	**Joan of Arc** (RKO) (1949)	4.100,000
140.	**Johnny Belinda** (WB) (1948)	4,100,000
141.	**I Was a Male War Bride** (20th) (1949)	4,100,000
142.	**Love Me or Leave Me** (M-G) (1955)	4,100,000
143.	**Margie** (20th) (1946)	4,100,000
144.	**Mother Wore Tights** (20th) (1947)	4.100,000
145.	**Snake Pit** (20th) (1949)	4,100,000
146.	**Deep in My Heart** (M-G) (1955)	4,100,000
147.	**Cass Timberlane** (M-G) (1948)	4,050,000
148.	**State Fair** (20th) (1945)	4.050,000
149.	**Friendly Persuasion** (AA) (1956)	4,000,000
150.	**American in Paris** (M-G) (1951)	4,000,000
151.	**Ben Hur** (M-G) (1926)	4,000,000
152.	**Dolly Sisters** (20th) (1945)	4.000,000
153.	**Emperor Waltz** (Par) (1948)	4,000,000
154.	**Holiday in Mexico** (M-G) (1946)	4.000,000
155.	**Jumping Jacks** (Par) (1952)	4,000,000
156.	**Kid from Brooklyn** (Goldwyn-RKO)	4,000,000
157.	**Left Hand of God** (20th) (1955)	4.000,000
158.	**Long, Long Trailer** (M-G) (1954)	4.000,000
159.	**Love Is Splendored Thing** (20th) (1955)	4,000,000
160.	**Moon Is Blue** (UA) (1953)	4.000,000
161.	**Night and Day** (WB) (1946)	4,000,000
162.	**Reap the Wild Wind** (Par) (1942)	4,000,000
163.	**Sabrina** (Par) (1954)	4.000,000
164.	**Sands of Iwo Jima** (Rep) (1950)	4.000,000
165.	**Seven Little Foys** (Par) (1955)	4,000,000
166.	**Singing Fool** (WB) (1928)	4.000,000
167.	**Smoky** (20th) (1946)	4.000,000
168.	**Ziegfeld Follies** (M-G) (1946)	4,000,000

Never Saw Red In 10 Years Of Indie Films

Hollywood.

A global production program involving nine films costing $25,000,000 will be undertaken during the next two years by Hecht-Hill-Lancaster. Indie assumes new corporate setup after a decade as Hecht-Lancaster.

In first 10 years, Harold Hecht stated at a press conference, firm never turned out a picture that did not show a profit. Initialler, "Kiss the Blood Off My Hands," was the weakest with a final net of around $50,000.

"They haven't all been good," Hecht admitted, "but they all made money. And we've got high hopes that our pictures in the future will not only make money but be good pictures."

As part of the company's expanding plans, the search for new talent will be speeded up under Maxwell Arnow. Firm now has longterm contracts with Susan Harrison, Marty Milner, Robert Vaughn and Joan Blackman and is seeking others. Hecht reported that the company plans a sort of "pay-or-play" contract with its performers, under which H-H-L would have the right to prevent them from working in outside pictures if salaries were met.

"We feel," he explained, "that the company has an interest in the total future of these performers. And if the occasion should arise, we would prefer to be able to pay them rather than have them work in a picture which might be detrimental."

Hecht-Lancaster tag becomes Hecht-Hill-Lancaster with the formal ascension of James Hill to a partnership in the enterprise. He's currently producing "Sweet Smell of Success."

Company's two-year program tees with "Devil's Disciple," film version of the George Bernard Shaw play, which goes before the cameras in March with Laurence Olivier, Burt Lancaster and Montgomery Clift already set to star and Alexander Mackendrick to direct. It will be shot on location around Santa Cruz and the company has purchased property there and will build permanent sets which will be rented to other filmmakers to "meet a big demand."

"Disciple" will be followed by "Separate Tables," which Terence Rattigan is screenplaying from his own stage hit. Film version will integrate the two basic stories of the legit production and it will be done with five stars. H-H-L is associated in the current Broadway production of "Tables."

Others on the list for 1957 are "The Rabbit Trap," which J. P. Miller is screenplaying from his own teleplay, "Take A Giant Step," based on Louis Peterson's play about a Negro boy going through the pangs of adolescence, and "Bandoola," which John Gay is writing. Latter will actually be a merger of material from Col. J. H. Williams' novel of that title and Peter Viertel's novel "White Hunter, Black Heart."

In 1958, H-H-L will launch "The Way West," from A. B. Guthrie's Pulitzer Prize novel. It will be the most expensive production ever undertaken by the indie with a budget estimated at $5,000,000. Lancaster and James Stewart have been set to star and the indie is talking with Gary Cooper for a third topline spot. Others on the list are "The Catbird Seat," "Lucy Crown" and "Tell It to The Drums," which Sir Carol Reed probably will direct.

Hecht said it is possible that H-H-L may do one or more pictures away from its present United Artists releasing deal but nothing definite has been decided.

Hill cited the extent of the company's search for new faces and emphasized that "the whole growth of the industry depends on the discovery of new talent."

Indicative of the indie's growth in recent years, Hecht quoted from a telegram received that morning from United Artists, predicting a foreign gross of more than $7,000,000 for "Trapeze." Global gross, he added, would probably be in the neighborhood of $15,000,000.

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'CRYING NEEDS' of the MOTION PICTURE INDUSTRY

Looking Ahead, 1957 And Beyond

Adjustment to TV Is Biggest Issue

By FRED HIFT

There are several conclusions—some painful, others optimistic—to which the motion picture industry has come regarding television during the past year. They break down, roughly, into the following:

(1.) The bonds, economic and otherwise, that tie the film biz to its electronic competition are a lot stronger than had originally been suspected.

(2.) Television is competition—but only up to a point; after that, the competitive strength of the theatres by far outdistances the homescreen.

(3.) TV as competition almost takes a backseat to some other factors having a bearing on the new Amercan way of life, i.e., the move to the suburbs; credit buying, the bid for the entertainment dollar.

(4.) There are questionable values in the use of tv as a promotional medium to sell theatrical motion pictures.

When video first arrived on the scene in strength following the war, the film industry's pose towards the new medium was one closely resembling contempt. If there were producers who had notions of flirting with the new outlet, the thought of exhibitor resentment soon dissuaded them. Thus the British had their day, and the air was swamped with their pictures, old and new.

Here approximately is the situation as it exists today:

All but two of the companies—Paramount and Universal—have sold their entire pre-1948 libraries to television, either outright or via leasing arrangements. Almost simultaneously, the quality of the "live" tv shows has dropped appreciably, and—by the looks of it—the medium has been almost surrendered to Hollywood. Already there is talk that the post-148 film crop also may be heading for the tv stable. Negotiations with the various guilds are under way.

But the production studios, which collected many millions from these sales, aren't standing still. The stages are busy with films made specifically for televsion, an enterprise started quite early by Screen Gems (Columbia) and later adopted in force by such companies as 20th-Fox and Warner Bros.

Shortage

At the exhibition end, the "shortage" of top attractions has turned the business into something of a seller's market. The theatres, reluctantly but realistically, have recognized that there was nothing they could do to prevent the dam from breaking, particularly once the RKO library had set the pace. And theatremen's thnking has gone even further.

After all the shouting about subscription television, an Oklahoma circuit is now planning to wire some 4,000 homes in Bartlesville, Okla., and to provide them with new films on a continuous basis. In other words, simply an extension of the theatre seat into the home. How far, the question is asked, is it from there to toll-tv?

There is no question at all that the impact of television is one of the strongest contributing factors to the decline in theatrical admissions and to the shape of things to come, i.e., a drastic shrinkage in the exhibition plant, with the accent on the big firstruns offering the "big" pictures.

Medium of Mediocrity

As Elia Kazan put it very aptly just recently: "Television has taken over as the medium of mediocrity. Now it is up to motion picture to survive with bold, challenging themes." This is a course clearly indicated by much of the upcoming product in a Hollywood falling increasingly into the reaches of the independents.

It is recognized that there are some things television simply, cannot do. Certain of the "big" films currently in release—films like "Giant" and "The Ten Commandments"—are unlikely to ever appear on the home sets. These are the kind of attractions, tailored for color and huge screens that will accent their scope, which will continue to draw audiences to the firstruns wherever they may be. These, and the "offbeat" subjects—like "Baby Doll"—which tv neither could nor would present.

In that sense, there are those who feel that tv may have done the screen a favor; certainly it has sparked a new kind of creativity and imagination in a medium that

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Exhibitors Less Neurasthenic Now

By HY HOLLINGER

Whither Allied States, whither Theatre Owners of America?

Do the two exhibitor trade associations get together or remain apart? And where stands their "factory supply"?

The chapter and verse of statement and counter-statement of the past year would make a weird hodgepodge. But in just such terms of contradiction and oscillation has the shifting tale of conflicting viewpoint been written in this journal.

Although there were hopeful signs at the year's end for a settlement of the breach between distribution and exhibition, 1956, for the most part, was marked by bitter name-calling and recriminations between both segments of the industry. With the industry facing its toughest challenge from television and adverse economic factors, the tempers of both factions of the film business exploded on more than one occasion. Each arm of the biz blamed the other for the woes at the paywindow. The theatremen were charged with failure to promote properly on a local level. The distributors were raked for their alleged unfair trade practices, involving high rentals, product and print shortages, gimmick rental terms, long-running pictures, and the blockbuster-only policy.

Senate Hearings

The conflict between the warring factions culminated in the now-famous hearing before the Senate subcommittee of the Select Committee on Small Business. Both exhibitor leaders and film company officials came to Washington armed with evidence and testimony to discuss the problems of the motion picture industry. The exhibs called on the Government to intervene. The film companies defended their actions, asserting that these were dictated by economic conditions and sound business principles and that they had no desire to harm their customers. Except for Harry Brandt's Independent Theatre Owners Assn., the exhibitors of the nation on this occasion presented a solid front.

The Senate hearings which consumed four days—March 21, 22 and May 21, 22—resulted in 760-page report, full of statistics, affidavits, and testimony. The report tended to discount the complaints of the theatremen.

The Senate hearings nevertheless brought about two concrete results. It indirectly served to win the theatres the support of Congress in relation to reducing the Federal admissions tax by exempting admissions up to 90c. It also aided in calling to the attention of the Small Business Administration the plight of many of the country's small theatres. As a result, the SBA amended its rules whereby theatres would be eligible for loans for theatre improvements.

The hearings left the film companies in a bitter mood. They felt they have been made the "patsy" for the industry's troubles and they

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Orderly Releasing Of Pix Essential

By EDWARD L. HYMAN

(Vice-President, American Broadcasting-Paramount Theatres)

In the past several years we at Paramount Theatres have been belaboring the need for an orderly distribution of quality product throughout the year. Perhaps many have thought us extremely repetitious, and even tiresome. But we are confident that we are right and that the crying need is for orderly distribution. The necessity has been so apparent to us that we have kept repeating our thesis in the hope that it would eventually fall upon listening rather than deaf ears and that something constructive might emerge.

In this past year we finally did make progress. Early in the year Leonard Goldenson and I announced our 10 Point Program and the wide publicity and endorsements by all segments of our industry convinced us that we were on the right track. We thereupon set out a follow-through program in which we put forth a tremendous amount of missionary work in order to make the plan a reality. It did bear some fruit in the past May-June period in that pictures of quality like "The Searchers" and "The Man Who Knew Too Much" were made available. In the period from Thanksgiving to Christmas we will have played triple "A" features like "Giant," "Oklahoma," "Friendly Persuasion" and "Love Me Tender."

No Gaps in Theatres, Too

However, our work is not done. In the case of these pictures, we urged all exhibitors to put forth extra efforts in the campaigns and to conceive and consummate advertising and exploitation beyond the normal. This was done by many exhibitors. We agree, and we have continuously stated, that the distributor should not be asked to take all the responsibility for the orderly no-gaps distribution we seek. Complete cooperation among all segments of the industry—production, distribution, and exhibition—is absolutely necessary.

Our 10-Point Program has, from experience, boiled down to Two Points—(a) The Orderly Distribution of Quality Product Throughout the Year and (b) The Rebirth of Showmanship—and from the standpoint of the exhibitor, the Rebirth of Showmanship is a factor to which he can contribute in order to make the plan a success. Furthermore, this contribution of showmanship should come from the local level. Here is what we mean:

Early Strategy Essential

In the first place, we feel that exploitation and advertising campagns for pictures should be conceived and begun far in advance of release. We have had too many examples of fine quality pictures coming into town unheralded and winding up with results that were undeservedly low. The public must be made aware of the pictures that are coming and the earlier and more constantly, the better. Leonard Goldenson has been the foremost advocate of commencing publicity and exploitation when a picture is conceived so that the public will have a continually mounting interest in the picture up to the date of its release. However, we fully realize that the job of production and distribution is extremely difficult and complex and we also realize the many problems which are obstacles in the way of achieving this kind of exploitation and advertising.

But we cannot disregard the tremendous benefits to be derived if our ideal can be accomplished. We have only to look at some of the most recent examples of this kind of pre-selling. ("The Conqueror," "Trapeze," "Giant," "10 Commandments," etc.)

This is where the exhibitor's cooperation on a local level can be invaluable. As we have stated, the first order of things in our business is the production of a picture and its scheduling for distribution. Somewhere along this line, and as early as possible, every exhibitor must do everything possible to help the picture on the local level. We certainly don't count in this the usual lethargic campaigns we have been experiencing in the past several years. We mean an all-out effort for every picture of quality with every showmanship trick being used. We mean cooperation among exhibitors in every local area both from the standpoint of the exhibitor who plays the particular picture and from the standpoint of all such exhibitors on an institutional basis.

Who is better equipped than the

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Birthrate Booms New-Era 'Parks'

By KAY CAMPBELL

Los Angeles.

Capitalizing on the booming birthrate of recent years, four major Southern California playgrounds — Disneyland, Disneyland Hotel, Marineland, and Corriganville—are racking up record revenues. Although the eldest of these is a mere 30-months-old, they have grossed an estimated $20 million on a combined investment of approximately $30 million. Taken together, these are a phenomenon with a challenge to pictures.

Designed to lure not only the young but the young in arteries, natives as well as nomads and with admission prices pegged to a low scale, the attendance and payoff have spiraled far beyond the investors' wildest dreams.

Disneyland opened its 160-acre Magic Kingdom with $17 million worth of attractions and distractions July 18, 1955, with an added $2 million last year. Since that date, more than 5,500,000 persons have paid for admission, rides and souvenirs with the total take estimated at $12,580,000. Boxoffice figures reached a new high last Thanksgiving weekend with 70,000 paid admissions, ranging from 90c for adults to 50c for children.

Jack Sayers, who resigned from Look Magazine to assume post of park manager, has a staff of 700, including Casey Jones engineers and real live Injuns who add color to Frontierland, Tomorrowland, Adventureland, Main Street and the Plaza. All the junks, gondolas, and rickshas in other parts of the globe have no more breathtaking juveappeal than the horsedrawn streetcar, the jungle river cruise, or Dumbo the flying elephant. The maximum capacity for rides per day was 98,000; expansion has upped this figure to 197,547 — a peak hit and maintained every weekend last summer.

Food Profit Large

The various food concessions ranging from ice cream parlors and candy stores to large restaurants have an added annual take of more than $2 million.

Disneyland Hotel, where youngsters not only are welcome but are the ruling sovereigns, made its debut July 1955, but the formal opening was held August '56. The estimated take to date on this $10,000,000 Wrather-Alvarez enterprise is $1,545,000—with a sellout weekends and during the 130 days of summer. Kids under 1 are free; rooms are so arranged that parents and two youngsters may share a room for $9 per diem — including private lanai and TV set. Gardens, orange groves (30 acres), swimming pools, sandpiles, shuffleboard courts, and cascading fountains are thrown in for free. Trained nurses are in attendance at the Indoor-Outdoor nursery; and a private tram transports guests to and from Disneyland and meets all helicopter flights.

Accurate figures are not available for the Gourmet restaurant

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Italy's Dreary Film Outlook

By ROBERT F. HAWKINS

Rome.

The year 1956 has been one of crisis and readjustment in the Italian Film Industry. The crisis, which saw the failure of several important companies, including Minerva Films and Diana Cinematografica, as well as the production stoppage of other big outfits such as Documento, Lux, and others, was triggered by the overlong delay in passage of the protective film legislation, without which the Italian industry has shown it cannot live. But the crisis is now felt to have been inevitable, and due more to unrealistic planning, rising prices and debts which finally reached the point of no return.

The consequence has been some serious thinking in terms of retrenchment and general belt-tightening, and, though many and serious problems remain to be solved, industry officials now hope that the worst has passed and that things will soon again be looking up.

For Italy continues to be a profitable market, especially for Yank product, which this year reinforced its dominant boxoffice position with a percentage of the total take varying from 60 to an unprecedented 80%. Allround gross for 1956 is estimated in the vicinity of $180,000,000, with U.S. cut topping the $100,000,000 mark. Only a very slight dip is expected in the total number of spectators (some 5-10 million tickets less sold), so that, while for the first time in years no progress was made, the situation has at least remained stable in the face of rising costs, tv, crises, etc.

The big news of the year, together with the *sharp rise of television* (see separate story), has been the drop in boxoffice power of the Italian film. With the exception of the hybrid "War and Peace," no worthy successor to previous years' "Don Camillo" or "Bread, Love, and . . ." as yet appeared on the scene.

Consequently, local producers have become disoriented, with few knowing exactly what market to aim for or what type of picture to make. Situation is exemplified in the recent split of a previously successful production partnership: that of Carlo Ponti and Dino DeLaurentiis, now both on their own. While Ponti was in favor of many smalland medium-budgeters aimed mainly at the Italian market, DeLaurentiis favored few large-budgeted "epics" on an international scale and primarily intended for the American market.

Surprising fact is that despite the crisis and the resulting production slowdown, the year's production total will very probably hit 130 features, about half of them in color. This is only 20 below last year's figure and easily tops the "quota 100" mark set as an ideal twelvemonth total by ANICA, Italy's industry association. A large percentage of this inflationary total is this year made up of films made strictly for local consumption, but the future trend appears to be towards fewer, less costly, "better" pictures—and co-productions.

More U.S. Deals

While co-production and collaboration pacts with France, Germany, Spain, Austria, Sweden, Great Britain, Argentina, and others have all been renewed and reinforced during the year, 1957 should also show an increase in joint Yank-Italian projects. To this effect, Titanus Films has recently signed a five-picture deal with 20th Century Fox (the same studio has already made "Men and Wolves" for Columbia release; and "The Monte Carlo Story" for (UA) and is talking with Metro on another (one-picture) pact. Ponti is tied to Columbia, while DeLaurentiis has worked with Paramount and may

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WHY LIMIT 'SELL' TO STARS?

Producers, Director, Writers Could Have B.O. Draw, Too

By JERRY WALD

Hollywood.

That beguiling siren known as television has, in recent months, just about pulled out all her stops, what with Spectaculars, Big Names, Broadway Shows and the Best Old Movies. I think it is safe to assume, therefore, that, as a source of theatre competition, matters can't get worse — only better. Most of the people who have found their free home entertainment too fascinating to permit them time to go to the movies may now, if only to escape the sheer presence of the ubiquitous, luminous tube, go out again and seek the broader and more refreshing vistas that are offered in their local theatre. At least, it doesn't seem unreasonable to expect them to do this, especially if we give them a little prodding.

Jerry Wald

It is this "little prodding" that I would like to talk about. Motion picture makers have many things in their favor, some of which I think they are inclined to forget. They have a medium at their disposal that is second to none in its expressive capabilities. It is impressive visually and aurally, and provides an audience with the group emotional catharsis that has been the goal of drama since its inception some 2,000 years ago. They have the exclusive services of a number of stars who do not appear in any other medium (and who, I might add, have an enormous popularity with the public). They do not have to please advertisers and the wives and mothers-in-law of advertisers. And they have an almost unlimited international audience eager to see good films.

Forget The Past . .

Perhaps the reason some of these important virtues are forgotten is because we waste time bemoaning the fact that our situation is no longer as it was a year ago, or five years ago, or during the lush and dream-like days when all production was a "sure thing" (whenever that was). But if the risk has increased, the challenge and the possible rewards have increased also. I have many times pointed out that the biggest majority of top box-office pictures have been made *since* the advent of television.

Since we have a great medium and a demonstrably huge potential audience, we have only to bring them together. To do this, we must make use of all our resources, some of which are too often neglected. If we are to lure people out of their homes and into the theatres again, we must offer attractive bait—bait that glitters and scintillates, that offers a great deal and then fulfills its promise. In other words, I don't mean false sex advertising, which only too often seems to be the only gimmick that ever occurs these days to our advertising campaigners. I mean really to offer people their money's worth, and *let them know about it.*

As we all know, there are a number of elements that go into the making of every film. The most important of these elements to an audience, whether they are consciously aware of it or not (and part of our job must be to *make* them consciously aware), are the various creative contributions that go into the making of a film. These are the contributions of the producer, writer, director, performer and, also, the set designer, the cinematographer and the costume designer.

Sell All Credits

What I should like to ask is: do we get our full value from all of these contributions—not in the creative sense for it may be assumed that these creative talents, in the making of a film, have done the best job of which they are capable as artists and professionals—but in the sense of *selling these contributions to the public?*

The star system has for many years now been our basic and most obvious form of "box-office insurance." Films are often financed on the strength of a star name or two. We know that people often speak of seeing "the latest Crawford," or "the new John Wayne movie." We know that a certain number of people will see any film so long as it has their favorite in it. For a certain number of others the star name will at least be a very definite attraction for them, even if they do ultimately inquire, before deciding definitely to go, the name of the picture.

Where we fall down, however, is not in our use of star names, but in our use of the names of the other creative talents that go into film making—producers, directors, writers, etc. There could be box-office gold in such names, but we rarely make enough of an effort to dig it out. It is an effort, I think, that we should make more thoroughly.

Directors With S. A.

You can just about name on the fingers of one hand the directors whose names mean anything to the American public. Yet in France, for instance, *"un film de"* followed by the director's name often achieves billing above the star names. At the least, it always receives prominent billing. When Otto Preminger used this method of presenting his name as the director of "The Man With the Golden Arm" (which was a good attempt to establish the kind of value I am speaking of), he was criticized severely for taking too much personal credit. However, he was merely following a European custom that has given commercial value added significance to an important creative talent in the making of films.

The directors' names that have been established in our country have acquired, significantly, almost as much marquee value as any star name. There is, most outstandingly, Alfred Hitchcock, a director whose name, in fact, has more magic than his stars, even though he almost always uses top performers. People don't say: have you seen the new X . . . picture? They say: have you seen the new Hitchcock picture with X . . .?

A number of other directors have acquired a glow of star dust around their names, like George Stevens, Cecil B. DeMille, John Huston and the aforementioned Otto Preminger, to name a few, but for each of these there are several who might as well be anonymous as far as the public is concerned. It's not necessary here to put the finger of blame for this on anyone. I'm only trying to suggest an opportunity and a direction in which to create more star value for our films, and so make them just that much more attractive to the public.

Another important name that should always be established in the mind of the public is that of the producer. The names of Sam Goldwyn, David Selznick, Darryl Zanuck, Pan Berman, Arthur Freed, Buddy Adler, Sam Zimbalist, for instance, are firmly implanted in the public consciousness as synonymous with fine screen entertainment. And certainly there are a good number of others who are known to the public, and to whose pictures the public may always look for an assurance of excellence. But here again, we can make a still more concentrated effort to give these names the marquee value that they deserve.

In the same way, I don't believe we get as much worth as we can out of the contributions made by our writers. Has anyone ever made the simple observation that books sell to a very wide public and yet only boast one "star" name—the name of the author? Why not capitalize to the greatest possible extent on our writers' names? Movie makers have done this with Hemingway Steinbeck, Rodgers and Hammerstein, Irving Berlin and perhaps one or two others. But there are innumerable other writers who, as writers, have had a very respectable amount of publicity and that are therefore known to a pretty large public. Yet we hardly ever make adequate use of this fact.

Actually, there seems to be almost a reticence to take pride in the full range of creative talents that contribute to the making of our films. Our attitude is almost similar—and as short-sighted—to that of a manufacturer who makes no effort to promote his brand name. Yet one of the sure ways to have a constant and extended merchandising success is to establish a brand name in the minds of the public, and make that name synonymous with quality and dependability.

It is important today to impress the public with the superiority of screen entertainment in every way that we can. People are inevitably becoming bored with the uninspired sameness of what they are offered as daily fare in the home. They want to be surprised in their entertainment. Each day they flip their television dial restlessly, and scan their newspapers surveying the ads. This is a situation that we must take advantage of by offering freshness and quality in our motion pictures. One of the ways to convey the worth of what we have to offer is to attach full value to the fine creative talents that have contributed to it. In our concerted effort to prod and pry the public out of the easy chair and into the theatres of the nation we must use all of our strength—not just a part of it. The above is only one of many sources of potential strength at our disposal. With our showmanship instincts to guide us, let's make the most of it!

How Not To Write

By JERRY D. LEWIS

It's difficult to stop writing once you've started a script, so obviously the point of greatest danger is putting that first sheet of blank paper in the typewriter.

Even if you've gone that far, though, all is not yet lost. Before it's too late, grab the small ribbon-color indicator, put it on the white dot, and start typing "The quick brown fox jumped over the lazy dog." In that way, you'll clean the keys so when you do get started, you'll be writing with a clean typewriter.

Every action which keeps you from starting the script must be similarly constructive. Anyone can keep from writing indefinitely, for example, by mashing his portable with a fire ax, but that kind of delay wins you no points.

Sharpening your pencils, reading VARIETY, Daily and Weekly, sorting paper clips (and unlinking them) are amateur examples of shopworn methods of delaying work. No professional can be proud of using them, even in unusual circumstances.

It takes talent to come up with new ideas on how to avoid writing "FADE IN," but we are in a creative field.

At least one original evasion of this writer's is so simple it borders on genius. It has been under writers' noses for hundreds of years, and not to be immodest, we feel the entire membership of the Writers Guild of America, East and West, owes us a debt of gratitude it will never be able to repay for making this public, and available to all writers without royalty payment.

A Real Dilly

The trick, when all other methods of delay have failed, is:

Count your carbon paper.

You can get approximately 10 pages from each sheet of carbon paper. Have you enough to get through the script? Make sure before you start.

This is a hydra-headed weapon, and is really a double delay in one, a magnificent achievement virtually unmatched in the history of procrastination. When you get through counting the carbon paper (which must be done slowly, so you don't wrinkle the sheets), you simply have to get up and wash your hands. Obviously, you can't write with dirty hands.

One of the dividends of this clever move is that on the way to the room where you're going to wash your hands, you may meet someone whose conversation will kill another 10 minutes. That delay is, of course, 10 minutes of pure gravy.

Having made certain of your supply of carbon paper, you may now glance at your stock of white paper. Do you have enough?

Before going on, one important point about paper should be made. Always buy paper without the three staple holes along the side, and keep a three-hole punch machine handy at the office. This enables you to kill almost as much time as you like punching the holes in your stock.

One delightful friend can kill hours, but there are purists who claim he's cheating. He punches holes in one sheet at a time, and buys his paper by the ream.

If you first write on a pad before using the typewriter, always use a pen instead of a pencil. This may seem trivial, so far as killing time is concerned, but there are unexpected, delightful dividends when you least expect them. For instance, your pen might run dry in the middle of a scene. Now, instead of merely killing a few seconds sharpening a pencil, you've got to go out and find a refill for your pen. If you're at all conscientious about it, you can murder the better part of a morning finding the right kind of refill.

The Foreign Flank

The true professional, of course, drives a Jaguar, uses an Olivetti typewriter, and a foreign made pen. The subtle reason behind it all is that it takes so much longer to repair any of them, since replacement parts, fortunately, are not as available as for the domestic products.

Do you have any notion of the sheer delight, for instance, of not being able to get to the office because your local Jaguar dealer is out of points for the electric fuel pump?

Writing this kind of guest column for nothing is, of course, another brilliant method of not starting a script, but you have to be lucky enough to be asked to contribute, so I guess this isn't available to everyone. Besides, the VARIETY Annual comes so seldom this doesn't really count as a time-killer. However, there must be hundreds of letters-to-the-editors you're dying to write. One or two a day will kill an hour every morning, since even if they're short letters, you can polish and repolish every paragraph.

We'd like to hear from other writers about their favorite time consumers. For the most novel suggestion, we'll offer a valuable prizze—an office clock that doesn't work.

Can you imagine how much time you can kill trying to fix that?

BOMB SCARE HALTS 'DOLL' IN NEW HAVEN

New Haven.

Following a tip to police that a bomb had been planted in the Roger Sherman Theatre here, manager Irving Hellman cleared the house for an hour. So as to avoid possible panic, he told the audience that the projection equipment had ceased working and the performance of "Baby Doll" had to be interrupted.

An hour's search proved the bomb tip to be a fake and the theatre was reopened.

SOURCE MATERIAL OF FEATURE-LENGTH PICTURES APPROVED BY PRODUCTION CODE ADMINISTRATION

YEAR	ORIGINAL SCREEN STORIES		STAGE PLAYS		NOVELS		BIOGRAPHIES		SHORT STORIES		SOURCE UNKNOWN		MISCELLANEOUS†	
	Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent	Number	Per Cent
1935*..	244	47.0	41	7.9	142	27.4	3	.6	37	7.1	28	5.4	24	4.6
1936*..	371	67.8	38	7.0	92	16.8	2	.4	39	7.1	...	...	5	.9
1937...	391	64.3	39	6.4	102	16.8	12	2.0	46	7.6	11	1.8	7	1.1
1938...	316	58.0	30	5.5	140	25.7	2	.4	54	9.9	...	...	3	.5
1939...	329	56.3	34	5.8	127	21.8	17	2.9	59	10.1	10	1.7	8	1.4
1940...	323	61.8	51	9.8	109	20.8	8	1.5	21	4.0	...	...	11	2.1
1941...	358	63.0	57	10.0	58	10.2	4	.7	82	14.5	5	.9	4	.7
1942...	401	73.4	31	5.7	57	10.4	7	1.3	29	5.3	8	1.5	13	2.4
1943...	312	74.8	23	5.5	42	10.0	2	.5	6	1.4	16	3.9	16	3.9
1944...	321	72.6	28	6.3	48	10.9	2	.5	10	2.3	9	2.0	24	5.4
1945...	251	64.5	26	6.7	59	15.2	...	...	10	2.6	2	.5	41	10.5
1946...	259	60.9	22	5.2	65	15.3	1	.2	10	2.4	5	1.2	63	14.8
1947...	233	57.7	17	4.2	87	21.5	...	...	5	1.2	10	2.5	52	12.9
1948...	244	56.1	26	6.0	76	17.5	2	.4	23	5.3	10	2.3	54	12.4
1949...	285	68.0	18	4.3	76	18.1	4	1.0	16	3.8	...	...	20	4.8
1950...	315	73.4	18	4.2	67	15.6	3	.7	10	2.4	...	...	16	3.7
1951...	291	67.3	25	5.8	70	16.2	2	.5	25	5.8	...	...	19	4.4
1952...	246	66.9	17	4.6	64	17.4	...	...	21	5.7	...	...	20	5.4
1953...	227	64.1	19	5.4	72	20.3	3	.9	17	4.8	...	...	16	4.5
1954...	177	58.4	11	3.7	61	20.1	1	.3	12	4.0	...	...	41	13.5
1955...	158	51.8	23	7.5	73	24.0	4	1.3	28	9.2	...	...	19	6.2
1935-55	6052	63.3	594	6.2	1687	17.6	79	.8	560	5.9	114	1.2	476	5.0

* Data for this year includes pictures approved in Hollywood only.
† Including such sources as comic strips, radio and television programs, non-fiction, travelogues, poems, etc.

(Source: Motion Picture Assn. of America)

WHAT'S MY PLAYING ATTITUDE?

(Or, "I CALL HIM HAMLET BUT WE CAN CHANGE THE NAME")

(A Monograph on the Art of Story Telling)

By KEN ENGLUND

Hollywood.

Hello there! I suppose you're wondering why I called you all together,

Well, showfolk, my subject today is The Art of Story Telling. Perhaps I should be more specific and say The Art of Telling a Story Verbally.

The pen might be mighter than the sword in some literary circles, but the mouth is the tool most often used these days on the commercial plateaus of show business to bring story buyer and seller together.

In fact, the verbal telling is more and more the vogue in all the various entertainment media. The short cut and reading time-saver for the Busy Busy Executive who scorns the five pound manuscript in the sweaty hand of the Author, and barks, "OK, kid, I don't have to plow through that! What's your story? If it's any good you should be able to tell it in one line or at the most one paragraph! Shoot!"

With knocking knees; faint heart, dry mouth, thick tongue, and a spurious smile of confidence, the Author begins.

"Well, you see, sir—I kind of hate to lose the flavor—I mean you could only get by reading it—but briefly it's a story about this girl—but she's no ordinary girl—she's beautiful — and she's a fishmonger's daughter in Iceland—"

"Iceland!"

"Yes, sir—but it could be laid *any place*—wherever they have fish—and fishing boats—"

"Go head."

"Anyway, Maura—"

"Her father?"

"No, sir—that's the girl's name. But I just made it that it could be *any name*. Anyway, talking about her father —he has this little shop—"

"You just said they sold fish off their boat! Now you tell me he's a shopkeeper? Have you thought this story through, Boy? I'm a busy man—"

"It's a fishmonger's shop, sir—I suppose I should have said 'stall.' It's the boy who owns the fishing boat—only he doesn't own it, he's making payments on it. But I'm getting ahead of myself. Anyway, our story begins some time ago—"

"Wait—I don't want any period stories! Let's not waste your time and mine. I'll never forget what Carl Laemmle Senior said when he was running Universal—and it's just as sound today. Know what he said?"

"No, sir."

"He said, 'I don't want any more of these stories where the hero writes with a feather!'"

"Ha-ha, yes, sir—but this could be *made* a timely story —because it's basically about love. Anyway—oh, I should tell you first that there's this parrot—"

"What parrot?"

"On the second floor over the shop—er—stall, that plays a pretty important and amusing part in Maura's love life—"

"The father? Now look, son, I don't want any 'middle-aged romance' if that's what you're getting at! Where the lovers are a couple of poor slobs—this Marty thing in my book was a fluke! So save your breath if it's a love story about the father. You see, son, let me give you some advice born of long experience—"

"But you haven't heard the story yet."

"Know why? Because you can't tell it. You haven't thought it out. Look, pal, if you've got a story you can tell it. Oh, you can fake around on paper, sure. Like all them novelists. Write all around the subject. Ten paragraphs about "the dawn breaking" when in the screenplay all you write is EXT. PANORAMIC SHOT-SKY-DAWN BREAKS! The fancy schmancy words. That "Rosey pink fingers that tear away the last violet veils of night" type crud is only window-dressing! Underbrush to cover up the fact that the guy has no story! Too much parsley covers up the roast! That's why I never read anything! I make writers tell me the story—"

As our defeated Author slowly sinks out of sight and the producer goes back to his Racing Form, we can only wonder whether Scheherezade had the same trouble.

But don't be dismayed, Pen Pals, I'm here to help you. Faint heart never won fair contract. This, after all, is not only to be an inspirational monograph, but a practical workaday one as well.

Which gets us neatly to

CHAPTER 1

"You, Too, Can Be A Story Teller In 10 Uneasy Lessons."

Rule One: Don't speak slowly, i.e. talk fast. And not too many gestures. And never forget the Producer is just as afraid of you as you are of him.

Which gets us to

CHAPTER 2

"Past Pitfalls In The Lives of Great Men And How To Avoid And Profit By Them."

I had thought of starting with several anecdotes from my own past, but then I thought it might be more modest if I began with somebody else's—Leo McCarey's, for instance. Told to me in his own words, and I might add in a voice still trembling with shock—although the terrible incident happened nearly 25 years ago, when Leo had only one directional credit to his name and was a fledgling megger under contract at the old Fox Studios.

Conan Doyle, with his penchant for pungent titles, would have captioned it "The Scraping Sound."

The Scene: Leo McCarey's own tiny office with his name proudly lettered on the door.

Cast of Characters: Leo and the Executive Producer in charge of medium budget pictures.

As we fade in, Leo is in the middle of telling a new story for a film he is pitching at his smiling boss. Leo, encouraged by the smile, is doing good. He is now describing, shot by shot, just how he will shoot the picture. He is cutting up some fine directorial touches. His eloquent hands paint pictures, in the smoky air, of hilarious pratfalls.

Suddenly there is a peculiar scraping sound. Leo pays no heed, too caught up in his exciting climax.

Again the scraping sound! Louder. This time Leo looks around and sees the source—a Workman outside in the hall, methodically scraping Leo's name off the door letter by letter! Already the "Mc" is gone!

"Go ahead. What's the finish?" asks the executive.

And with the scraping sound still ringing in his ears, along with the sound of the dropping of his option, Leo finished the story with gestures as the last letter of his name bit the dust.

CHAPTER 3

"The Trials And Tribulations Of A Screen Writer."

Picture if you will Arthur Hornblow's office at Paramount some 15 years ago.

Cast of Characters—Arthur and two writers. Let's call them Don Hartman and Ken Englund. Their assignment to revamp that venerable old success, "Nothing But The Truth," to fit the talents of Bob Hope and Paulette Goddard.

The occasion—the first reading of the script. As per producer Hornblow's usual procedure, the screenplay was 99% dialog. The stage directions and business he preferred to have the writers outline verbally during a reading of the dialog, to test the soundness of the action.

It was my turn to paint a glowing word picture of a love scene when enter another character—the actor who had played the Zombie in the Hope-Hornblow thriller, "The Ghost Breakers." He was a huge colored gentleman who trained dogs between film assignments, and was currently training Hornblow's high-strung Dalmatian.

This fateful day was the culmination of two months of dog school, and the Trainer-Zombie announced that the Dalmatian had been broken of several bad habits.

"Do you think he'll still hate me?" asked Hornblow warily. For this, it was revealed, was one of the dog's chief neuroses.

The Trainer assured Hornblow that the dog was cured of all malice, and after some money changed hands, the Zombie left and the Dalmatian remained in the office to stare at the three occupants.

"Go right ahead, Ken, and ignore him," ordered Hornblow.

I put my script down alongside my chair and picked up where I left off in the love scene I was describing. Halfway through, the Dalmatian bared his teeth at Hornblow and lifted his leg over the script.

Of course, dogs have a lot more intelligence than people give them credit for.

The next day when we looked for cuts the love scene was the first to go.

Moral: Never tell a story to a producer with a dog in the room.

CHAPTER 4

"Never tell a story to a producer with another writer in the room."

For if there's anything worse than a Dalmatian, it's another writer. Nine times out of ten he'll be secretly or openly competing with you, and all the while you're talking his facial expressions are bound to influence the producer. Imagine if Bacon sat in the office while Shakespeare told "Hamlet."

As a matter of fact, you don't have to imagine it. I once wrote the scene. Sir Milton, the producer, has just introduced Bill Shakespeare to his nephew, Sir Francis Bacon, who has been invited to the story conference to act as a mere sounding board."

Shall we listen?

SIR MILTON

Bill, tell the story to Francis. Francis, see what we might salvage out of this—

FRANCIS

Now, fellows, I am just here for laughs, but I'll be glad to throw in whatever I can.

(he lights his pipe)

God knows it would hardly be fair for me to get anything out of this. What's your notion, Bill?

BILL

Well, this Danish Prince—

SIR MILTON

Or Irish, Francis, they're a jollier race. I don't want you boys to be tied down to anything.

BILL

Anyway, I call him Hamlet—

FRANCIS

(pulling on his pipe thoughtfully)

Hmmm—

BILL

—sees a—

SIR MILTON

Wait, Bill. You had a thought, Francis. What was it? That's what I want, reactions.

FRANCIS

It's nothing that we can't fix—

SIR MILTON

What?

FRANCIS

Nothing, except Hamlet isn't an Irish name. I just throw that in for what it's worth.

BILL

Anyway, the ghost of Hamlet's father appears and tells his son of his murder—

FRANCIS

Wait, This isn't the old Icelandic saga about the son avenging his father's murder?

BILL *(feebly)*

I thought I had a new treatment of it.

FRANCIS

Oh, but Billy. You can't use that hackneyed revenge angle. You can't palm it off a Norse legend again no matter how you disguise it—

SIR MILTON

I've only been trying to tell him that for a half hour.

FRANCIS

Why not build on the one fresh element we've got—the Irish nobleman?

BILL *(completely broken)*

It—might be something—

SIR MILTON

Is there anything in "Othello" we could use? We own it.

Any more would be painful.

Then there's that other familiar character to avoid—The Face Watcher. Some fellows watch clocks. But this fellow watches faces—bosses' faces.

When the Boss frowns at a point in your story, he frowns. When the Boss laughs at one of your comedy scenes, he laughs—hollowly—enviously.

Which puts me in mind of a scene some years ago in Sam Goldwyn's office. He was death on Face Watchers and would play tricks to smoke them out. Like on this particular occasion when we were discussing one of the funny day dreams James Thurber had authorized for "The Secret Life of Walter Mitty."

Without any warning, Mr. G., with deliberate dead pan, turned on the Face Watcher and asked for his "honest opinion."

"Is that a funny scene—" began Goldwyn.

"Frankly, Mr. Goldwyn, if you want my honest opinion —" cut in the Face Watcher who was anti-Thurber in his tastes, "of all the comedy scenes I've ever heard—"

"This is one of the most hilarious," smiled Goldwyn.

"Ye-a-a-h," switched the Face Watcher in midair. "Just great," turning the pan on his lips to praise in the nick of time.

In the trade this is known as the Half Gaynor or Complete Summersault In Mid-Conference.

CHAPTER 5

Wives and Other Hazards.

Never tell a story to a producer with a wife in the room.

First of all, she can upset him by turning up at the office and peeking in with the glad tidings, "Excuse me, Herman, but I need a check—"

And things like, "I wonder if I should go to the Farmer's Market or pick up the new Picasso first?"

And, "Goodbye, dear, I won't disturb you—Oh, but you heard about your brother?—Nothing, except the insurance company detectives found an empty can of gasoline in the back of the store and now there's some silly fuss and nonsense about them not wanting to pay for the fire. 'Bye, darling—nose to the grindstone!"

At the Producer's Home it's even worse. You've got the Producer's Kids who keep coming in to kiss Daddy goodnight. Then Mama sinks into a chair with a drink in her hand and promises to be "quiet as a mouse."

"My little sounding board," grins the producer, putting a proud and affectionate arm around the little woman. "Continue."

You do, but not for long. The quiet little mouse has turned into a big fat loud-mouthed rat.

"Excuse me, but as newly elected President of the P.T.A., I wouldn't want my own children seeing a scene like that! Why does the heroine have to be a prostitute? Couldn't she just be the girl next door? Who's just a little wild?"

And you'll be wild by the time you get out of there. But you have only yourself to blame. You shouldn't have consented to have the conference in his livingroom in the first place.

CHAPTER 6

"Never Tell a Story to a Producer in a Barber Chair."

This is a true story, so profit by it.

The Scene: 20th-Fox Studios, circa a dozen years ago when Mr. Zanuck maintained his own private barber shop for himself and his producers.

Cast of Characters: Myself and My Producer. I hope to work for him again, so let's just call him Producer X or Milton Sperling.

.Milton had been a writer so was most sympathetic to my story problems, and I had many. In fact, my birth pangs were quite painful. Milton, an old play doctor, diagnosed "Third Act Trouble."

One forenoon when I was really full of story headaches —"the morning sickness" as we call it in the trade—I phoned Milton for help. He reported that he was on his way to Darryl's Barber to get prettied up for a VIP executive lunch, but I could meet him in the Barber Shop.

So dissolve to the shop with Milton in the barber's chair; Sam, Mr. Zanuck's barber, busy with comb and shears, and myself sitting, like a minstrel of old, at Milton's feet, ad libbing my newly reconstructed finish.

When I finished, the barber was the first to speak. "What's the motivation for Gene Tierney doublecrossing Henry Fonda when she's supposed to be so much in love with him? And why do they fall in love in the first place?"

Milton couldn't get a word in edgewise. But Sam was a good man on construction.

That's just the way it happened on that fateful spring morning. Everything exactly as it was then, except "You Were There!"

CHAPTER 7

"Never Tell a Story to a Producer With Anita Ekberg or Jayne Mansfield in the Room."

There are four good reasons why they might distract from the story telling.

But no need to belabor the point—we're all, I'm sure, men of the world.

So to sum up, students, and repeat after me till you've learned this lesson well:

"Never Tell A Story To A Producer With A Dalmatian, Another Writer, A Wife, or Anita Ekberg or Jayne Mansfield In The Room."

CHAPTER 8

Various Kinds of Story Telling, or, Know Your Competition

Type A: The Slow, Meticulous, Down-to-the-Last-Detail Teller, or Around the Office in 80 Days.

Slowly pacing and pondering, this particular writer takes all morning to paint a vivid picture of the picturesque shots behind the Main Title and Credits.

He's so damned earnest and sincere no one dares to rush him.

The fidgety, insecure producer goes into his washroom at least 20 times to wash his hands.

Finally he explodes, "Let's take a breather for lunch, men." And it's only 11:05.

Type B: The British Story Teller.

This elegant smoothie gains the upper hand at once by clearly establishing that the American producer is a man of inferior background and education.

Johnny Bull's opening gambit sends the producer rum-

(Continued on page 10)

25 Years of Motion Picture Writing

Some Amusing Harkbacks to the Hollywood Scripting Mills

By CLAUDE BINYON

A quarter of a century of motion picture writing has left me with these memories, some cherished, some still rankling:

Claude Binyon

My first script sale to a studio was in 19[illegible] while I was still employed in the Hollywood office of VARIETY. Eddie Buzzell was directing and starring in a one-reel series called "Bedtime Stories," and I sold him a dilly titled "Blonde Pressure" for $250. Eddie decided to give a quick little preview at a Pico Blvd. theatre and invited me to share the glory. When we arrived at the theatre we found to our consternation that the manager was expecting a feature picture preview and was advertising our one-reeler as such outside the theatre. Inside we found eight rows roped off for us and the rest of the house filled with an anticipatory crowd.

It seemed an eternity before the preview notice flashed on the screen—and when the audience realized what it was getting there was a round of booing that chills me even in memory. As I recall we didn't get a single laugh from the disgruntled audience, and those that chose to leave in a huff paused to glare at us as we sat alone in our eight roped-off rows.

I felt like a criminal. Buzzell finally gave me a comforting pat on the shoulder. "This isn't a fair test," he said. "I don't think the audience is with us."

* * *

In 1932 I joined the Paramount writing staff and was assigned to script a story I had written called "Otho The Great." Percy Heath was the producer, and he told me with his typical gentleness that my story didn't provide enough complications for its hero. "Get him into the worst mess you can possibly create," said Heath. "Get him into so much trouble that you can't figure how to get him out of it. Then we'll go on from there together."

I did just that. I got the hero so involved in such catastrophic situations that ! marvelled at the very thought of Heath being able to bring order out of this chaos.

The morning I brought my unsolvable mess to the studio for Heath's magic touch the studio flag was at half mast. Heath had died suddenly of a heart attack.

And "Otho The Great" remains in Paramount's possession to this day—probably unknown and certainly unproduced.

* * *

In one of those early years B. P. Schulberg was producing a picture starring Eddie Lowe. Deciding his script needed a good laugh line in a certain scene, he called in five writers and told us to give the scene just one sharp line. Then we were crowded into one little office, where we tried to think. It seemed that hours went by in absolute silence. Finally I offered an idea.

"How about this?" I said. "Eddie and the girl are walking along and they come to this pile of coal."

"What pile of coal?" asked Frank Butler.

"The pile of coal they come to," I explained. "The girl is tired, and her feet hurt, so she decided to sit on the pile of coal."

"Why would she sit on the coal?" asked Walter deLeon.

"You weren't listening," I said. "She's tired. But so she won't get her dress dirty she takes out a tiny handkerchief to sit on. And when she opens it up, Lowe looks at the handkerchief and then at her, and says: Don't flatter yourself."

Butler got up from the room's only chair. "Let's tell it to Schulberg," he said, "but make sure he knows it's Binyon's."

The line was in the picture, and so help me, it was a laugh.

* * *

Bill McNutt and Grover Jones, both now deceased, were a powerful writing team at Paramount in the '30s. Particularly were they impressive in telling a story or in writing a short treatment. I remember being distressed over the thought of telling a story I wanted to sell to the studio, and I confided this to Grover Jones.

"You'll never sell it with that attitude," Grover told me. "You've got to believe in yourself and your story. Look at this:" He showed me a treatment he and McNutt had just prepared for submittance. I'll never forget its opening line.

"This," it read, "is the greatest love story since 'Romeo and Juliet.' "

* * *

For a while the late Ernst Lubitsch and Henry Herzbrun shared the post of production chief at Paramount, and at one time Herzbrun was confined to a hospital. Lubitsch told me he wanted to send a funny telegram to Herzbrun, and asked me to write it for him. It was quite a job trying to write a wire worthy of Lubitsch, but finally I produced one to his liking. That night I got a call at home from Herzbrun saying he had received a funny wire from Lubitsch and would like for me to write a funny answer. Now I worked myself into a lather being funny for Herzbrun.

The next morning Lubitsch called me into his office, threw a telegram onto his desk and looked at me accusingly. "Look at that wire," he said. "Herzbrun topped me! Now it's up to you to top him!"

* * *

Years ago I wrote a play, and the late Charles MacArthur was kind enough to read it. He told me tactfully that it had possibilities but wasn't fully developed. Later I mentioned this to Sidney Skolsky. "MacArthur is right," I said. "It's not all there. Something is missing."

Skolsky offered to read the play, and when he had finished it was obvious that he had discovered something of importance to him. "MacArthur certainly is right," he exclaimed. "Something definitely is missing—and what's missing is a story I've just written!"

So in our spare time during the next week we combined his story with my play and sold it to Fox. It was produced as "The Daring Young Man."

* * *

For a while I was teamed with Frank Butler, a former actor, and one of my great pleasures was watching him act out the scenes we were discussing. One day he was performing a telephone conversation, using an imaginary wall phone.

"When he hears that," said Butler, "he hangs up angrily and leaves the room." And he hung up the imaginary phone and walked out the real door.

I waited in the office for a few moments, then looked into the hall. Butler was gone. He had lived the part so well he had gone all the way home. So I went home, too.

What's My Playing Attitude?

Continued from page 9

maging through his drawers for cigars, peanuts, raisins, aspirin and other soporifics.

"I thought it might be amusing, Old Boy, to begin the story around the time when King James was having that hilarious hullabaloo over the Old Testament with the Archbishop of Canterbury, and Anne of Clews in the North was raising a fresh army to overthrow the king, determined to put an end to the dissolute band of Knights under Baron Giles, Pretender to the throne of Wales."

The producer nods, "Why not?"

Occasionally a brave soul will ask: "What the hell has all that got to do with the story we want to tell?"

Johnny Bull is always ready with an answer: "This is merely a literary parallel, laddie, the situations are similar in spirit—in short, I wasn't being literal."

This last depth charge always pierces the armour of the literal-minded producer, for the last thing he wants to be known as is a literal-minded producer. He usually tries to solve the problem by adding an American collaborator—marrying Dame Edith Sitwell and Phil Rapp.

Another advantage to being British, is that you can criticize your own work in advance, beating the Producer to the punch with running comments like:

"As I'm sure you suspect, old fellow, the second act is rather hollow but I'm still fiddling with it—"

"Naturally there are a lot of loose ends I must gather up, but I do think it all adds up to something hardly pdestrian—"

Then he deftly gets the producer on the subject of the English hand-made shoes he is wearing—the producer is wearing, that is. The British writer buys all his at Florsheim's.

The producer warms to the subject and tells about "the amusing little bootmaker in London and the funny little Dickensian cobbler—the only man to ever solve the problem I have with my left foot—"

Type C: CALICO JIM

This is another type of superior fellow who quickly gets the drop on the producer because he has written 208 Southern, Western, rural, homespun, frontier television dramatic successes and has overnight become a Bernard De Voto-like authority on Period Americana.

You might say that he doesn't write with a typewriter, he uses a guitar. A writer of the Chekov school, he is long on mood and short on plot which he openly despises. He usually plays a couple of folk song records for the producer before telling his original.

The producer feels it would be almost un-American not to like the story which features "Tall, hard, lean men and round, soft, brave, understandin'-willin'-to-die-for-their-men-and-their-country kind of women."

These writers shoot first and think later, and bludgeon the producer with a grabbag of similes during the recital.

It seems that our American ancestor couldn't make a single statement without turning it into a simile or a wise old saw.

"Land sakes, that boy's like a bullfrog down in Miller's pond durin' matin' season."

Calico Jim waits for his laugh, for in all his TV dramas these rustic similes are greeted with gales of laughter—from the actors in the drama.

The whole thing makes the producer very nervous because it's hard to know when to smile. Sometimes there are sad similes along with the riproaring ones and then there are the historical references that you have to cock your ears for 'cause they might contain a mite of plot.

"Land sakes, old Hickory's as jumpy as a bullfrog down in Smither's pond durin' matin' season."

Translation: Andrew Jackson is thinking of running for President, but he is afraid of what the pressure of politics will do to his happy homelife in Tennessee.

Sometimes Calico Jim digs his own grave, and the earweary producer, tired of the Cumberland Gap black-eyed peas and men 10 feet tall, drops the period project and decides to do a modern musical about the adventures of four naked girls in Paris.

Type D: SMUTTY SAM

This familiar type reduces his tale to essentials, takes the man-to-man approach and describes his characters mostly in four-letter words.

"This .... little broad is real hot pants for this guy who wants to ...."

He's not the man to tell "Romeo and Juliet."

CHAPTER 9

WHEN TO TELL YOUR STORY?

"Timing" is very important in selling a story. As a quick case in point, Groucho Marx and I, in 1938, wrote what Norman Krasna called "The most unsalable original every written," for it satirized Congress, the U.S. Navy and a famed aviatrix, and was submitted to Paramount the day the headlines announced *that the latter was lost in the Pacific.* Again on the subject of "timing," at Goldwyn Studios the huge gas storage tank, visible across the street from Mr. Goldwyn's office, used to act as a barometer of the boss' moods.

When the tank was high and full of gas, Mr. Goldwyn was nervous because Ben Hecht had once planted the seed that it might explode.

So when the tank was full the Goldwyn writers noticed that Mr. Goldwyn turned down stories. When it was low he was relaxed and mellow and in a buying mood.

CHAPTER 10

WORDS TO LIVE BY.

It was Moss Hart who said, "Writing is comparatively easy—90% of a writer's job is selling."

And it was Jerome Kern who said as he sat down at the piano to play a new score, "I want you to give me your reaction." Then the corrected himself, "No, I don't—I want you to like it!"

CHAPTER 11

THE WRITER IN ELIZABETHAN TIMES.

I think it only fitting that this monograph include some historical material to highlight the writer's problem through the ages and particularly in Good Queen Bess' Day. In fact, I have a sketch handy that will prove my point—a sketch once performed at the Screen Writers' Dinner in Hollywood with a wonderful cast: The late great Louis Calhern playing the Elizabethan producer, Sir Milton, and David Niven as Bill Shakespeare.

Quote: Bill ad libs from a rough manuscript and sits hunched forward in a chair facing Sir Milton.

BILL

. . . Oh I die, Horatio: The potent poison quite orecrowes my spirit,

(As Sir Milton listens, he rubs his hand over his face, opening his mouth wide—a nervous habit.)

I cannot live to hear the news from England, but I do prophesize the election lights

(Sir Milton breathes a depressed sigh, morosely nibbles at grapes.)

On Fortinbras, he has my dying voice, so tell him with the occurrents more or less, which have solicited. *(Pause)* The rest is silence. *(Looks up)* He dies. *(Through this, Sir Milton, startled, studies Bill sharply.)*

Horatio: Now cracks a noble heart—I'm just ad libbing —I'll polish later—

(Through this, Sir Milton opens a desk drawer, takes out a bottle of eye-wash and an eye-dropper, tilts his head back and put drops in his eyes.)

Good night, sweet Prince, and flights of Angels sing thee to thy rest.

(Bill looks up—explains lamely)

Anyway—Fortinbras with the English Ambassador comes in for a tag I'm working out—and I give Fortinbras the last speech.

(reads)

Let four Captains bear Hamlet—

SIR MILTON *(looks up, frowning)*

Who?

BILL

Hamlet— *(hastily)* But it can be any name—*(reads)* Bear Hamlet—*(to producer)* for now—Hamlet *(reads)* like a soldier to the stage, for he was likely, had he been put on to have proved most royally—

(Sir Milton, fidgety, toys with mirror, glances into it, examines face, teeth, tongue.)

And for his passage, the soldiers' music and the rites of of war speak loudly for him.

(Sir Milton rises, turns over his seat cushion, sits.)

Take up the bodies, such a sight as this becomes the field,

(Sir Milton doodles with quill pen thoughtfully.)

But here shows much amiss. Go, bid the soldiers shoot. . . . Then they exit marching, after which a peal of ordnance is shot off.

(He finishes, waiting for Sir Milton's reaction.)

The producer keeps staring down at desk, unaware story is over. He looks up, reacts, then after a thoughtful pause:

SIR MILTON

Bill, what would you think about working with another writer?

* * *

I can only say in conclusion that if I've been any help to you, any contribution, no matter how small, will be gratefully accepted.

And years from now when you talk about this—and you will—please be kind.

Prohibition, Hindu Style, Helps India's Boxoffice

By N. V. ESWAR

Madras.

India's amusement industry could describe 1956 as the best year since it is inflation (that bogey of all countries at all times) which has fattened payrolls and helped the boxoffice. Count, too, the receding spectre in this populous inland empire of food shortage. Something peculiarly Indian as a stimulant to paid amusements has been the adoption of prohibition. This means that funds once diverted to strong drink have been diverted to theatres.

There was also, in 1956, the fertilizing effect of a much increased "exchange" of cultural attractions with other countries, some of them, but not all of them Communistic.

These last helped in bringing Indians out of their usual reserve to understand and appreciate other Art forms. Indirectly, this wider interest led to an increasing patronage of films.

The year sharply pinpointed the acute shortage of theatres in important cities and towns. There was an increase in the number of mobile cinemas all over the country after such mobile cinemas had previously faced extinction, but with the adoption of a liberal policy by the State Governments, more mobile cinemas were enabled to function in populous towns within a radius of two miles instead of the usual four miles. These rules were still further relaxed towards the end of the year, which will help more mobile cinemas to function within a mile of a permanent theatre in a town. The number of mobile cinemas in South India alone went up to 400 from a mere 90. Here also the mobile cinemas are patronized by villagers and audiences which otherwise would be spending their time at the pubs.

The surprise picture of the year in the foreign field was "Rock Around The Clock" which ran for twelve weeks in Bombay. Pictures which did consistently good and outstanding business were "Helen of Troy," "The Court Jester," "20,000 Leagues Under The Sea," "Vanishing Prairie" and "Ulysses."

On the production side, film improvement was not spectacular, either in Bombay or Madras Studios. Although there were announcements of a large number of pictures than was projected in any previous year, releases were but average. Tamil films were diminished in number, balanced by larger number of Telgu and Hindi dialect pictures dubbed into Tamil. There is something peculiar in this. Exhibitors were very much against dubbed versions of pictures even in Indian languages, and business on dubbed versions has been poor. It was paradoxical that exhibitors of Southern India had to depend on dubbed versions towards the close of the year.

There was an accent on "slapstick" comedies or action subjects in the Indian pictures, in departure from the conventional mythological stuff of yesteryear.

An improvement in the foreign picture market was very visible. Estimated takings on English features showed a rise of nearly 40/50% for every distributor. In some cases the increase can be placed at 75%. Also the number of situations which play English pictures for matinees and morning shows, increased by about 30% over 1955.

BRITISH FACE 1957 AS DECISIVE

By HAROLD MYERS

London.

For the British motion picture industry the upcoming year of 1957 will be one of great decision. During the coming months legislation will be debated which will shape the destinies of the trade for years to come.

The forthcoming legislation has a two-fold importance. First, it will lay down rules of procedures to govern various aspects of the British film industry; second, it will, indirectly, decide many of the issues that have led to dissension between Britain and the United States.

As 1956 came to its close, one of the major issues had reached the point of front-page controversy. Simply, the issue in dispute is this: should British films, made and sponsored by American companies, which qualify for quota under an Act of Parliament, also share in the benefits of the Eady Fund, which was set up to aid "native" film makers?

The British film industry is, itself, divided, but there's complete unanimity among the Americans. They feel they have a moral, as well as a purely legal right, to their fair share in the distribution from the Eady pool.

The opposition camp is led by John Davis, president of the British Film Producers Assn. and deputy chairman of the Rank Organization. He has forthrightly expounded his views from every available platform. His argument can be summed up this way: the British Film Production Fund (which is the formal title for the Eady subsidy) was formed to bridge the gap for British producers between production costs and revenues. Without such aid much British production would have come to a standstill, and the Government supported the arrangement to help them out of a difficult economic situation. With rare exceptions, British films have had to struggle for foreign markets and cannot rely on substantial overseas earnings in the same way as the American majors.

Americans Wholly United On Legal & Moral Merits

That's one argument that will have to be settled in the forthcoming Parliamentary sessions. Just before the turn of the year the Government introduced its new all-embracing Films Bill, which is already before the House of Lords and will be passed down to the Commons with utmost expedition in the hope that it can complete all its Parliamentary stages in time to receive Royal assent before Easter. The early publication of the combined Bill caught the industry by surprise. They had been prepared for a joint measure on Eady and National Film Finance, but were not prepared for the inclusion of a new Quota Bill as well.

The main controversial issue is, surprisingly enough, not dealt with in the draft legislation and will not come before Parliament until the Bill is finally enacted. For the time being, the Government is contenting itself to provide the legal machinery to put the Eady levy on a statutory basis and will, eventually, lay down regulations which, among other things, will define an eligible British film. Popular opinion in the industry holds the view that, while there may be a slight tightening up of the existing regulations, there will be no basic change in the legal classification of a British picture.

British producers have, on the whole, been pleasantly surprised at the terms of the Eady legislation, which provides for a return of some $10,500,000 in the first year of the statutory scheme—an improvement of around $3,000,000 on the 1955-6 financial year. Exhibitors, on the other hand, have fared badly. They are opposed to the principle of a statutory scheme and feel they're being given a raw deal by the government at a time when they have a struggle to make ends meet. Many of them hold the view their interests are being sacrificed to keep producers out of the red. Yet, it was from exhibitor circles that the first demand came for a statutory levy. That's an ironical twist to the situation.

The second part of the new bill is designed to prolong the life of the National Film Finance Corp. for a further 10 years. This is the government banking agency, set up by the Labor Party when in power, which provided state-aided loans to filmmakers at a time when bank finances were drying up. The NFFC, which has been working on the basis of a revolving credit for some $17,000,000 provided by the Treasury, has been of considerable assistance to smaller independent producers, although many complain that the terms, particularly in relation to participation in profits, are frequently too onerous. That apart, the state bank, which made a hefty loan of more than $8,000,000 to the old British Lion outfit, is now the owner of the new company, formed some 18 months ago, and that has put the state into film production and distribution. That the NFFC has been able to keep British Lion in being as an active and vital production force in Britain is generally regarded as its major contribution to the industry.

Admission Tax Relief Looms As Great Dream of Exhibs

The section of the bill granting a new lease of life to the NFFC, is expected to be non-controversial in nature, athough the suggestion that it should try and avoid losses anl might even be sold as a going concern, has caused some amusement to the industry. The big surprise in the new legislation, however, is the government's apparent intention of renewing the existing Quota Act, with only minor administrative modifications, for a further 10-year span. There's little doubt that Opposition M.P.'s will be activised, however, to introduce basic amendments designed to strengthen the present Act in the light of experience since 1948. The real struggle will not begin until the bill reaches the Commons.

The exhibitors—and here they have the rest of the industry with them—are more concerned at the prospect of securing substantial admission tax relief. Last year a united industry put forward a reasoned and documented case, seeking a cut of more than $50,000,000 in the industry's annual tax toll of $95,000,000. Their representations were rejected by the Chancellor of the Exchequer, with a promise to review the tax structure in time to make recommendations for his next Budget. That review is now under way and once more the industry is acting with a united voice.

A substantial Budget concession would be more than just a tonic for the industry. It could well be a life saver. In the year just ended, picture theatres all over the country have been going dark and the Rank Organization alone is shuttering nearly 80. Sir Tom O'Brien, MP, the union leader, has forecast that without tax relief 1,000 theatres will close within two years and J. Arthur Rank has endorsed that prophecy. If that were to happen, Britain would lose more than 20% of its theatre capacity and that, in turn, would cripple the earning powers of British production in the home market and seriously cut in to the annual revenues of the Eady Fund. By simple arithmetic it seems to be a case of either the Chancellor of the Exchequer making a cut or taking a cut. Whatever happens, the Treasury must expect less in the way of admission duties.

On the assumption—and it's a pretty safe one—that the upcoming Quota Act will continue to accord them full privileges, the coming year will see a marked rise in the volume of American film-making in British studios. Two Yank companies alone are, between them, aiming at an output of about 25 films. Columbia, whose expanded activity has been a feature of the British scene, started the year with at least 13 film projects and others in the talking stage, while 20th-Fox, with the appointment of Bob Goldstein, is planning an annual program of 10-12 anamorphic features. Metro's output, spearheaded by their deal with Ealing Films, will represent a substantial addition to that total, and United Artists and other majors have several projects either in hand or in contemplation.

Rank Leadership Assured With 20 Features Annually

In terms of actual volume, the Rank Organization are expected to hold their lead with their annual program of 20 features. The British Lion group of producers will run them a close second, and other things being equal, there is little likelihood of any substantial change in total production.

The next few months will see the first stage in the launching of a major British undertaking in the United States, with the setting up by the Rank group of their own distributing organization. The majority of British producers—other than those who have come up with a clicko picture—have bitterly complained that they don't get a fair break in the American market. So the Rank Empire is to extend its territory and put to the test the theory that British pictures would be acceptable to the American public if only they had the chance to see them.

This issue of the American market has, to a considerable extent, influenced the thinking of many British film makers. Unless they start off on a co-production basis, many of them experience considerable difficulties in making inroads in that vast territory and find this hard to understand whilst U.S. theatre owners are screaming for more product. As a result, there have been frequent allegations of a bias against British imports.

This has irked the British film makers, who can point to the fact that within their domestic market their output has to stand the test and comparison with the top Hollywood output. In the past year, for example—and that's no exception—British films have been among the b.o. leaders. Among the top grossers have been "Privates' Progress," "Baby and the Battleship," "X-The Unknown," "Sailor Beware," "Reach For the Sky" and, on pre-release at any rate, the Royal Command selection "The Battle of the River Plate." Not unnaturally, Britain's producers will argue that if they're given a fair crack of the whip there's no valid reason why their films could not become as popular in the American market as they are in their native territory; or as successful as Hollywood films in Britain.

With this background, therefore, it's easy to understand why the British film industry has welcomed the Rank initiative in establishing their own American organization. They will, inevitably, be doing a pioneering job for British films, which, if successful, will benefit the entire industry.

A Memory of Carl Laemmle

By JOE PASTERNAK

In 1926, when I was an assistant director at Universal, I had only heard the name of Carl Laemmle, the big boss, but I never had the pleasure of meeting him. One day, while I was busy on a set, assisting Wesley Ruggles, someone rushed in to me (if I recall right it was Julius Bernheimer, who was a sort of assistant to Carl Laemmle), told me that Mr. Laemmle wanted to see me right away. I asked him why—and he said he didn't know. The distance from the set to Mr. Laemmle's office was only about 500 feet, but on my way to his office it seemed like miles—so my mind was busy trying to figure out whether I was going to be fired, had I done anything wrong, and why should the big boss send for me. Jack Ross, his secretary, asked me to sit down—that Mr. Laemmle would see me right away. The suspense was killing me—and the expression on Jack's face certainly was no tipoff as to what I might expect. After a few minutes, the door opened and I was asked to come in. There sat Mr. Laemmle—I could only see his head behind that big desk. I didn't know whether I should introduce myself—or whether he already knew me.

It so happened he did know—all about me, as well as my name, and what I was doing. As soon as the formalities of meeting were over he asked, "How would you like to go to Europe?" I said, "Of course I'd like to." He wanted me to go over and produce quota pictures for Universal. He also wanted me to leave in two weeks. I was thrilled beyond words as I hadn't been home for seven years and this was a grand opportunity for me to see my parents again—and I couldn't afford to travel from Hollywood to Glendale on the salary I was getting.

As I was leaving his office, after thanking him perhaps a million times, I remembered a promise I had made to myself that if I ever went back to Europe I would only go if I could travel like a king—as my first experience coming over was a horrible one. We had been jammed (45 of us) into one large cabin, sleeping in hammocks instead of berths, and I was sick as a dog the whole trip over. Remembering all this, I turned to Mr. Laemmle and said, "I have only one request (after relating this experience to him) that if I go back I want to travel like a king." He said: "You'll travel like a king"—and with a faint smile on his face, he told Jack Ross to arrange the best transportation in the world for me. He said, "By the way, you are going to make a polo picture." I didn't understand him as I had never seen a polo game nor any sort of polo match, but I thought I had better keep quiet about it.

As soon as I got to New York (en route to Europe), I bought all sorts of books on polo. So, there I was, in my beautiful suite on the Mauretania, sailing for Europe to do a polo picture. It was just my good luck that there was a polo team aboard ship returning to England. I managed to get acquainted with them and we discussed various phases of the sport—and I also promised one of the polo team that I would hire him as my technical adviser as soon as I had a script ready on the picture. By the end of the trip over I was pretty well up on polo and knew about everything there was to know about the game, players, rules and regulations.

Arriving in Berlin, I reported to the man in charge of production, Paul Kohner, who had been advised of my arrival. We sat down and discussed my trip over, etc., and finally came to the matter of making pictures. He told me my first assignment would be an *Eddie Polo* [oldtime star] picture. I looked at him and started laughing. I don't think he knew for years what I was so hilarious about.

Today's Story Editor Buys To Please World

By HENRY KLINGER

(Associate Story Editor, 20th Century-Fox Films)

Stalwarts of film company story departments continue to roam the byways of publishing houses, Shubert Alley and the forests of drama and prose in relentless and unending search of the Big Ones. What has happened to the Little Ones?

When CinemaScope arrived to pull the industry out of its doldrums, there was evident a tendency in Hollywood's story thinking to fill every square inch of that enormous expanse of screen with movement, waving banners and pageantry. The kind of personalized, right little human interest story which for so many years was a staple of film product disappeared in the dust of charging steeds and chariots.

It did not take too long for the public and Hollywood to realize that no matter how colossal the screen or the images on it, the story still remained its basic commodity. At first, with fewer films being made because of longer runs and revived boxoffice, the natural tendency was to concentrate on important titles. Novels and plays destined, in the opinion of story departments, for outstanding success found an avid Hollywood market which hypoed sagging prices.

The industry has again reached a point where it must compete with the allure of what is more often than not the mediocrity of television. Given the choice of free entertainment or the boxoffice of a motion picture theatre, the public has become far more demanding in what they expect from Hollywood.

'Important' Stories

Production therefore has been stepped up to compensate for shorter runs. Obviously there are not enough "important" stories around to meet the expanded demands of a suddenly inflated production program. In terms of story, this is the era when the Little Ones have come back into their own.

But where are they? The voracious appetite of television consumes them at a pace fearful to contemplate. Typewriters pound incessantly for this avid market with an accompanying blackout of creativeness for other media. The young writer who in the past represented a reservoir for developing talent, and the experienced craftsman whose output provided a continuing source of material, have been diverted by the readiness of television to absorb them and their work.

To place the blame for this story situation on television alone would be a mistake. Hollywood itself has been confronted with a changing world situation which has seriously affected its consideration of stories for films. The nature of the areas in which their product sells has undergone a remarkable shift in recent years. Instead of the preponderantly major income from the domestic market of past years, countries outside of the United States and Canada now yield an increasing percentage of the total gross. It has become essential then that stories once evaluated on the basis of their local appeal must now be considered in terms of the broader markets which must absorb the films eventually made from them.

Faced with restrictive influences from within and without the industry, but compelled to cope with the problems of expanding production, the story editor greets the new year with a realistic appreciation of his problems. Certainly there will be a number of novels destined for important sales, each with a story frame to permit suitable treatment with films. There will be a quota of hit plays, some magazine stories and a scattering of television material. However, these will only fill a fraction of the total need.

For that oppressive void in the production schedule which must be filled, the editor will have to seek out those acorns of stories, work with writers to develop ideas; he will continue with greater persistence than ever his practice of suggesting a treatment to expand the single-situation story, or perhaps to emphasize a story element within the framework of a property.

Perhaps the story editor will find himself in the position of the anthologist who was compiling a book of ancient proverbs. When he ran out of material before the collection was finished, he sat himself down at the typewriter and proceeded to invent some wise old sayings. The story future may be uncertain, but we may be positive of one thing: the story editor will be looking with his head up for the Big Ones, but he will be turning over every leaf on the path for the Little Ones too. . . .

Censorship Humiliates Adults By Evoking Child's Mentality

By EPHRAIM S. LONDON

For the benefit of the few uninitiated, moving pictures are subject to two kinds of censorship in the U.S. In four states (New York, Maryland, Kansas and Virginia) and in a few cities in the other states, films cannot be shown unless first approved and licensed by a government agency. In the rest of the country there are no restrictions in advance of exhibition, but there are laws providing punishment for showing or distributing "indecent" films.

The film license laws are, if not quite dead, at least in extremis. This is a result primarily of the U.S. Supreme Court dictum in 1952 that those laws will not be sustained unless some reasonable excuse for their existence can be proved. This is not the Court's language, but it is the effect of its decision. No one has ever been able to demonstrate that *unlicensed* films have caused any harm or that licensing has benefited anyone other than the people employed to do the job.

The theoretical warrant for censorship is that obscenity and indecency corrupt those exposed to it, that an audience will be led to imitate improper behavior portrayed on the screen. The few serious, objective studies of the subject have not led to any such conclusion. To paraphrase Mayor Walker's famous saw, no girl was ever seduced by a movie.

"Lady Chatterley's Lover," presently banned in New York, is at this writing being shown to capacity audiences in the City of Washington without any noticeable increase in the number of sex offences. The same is true of all the films banned here, and shown in the other states of the nation.

Children As Excuse

Another justification offered for film censorship is the potential evil effect of "unlicensed" movies on children. But existing censorship laws regulate adult fare, and the several attempts to limit their application to pictures to be shown to children have been defeated. If our lawmakers are seriously concerned about the possible evil effect of movies on children, it would be quite simple to make appropriate regulations limited to films for children—instead of reducing all films for adults to a level suitable for children.

The present state of the licensing laws is also due in part to the Supreme Court decision that, if such censorship is to be permitted at all, the language of the law must be very clear and precise. The reason for that rule is, that where the language of a statute is general or vague, the administrator must decide what it means for himself. Those affected by the law have no way of determining in advance how it will be applied, and they are subject to the will, the whim, or the prejudices of the individual who enforces the law. Thus a statute prohibiting the licensing of "harmful" pictures was construed by a censor as authorizing the banning of a film dealing with racial integration because the censor considered integration harmful to the social order.

Meaningless

All the existing licensing laws are subject to the challenge of vagueness. The New York law, which is quite similar to the others, directs the denial of a license to any film that is "obscene, indecent, immoral, inhuman . . ." The word "obscene" concededly more precise than any of the others is so vague as to be meaningless in the context of the licensing statute. The standard legal definition of the term "obscene" is "tending to lead to sexually impure and lustful thoughts." Assuming general agreement on the meaning of "sexually impure," whether a film leads to impure and lustful thoughts depends on the state of mind of the individual viewer at the moment the film is seen. To give that definition greater certainty and eliminate the differences in judgment caused by differences in physical attributes, the courts decreed that in determining whether a book or film leads to sexually impure and lustful thoughts, it must be judged by its effect on a person with average sex instincts, *l'homme moyen sensuel.*

Do They Remember?

I have often wondered how judges and censors applied that test. How does one estimate sexual reaction, except by reference to his own impressions? And how does one know how his sexual instincts compare with the average? What are the bases of comparison? Considering their advanced age, one supposes a number of judges and censors base their determinations on recollection.

Although an end to movie licensing laws is reasonable certain, one cannot predict the time when the *coup de grace* will be administered. The courts are understandably reluctant to invalidate laws of long standing. The question of the validity of the licensing statutes has been raised several times since 1952. In each case the final appellate court held it unnecessary to decide whether the laws are totally void, and decided the matter before it on the ground that only a part of the statute was void, or on the ground that the picture in question was not objectionable.

Of the thousands of appeals before 1952 in cases where licenses had been refused, not more than six were reversed by the appellate courts. Since 1952 the license boards were defeated in every case appealed to a court of last resort.

Two Approaches

The question remains, if or when the licensing laws are finally struck down, will movies enjoy greater freedom? The penal laws punishing the showing of an "indecent" film will still be in full force. Does it make any difference, I have been asked, whether one is prevented from showing a picture by the refusal of a seal under a licensing system, or by the threat of fine or jail sentence under a penal law?

The question assumes that both kinds of censorship laws operate in the same way. They do not. The licensing laws are far more repressive. Censorship boards that exist for the purpose of finding indecency are quick to find it. The greater number of pictures denied a license in one or more of the states having licensing systems, have been shown without interference in the other states where the penal laws are in effect.

One very sound reason for the difference in operation between the licensing laws and the penal laws is the fact that in prosecutions under the penal law, the film is given the benefit of any reasonable doubt, while under the licensing laws the doubts are resolved in favor of the censors.

It has been said that when the licensing laws are finally held invalid, there will be a resurgence of criminal prosecutions in the states where the licensing laws are now in effect. It may be true, but that too will pass.

What I Don't Like About Show Biz

By SOPHIE TUCKER

People asking about my "feud" with Belle Baker (never was such a thing honey chile.)

Young comedians doing their act at Lindy's.

The infrequent times when I am overweight.

The "artist" who can't hold his liquor.

The squawks for billing and dressing rooms.

The blase customer.

A waiter dropping a tray of dishes.

After Saturday night's three shows a politician asking you to do a benefit.

Total strangers maneuvering themselves into my dressing room for me to O.K. their personal checks.

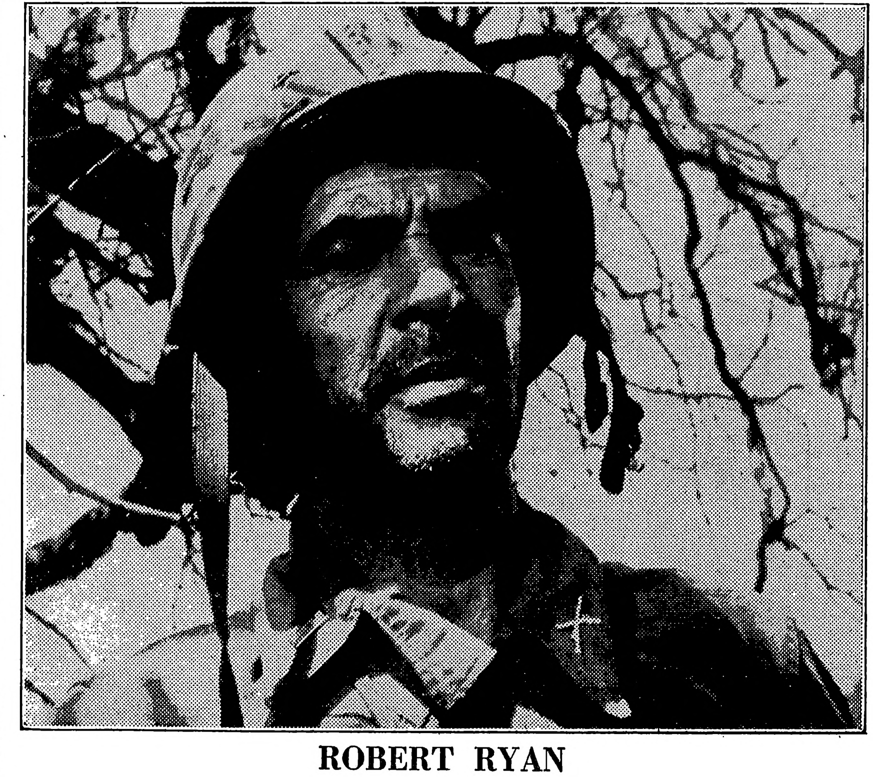
The party I swear I never met before in my life—hailing me with, "Sophie I bet you don't remember me," and when I agree they argue, "Why I met you 15 years ago in Des Moines."

The city tough guy who wants to protect me and says: "Anyone bothers you, kid, let me know!"

The Boss who welcomes me with open arms and tells me the preceding star didn't do any business for him.

The promoter who is always after me to "make a million dollars" by investing in his setup.

The trunks and suitcases that never close when I'm rushing to make a train.



ROBERT RYAN

Writers: Part of the Nation's Resources

[BUT INCOME TAX BOYS DON'T KNOW IT]

By WILLIAM SAROYAN

Letter to the U.S. Government, Wherever, Whatever, Whoever You Are:

Dear Old Pal:

I really don't have the time to write this letter. By rights I ought to be trying to write a story or a play, but sometimes a patriotic duty must come before a personal one. I have no letter from you to answer. It just seems to me that, hidden away as you are, I ought to write to you.

You deserve to be proud of yourself, I suppose. With only the intelligence of a machine, you are transforming a youthful, honest, hopeful and happy nation into a mob of thieves, liars, psychopaths, and potential suicides.

No enemy could ever do that.

You can. (By electricity yet.) And without half trying you can bully everybody into believing you are doing right, too.

I know you're my friend—my father, almost—but everybody I've ever met who works for you hasn't been my friend. All of your employees in the Army, for instance, kept threatening to have me Court-Martialed.* Why? As far as I was ever able to understand, because I didn't believe in the War. I haven't changed. I still don't believe in the War. You do. And you don't. That costs a lot of money: Your devoted friend, the Tax Collector, is keeping me informed about the cost with mimeographed messages and liens. The amount he claims is my share of this cost I haven't been able to pay in full, and the amount gets greater all the time. I can go to Court if I want to, he says, but he doesn't understand the profession of writing. If a writer doesn't work today, he doesn't eat tomorrow. He just hasn't got time to go to Court.

How Writing Is Written

A year ago I wrote to your friend the Tax Collector in Washington. I told him how it is with writers in general, and how it is with me in particular. I asked him to tell his boys in Hollywood, with their watchful eyes, to take it easy. I never heard from the man in Washington. I heard from the one in San Francisco. He said my letter had been passed on to him, and I would hear from him again soon. I never heard from him again. The next thing I heard about the man in Washington was that he had quit his job to work for a company that was engaged in a complicated legal quarrel with you about six or seven million dollars in back taxes.

I keep reading in the papers and hearing on the radio that I am the Government, too. If that's true, I don't know what good it is. I know where I am, and I know how the going is, but your friends, the Hollywood Tax Collectors, don't. One of them has possibly been to school, but all he knows how to say is, "You owe the Government a lot of money. Why don't you pay it?" Maybe the other one's been to school, too. He's not as big as the first man, though. He's possibly just a small clerk, whereas the other one is a big one. The second man just reads the trade papers and if he finds anything about a possible deal between somebody and me, he puts a lien there. I once said hello to a movie agent by mistake, and it came out in DAILY VARIETY, and he put a lien with the movie agent.

One time when I made a deal he didn't know about, with $10,000 coming up, I wrote and told him about the deal, and suggested that he accept $5,000, allow me to send $2,500 to Sacramento for California taxes, and keep $2,500 on which to stay in business. He didn't answer the letter. He put a lien on the whole 10 grand. That's the way he does business.

No Depletion Allowance

I know you need money—more and more all the time, and I know you're counting on me to get it for you. Hysteria costs plenty, and whoever heard of a Government going to a psychiatrist? Well, I want you to know I'm still in there pitching.

I expect to go on being at least reasonably lucky in the matter of earning money, and I expect you to go on seizing it.

The writer is a small part of the nation's natural resources, the same as forests, oil, minerals, arable lands, and water. And in the old days people.

Now, just to keep the record straight, I am not, I have never been, I never will be a member of any American or foreign political party, although when I haven't had much of a choice in any case I have voted for a Democrat or a Republican. It hasn't made any difference, though, as you know, because you are the boy, you are the only one, and nobody knows who or what or where you are. That's why this letter is in VARIETY.

Keep up the good work, and the land and people I love will surely soon be an unhappy paragraph in the big history book.

Now, I'll go back where I came from—to labor, to the making of something useful—a story, or a play, written by a writer, not a Government, for people, not machines.

Take good care of yourself.

William Saroyan.

Kansas City Releasing Shifts Breaking Up Four-House Day-Dating

Kansas City.

Fox Midwest has a new firstrun policy, splitting up its long-time four-theatre day-and-date combo into two firstrun operations. "Anastasia" opened at the Uptown Theatre as the first of several top films which will play the house in a plan to make it a deluxe showcase. Also lined up for the Uptown are "Written on the Wind" and "Friendly Persuasion."

Three other houses, which formerly were coupled with the Uptown as a unit, are operating as a unit, showing "The Girl Can't Help It." Possibility is that on the final week of the run of the top film in the solo house, it may spread to all four houses for a mop-up week. Three theatre combo includes the downtown Esquire, suburban Fairway and Kansas City, Kansas, Granada.

Uptown, in a midtown location, is the biggest of the four, seating 2,043. The new policy had a tryout last summer when "King and I" played the Uptown several weeks for a bang-up run. The present change creates a fifth firstrun situation, stretching the heretofore none too plentiful top releases.

Freedom in the Market-Place of Ideas

— A CLASSIC STATEMENT AGAINST CENSORSHIP —

(The following text has been excerpted from a much-longer statement delivered to the Committee of the Judiciary in the U.S. Senate some time ago. It has since achieved a quiet fame among scholars and others devoted to the study of the censorship problem. VARIETY *joins the approving chorus herewith—Ed.)*

By ZACHARIAH CHAFFEE Jr.
(University Professor at Harvard, Member of Rhode Island Bar)

Human beings do not instinctively desire to live in a community where freedom of speech prevails. Instead, they long for a unified society. Even sophisticated men feel a strong exhilaration when they march in a procession which keeps perfect step with everybody singing in unison. Distaste is a common initial reaction to anybody who is very different from the general run. It is natural for us to feel hostility toward anybody who expresses unfamiliar opinions or views which we intensely dislike.

Through many centuries of bitter experience of the effects of intolerance and after much thinking, men convinced themselves that they ought to master such impulses and adopt the opposite policy of giving a very wide latitude for the expression of diverse statements of fact and belief. In this way human beings would lead happier, richer lives, and the society which they composed would follow wiser and more fruitful courses and possess the capacity of reshaping itself in order to meet new needs.

At the outset I wish to present three basic reasons for safeguarding and strengthening free speech and a free press in the United States.

The longing to spread his ideas is deep-seated in many citizens.

Free Speech Chiefly Benefits Community Where It Exists

Free speech and a free press do not exist merely for the individuals who speak and write; they also bring great benefits to the community. One of the purposes for which society exists, just as much as for the maintenance of order, is the discovery and spread of truth.

With free speech and a free press we get a much better kind of country. As the years go by, this argument weighs more with me than any other. The persistent enforcement of sedition laws and other kinds of suppression of thought requires spies and informers and creates an atmosphere of suspicion and timidity. On the other hand, you make men love their government and their country by giving them the kind of government and the kind of country that inspire respect and love: a country that is free and unafraid, that lets the discontented talk in order to learn the causes for their discontent and end those causes, that refuses to impel men to spy on their neighbors, that protects its citizens vigorously from harmful acts while it leaves the remedies for objectionable ideas to counter-argument and time.

Freedom of speech and press were drastically limited in England in the centuries before Independence, during which many of our ancestors came to these shores.

The greatest threat to liberty of the press in England was the systematic censorship . . . At last in 1694 Parliament refused to reenact the law and censorship died in England . . . Shortly afterwards, it disappeared from our colonies.

However, high officials in the British government soon found a new weapon for controlling the expression of political views to which they objected. This consisted in getting authors and printers imprisoned for the crime of seditious libel. That crime consisted in publishing written or printed matter with a "seditious" intent, which was very vaguely defined by the judges. It might include the intent to excite subjects to attempt the alteration of any matter in the state otherwise than by lawful means, or to raise discontent or disaffection among the King's subjects.

Concepts of 'Libel' Rooted In Political Suppression

The outcome of the 18th-century sedition prosecutions turned largely on two controversial legal doctrines. In the first place, conviction was made much easier because true criticism of the government could be punished as well as false. The law said, "The greater the truth, the greater the libel." Second, the courts permitted the jury to determine only one question—whether the defendant had actually written, printed, or published the book (or pamphlet or newspaper) and so was responsible for it. But the trial judge was empowered to decide the more important question of whether the printed matter at issue was "seditious." This gave him a wide scope to condemn political views which he happened to dislike. Defense lawyers and English liberals argued against this doctrine in vain.

The colonists in America took an enormous interest in this controversy about prosecutions for political opinions.

John Peter Zenger printed and edited an anti-administration newspaper in New York City. The royal governor and his council set out to suppress it. Four issues were publicly burned. Zenger was arrested and locked up for nearly 10 months. Yet his paper continued to appear every Monday, for instructions about managing it were given by him to his wife through a hole in the door of the prison.

In April, 1735, Zenger was brought to trial for the crime seditious libel because of various articles in his journal which attacked the governor. The two New York lawyers engaged to defend him promptly got disbarred. So his friends brought in Andrew Hamilton, "a Philadelphia lawyer," who had much to do with building Independence Hall. From start to finish Hamilton made the importance of open political discussion his main theme. There was not the slightest doubt that Zenger had printed the objectionable articles. So Hamilton's only hope was to persuade the jury that they were not criminal. Yet the English rules of law would not allow the jury to consider that question at all, and the judges were almost certain to decide it in favor of the governor. Consequently, Hamilton urged the jury to brush aside the English rules as relics of a tyrannical age, which had no place in America. The judges collapsed under his eloquence and the jury acquitted Zenger amid huzzas in the hall which was crowded with people . . . .

On December 15, 1791, the Bill of Rights went into effect. It is more than an accident that the first place was given to the liberties which are closest to the inner life of man.

The true meaning of freedom of speech seems to be this: One of the most cherished desires of many a human being is to think and express his thoughts to others—to speak out the truth that is in him. And one of the most important purposes of society and government is the discovery and spread of truth as to facts and sound judgments as to subjects of general concern. Therefore, no problem about objectionable talk and books can be satisfactorily solved by men who think only of the risks from open discussion. It is indispensable for them to remember that every restraint on speaking and printing hampers the two important interests of individuals and society in open discussion, especially when the views sought to be suppressed are unpopular and may be easily overlooked unless heard.

True, some sacrifice of discussion is occasionally required. After careful balancing, the scales may tip in favor of other purposes of society than the spread of truth; for example, protection from internal disorder or foreign conquest. Nevertheless, it is essential that such careful balancing shall take place in the minds of the men who wield power and in the minds of private citizens, and that the great human and social values of open speech and an untrammeled press shall weigh very heavily in the scale. The First Amendment gives binding force to this principle of political wisdom.

For the next 60 years the issue of suppressing objectionable utterances arose only once. President Jackson in 1836 urged Congress to prohibit the transmission of Abolitionist publications through the mail, because they might cause slave insurrections. The firm hold which freedom of speech and press had on men's hearts during 19th century is shown by the fact that the suggested measure was opposed and killed by John C. Calhoun, the chief spokesman of the slave-owners.

Mails Issue: Object of Publishing Is to Achieve Circulation

Calhoun denied that because the Government operates the mails, it can refuse to carry anything it dislikes regardless of the First Amendment. "The object of publication is circulation; and to prohibit circulation is, in effect to prohibit publication. If Congress has the right to discriminate (as to) the mail, (this) would subject the freedom of the press on all subjects completely to its will and pleasure."

Some private citizens were less tolerant. In 1837 mobs in Alton, Illinois, four times threw the press of an Abolitionist newspaper into the Mississippi and finally shot the editor, Elijah P. Lovejoy. Afterwards his friend Edward Beecher, emphasized an aspect of freedom of speech which is often overlooked: "We are more especially called upon to maintain the principles of free discussion in case of unpopular sentiments or persons, *as in no other case will any effort to maintain them be needed.*"

The Civil War caused the only widespread suppression of speech in this country during the nineteenth century. From the time hostilities began, Lincoln was seriously disturbed by Northerners who were plotting to bring about acts interfering with the conduct of the war, e.g., desertions, mob attacks on Union soldiers, and, later, resistance to the draft. Soon after Congress met, it created (July 21, 1861) the new crime of conspiracy "to overthrow . . . by force the government of the United States. . . . or to oppose by force the authority thereof, or by force to prevent, hinder, or delay the execution of any (federal) law . . ." This statute is now in the United States Code, as Title 18, section 2384.

During the months between the attack on Fort Sumpter and the enactment of this statute, there were undoubtdly substantial dangers to the Union from active disloyalists, especially in Maryland and other border states. Lincoln was too busy to deal with this problem himself, so he gave a free hand to military officers. They began arresting civilians all over the North as they pleased and locked them up in forts and military prisons. Unfortunately, Lincoln allowed these arbitrary arrests to continue for years. Most prisoners were not tried at all. A few got convicted by a tribunal of soldiers.

Although this policy was aimed at active disloyalists, it did not stop there. Zealous subordinates undertook to silence mere sympathizers with the Confederacy and sincere advocates of ending the bloodshed by negotiated peace. General Burnside, while in charge of Ohio, Indiana, and Illinois, announced in April, 1863, "The habit of declaring sympathy for the enemy will not be allowed." In June, he declared it unlawful to publish or circulate books and newspapers containing sentiments of a disloyal tendency, and at once suppressed the Chicago Times. Calling a man a "suspect" required no proof; it was as easy as calling him today a "subversive" and equally injurious.

Lincoln's hope that the right of public discussion would be fully restored after victory was realized.

From our entry into World War I on April 6, 1917, to our entry into World War II on Dec. 7, 1941. The first stage of this period comprises three years, 1917-1920.

Misfortunes never come singly. Problems of war are bad enough. It is very hard, in the agony of fighting, to keep working toward wise solutions of such unmilitary questions as peace aims through the fruitful formation of public opinion. Yet on top of all these problems of war in 1917 were heaped almost immediately the problems of the Russian Revolution. Thus the traditions of free speech which had come down to us from Milton and Jefferson were subjected to a double strain.

Without reviewing the statutes enacted during this war, I shall merely show what happened. By June 30, 1919, 877 persons had been convicted for speaking and publishing. At least 35 were sentenced to prison for 20 years, and 58 for 10 up to 15 years. It became criminal to advocate heavier taxation instead of bond issues, to state that conscription was unconstitutional though the Supreme Court had not yet held it valid, to say that the sinking of merchant vessels was legal, to urge that a referendum should have preceded our declaration of war, to say that war was contrary to the teachings of Christ. Men were punished for criticizing the Red Cross and the Y.M.C.A. A state court in Minnesota held it a crime to discourage women from knitting by the remark, "No soldier ever sees these socks."

All through the fighting these prosecutions and convictions were stifling discussion of war policies and peace aims when it was most needed. Nobody could know then that after the Armistice some speakers would be let out by appellate courts and others gradually pardoned before serving their full time in a cell. Meanwhile, Woodrow Wilson's acquiescence in these imprisonments was alienating many of "The most forward-looking men and women" who had hitherto been his warmest supporters.

When the fighting was over and the Germans were out of the way, the Russians and their numerous sympathizers in this country still remained. The flames of intolerance had soared too high for the Armistice to extinguish them. Eagerness for restrictions spread from Congress to state legislatures. Statutes punishing "criminal syndicalism" multiplied. An old New York law of 1902 enacted against anarchists and never used was suddenly revived and directed against Socialists, who are at the opposite pole of political thought. The federal deportation statutes were amended to include Communists, and Attorney General Palmer seized thousands of peaceable aliens without warrants. The tide of suppression reached its height on January 7, 1920, when the New York Assembly refused to seat five duly elected Socialist members.

The careful balancing between the values of open discussion and the risks of it which I have presented as essential rarely took place between 1917 and 1920. The First Amendment had no hold on men's minds because it was not associated with live facts or concrete images. Like an empty box with beautiful words on it, the Amendment collapsed under the impact of terror of Prussian battalions and terror of Bolshevik mobs.

'Agitators' Always Set Up As an Excuse to Persecute

It is the fashion nowadays to say that in 1917-20 the nation was in little danger from heterodox discussion, and hence the eventual condemnation of the suppressions during these years has no application to restrictions which will save us from the "real dangers" created by domestic Communists in our own time. Thus a lawyer who has done much to bring about recent sedition laws wrote in 1948: "It is true that the dangers from subversive organizations at the time of World War I were much exaggerated (but) we are no longer in the days of T-model socialism." Chief Justice Vinson suggested in 1951 that the constitutionality of the Smith Act is not affected by what Holmes and Brandeis said about the desirability of freedom of speech for left-wing Socialists in 1920, because those agitators were not "any substantial threat to the safety of the community."

But that was not the way the authorities during the First World War and the Red Menace looked at the people they were suppressing. It was then almost a hopeless task to try to convince any solid citizen that the danger was small. A bomb exploded under the window of the Attorney General of the United States. Another bomb exploded at the corner of Wall Street between the New York Stock Exchange and J. P. Morgan's office. The newspapers were filled with discoveries of great caches of arms and ammunition in cellars. A score of sedition bills were introduced in the Senate and House and supported by lurid descriptions of the national peril if they were not passed. In the New York Assembly, the men who expelled the five Socialist members described their party as "having the single purpose of destroying our institutions and government."

Freedom's Greatest Victory Won in 1925's Pollak Case

Fortunately, the vigorous protests of many old-fashioned Americans between 1917 and 1920 kept the idea of free speech, from withering away. Indeed, it got toughened by the struggle.

The greatest victory for freedom of speech in my lifetime was won in 1925 by Walter Heilprin Pollak in the Gitlow case. Hitherto the Constitution had not prevented state legislatures from suppressing discussion as much as they pleased. The Supreme Court could not stop them because the First Amendment applied only to Congress. True, the Fourteenth Amendment in 1868 did say, "nor shall any State deprive any person of . . . *liberty* . . . without due process of law . . ." Still, for the next 57 years it was doubtful whether "liberty" included liberty of speech and press.

The opportunity to get the question settled arose when Benjamin Gitlow, a left-wing Socialist, was convicted under the New York Criminal Anarchy Act of 1902 for publishing a somniferous pamphlet of variations on Marx's Communist Manifesto of 1848. The conviction was sustained by the highest New York court, but Judge Cuthbert Pound dissented with Chief Judge Cardozo and said: "Although the defendant may be the worst of men, the rights of the best of men are secure only as the rights of the vilest and most abhorrent are protected." "People v. Gitlow, 234 N. Y. 132, at 158 (1922).

Pollak took the case to the U.S. Supreme Court and persuaded the Justices to hold unanimously: "Freedom of speech and of the press are among the fundamental personal rights and 'liberties' protected from impairment by

(Continued on page 15)

Hormones, Estrogens and Mix Well

By WILLIAM ORNSTEIN

[That Would Be The Metro Man]

Ever hear of the most miserable and the happiest man in the world? Who he? He, me!

Yup! this may sound like a first class conundrum, but t'aint! This is me, the epitome of the antithesis.

It all started when I discovered in my maturity that an estrogen is quite the thing with the ladies. I said, it can't be: I never heard of it. But I was wrong, miserably so.

And to make myself more miserable, I went on to find out through devious labyrinths of education and research just exactly what an estrogen is and what its purpose—useful in our atomic world and others—might be.

And lo and behold, I found out that in the bio-chemical sphere the estrogen is quite the thing when a scientist or physicist wants to apply it. (Note how tricky I am. I'm still not letting on, am I?)

And so, having gone to the public library and devouring a few tomes on estrogenic impulses, I decided something should be done about it. The estrogenic ratio per person is divided into maximum response and perpetual disillusionment of the distaff. If the results are immediate upon application, one dab is sufficient. Two dabs are for the more resistant type distaff and, as you will gather from this analysis, the dabs increase with the resistant propensities. The more amenable the subject is to prediliction, the lighter the estrogen dab, I discovered from multiple readings.

Accordingly, I knew where I stood with my estrogens, I said to me. Now, what am I going to do about it?

This was the most miserable question in my peonic wisdom. What am I going to do about my estrogenic bibliography, since it was wrapped so covetedly in my cranium?

I think I'll write a book. That's what I said, and that's what I was going to do. I'm going to get busy and add a few polyesters and hormones to my family of bio-chemicals and let the plusses and minuses have a great time attracting each other.

If I thought I was the most miserable man, I had another guess coming. I went this one better. I was the most utmost miserable man on earth. For, no sooner did I start my book when I found I had to face the facts of life. That was all right with me, but I needed a dame and a dude and maybe a double order of each before I was through.

The misery I went through night and day—into the golden hours with no compensation—would fill a book in itself. Misery on the left of me, Misery on the right, front and back of me. I couldn't sleep trying to think how I was going to get the estrogenic impulses and the hormonic responses to merge without causing a cataclysmic eruption.

Author's Daze

I went away on a vacation to forget, but I came back with the solution. I spent six miserable sleepless months putting the solution on paper. This developed into a practical thesis which no one was interested in. It was lengthy and that was probably the reason. But that didn't bollywog me! I stinted at it with a precocious eye and came up with the fictional hexachlorphene.

I labored miserably on a new course, approaching various chemical constituents with a definitive disposition. My elaboration was unendurable and so I was told to perform the miserable operation of word elimination for brevity's sake.

And so I attacked brevity with a vengeance, wallowing through a new misery that lasted more than six months.

I was the most miserable man in the world!

But now I am the happiest man on earth! I have just finished "The Pistachio Touch."

Yup! I've got my estrogen in one helluva romance with a hormone. And to let you in on a four-guard secret, they've got company and they're going to have quite a chemical resilience between hard covers.

Non-Key Takings Of Long-Footage Films Pleasing

Experience which Paramount has had with "War and Peace" indicates that unusually long running time productions do relatively better in neighborhood runs and the first-runs in suburban areas and small towns than in the top situations in the big cities. Reason is, it's apparent, that the customers want to be near home after spending nearly four hours in a theatre, which they get to leave at close to midnight.

"W & P" was a top-notch boxoffice performer in the major theatres around the country, of course. But, still, the business which the Dino DeLaurentiis production is drawing in lesser houses is commensurately better.

On the basis of the first few hundred engagements, Par had estimated a total domestic take of $5,500,000. Now, because of the film's surprising strength in the neighborhood and suburban locations the estimate has been upped to $6,250,000.

Over the past year a number of pictures similarly have taken unexpectedly high money from the non-key runs. Allied Artists' "Friendly Persuasion" is another outstanding example.

Result is that advertising campaigns are coming in for re-appraisal. In the instance of "Persuasion," when AA spotted the trend the company switched from the usual heavy ad outlay for the first dating of the picture and spread the campaign money over a long period.

United Artists now has a special department whose function is to keep close watch on each picture's boxoffice ups and downs and determine when to increase on pull back on promotion expenditures.

Irving Sochin to assist the Rank Org's **Kenneth Hargreaves** in setting up a sales agency in the U. S. They'll tour the country starting the end of January, accomped by **Geoffrey Martin**, Rank's publicity topper here.

Charlotte Greenwood

Pro-Censor Camp Cites 'Baby Doll' In Ohio & Pa.

New pressure for censorship laws in various states, particularly in Ohio and Pennsylvania, is expected early this year when the various state legislatures reconvene.

Release of "Baby Doll" is seen giving the pro-censor forces an added argument for their case. They'll argue, too, that the number of foreign films coming into this country is rising and that these pictures are released mostly without a Code seal.

"Baby Doll," which condemned by the Catholic Legion of Decency, has a seal and was passed in toto by the New York State censor.

Although both Ohio and Pennsylvania have been without censorship now for some time, efforts to reinstate it have been continuing. Possibility for a new censor law appears to be stronger in Pennsylvania than in Ohio. In any case, however, a new statute of this sort is apt to be contested under the U.S. Supreme Court ruling re pre-release censorship.

Test case is pending in New York with "Lady Chatterly's Lover," which the censor has refused to pass without cuts. Case is seen possibly going to the Supreme Court, but there is the possibility that, should the lower court rule against the censor, the latter will accept the decision and license the film without appeal. This precludes a broad ruling on the legality of the New York statute per se.

Flowers For The Living Screen

By ROBERT J. LANDRY

Everybody worries today. Fears have familiar names. Change is epidemic. Dangers lurk all about. Problems multiply. But perspective can provide the motion picture industry with some reassuring thoughts, to wit:

Motion pictures are still one of the top six industries of the country.

There are still over 14,000 hardtop theatres, and drive-ins multiply faster than television stations.

The automobile industry is far more precariously balanced between prosperity and disaster than pictures.

Any farmer has a worse margin for error.

Railroads are much more regulated by Government than films.

The waterfront is a reminder that, by contrast, the film industry has idyllic relations with union labor.

For all the threats and squeezes of 1956, films remained basically able to cope with the environment. There were no catastrophes and wholesale extinctions such as blighted magazine publishing.

No company producing films for theatres has more than a couple of dead-loss lemons on its shelves whereas television pilot films beyond salvage count into the hundreds.

Most film releases are subject to "adjustment" of terms when they disappoint but television sponsors are stuck with non-cancellable 39 and 52 week contracts.

When Loew's used up presidents, it was the exception. Compared to top administrator turnover at NBC, CBS, ABC, Mutual and DuMont, the film industry's leadership has been relatively stable.

Most of the superannuations in the film industry saw pioneers withdraw gracefully with their fortunes and prestige intact.

For all the hubbub of 1956, film censorship was at an all-time low.

Film critics are more sympathetic and far less powerful than drama critics.

The evaporation of theatres in the land is distinctly less proportionately than the evaporation of daily newspapers.

Good pictures still almost always do good business.

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6 Tent Rep Shows Survive in U.S.

(Over 300 Before Depression)

By NEIL SCHAFFNER

Winter Quarters
Sarasota, Fla.

A flourishing segment of the American Theatre, little known except in the corn and soy bean country, is the traveling tent repertoire show. Since 1855 companies of this nature have trouped each summer from May until October, up and down the Mississippi valley. Iowa, Illinois and Missouri have been their most fertile field, although they are still very popular in Kentucky and Tennessee.

During the 1920's there were over 300 of these groups, playing a well defined route each summer and where their annual visit was looked forward to eagerly by the people in the smaller towns. However the depression thinned their ranks until in the past summer there were only six still carrying on.

These six, without subsidization of any sort, attracted large crowds and finished the season well on the black side of the ledger. The shows operating in '56 were the Bisbee's Comedians in Kentucky and Tennessee, Brunk's Comedians in Colorado, Maude Brooks Stock Co. in Wisconsin, Tilton's Comedians in Iowa, Sun's Players in Iowa. and the Schaffner Players in Iowa and Missouri.

Of all of these I believe it accurate to say the best known is the Schaffner Players. Under our ownership and management (Neil and Caroline Schaffner) this company has operated every summer for 31 years. We play one week in each of 19 towns, giving a different play each night. Early in May, each spring, our cast assembles at Wapello, Iowa, where we rehearse for two weeks. In those two weeks the company "gets up" in six plays, adding the seventh after opening.

Our tent theatre has a seating capacity of 1,600, a stage 60 by 21 feet in size. Two large truckloads of scenery are required to mount the plays. The electrical and electronic equipment is the equal of many of the large legitimate theatres. The outfit travels on six large trucks and with circus type efficiency this large portable theatre is erected in four hours and torn down in two so they can give a performance every night of the season.

We call our Schaffner show "America's Only Folk Theatre" because our plays are all written about the people in the communities in which we appear. Simple stories of every day happenings to ordinary midwestern people form the basis of all their plays. Thus, they have no direct competition. Truly an unique type of entertainment.

Our Schaffner Players actually have enjoyed much national attention and we've had feature stories in Holiday, Collier's, Harper's, Saturday Evening Post and such big town dailies as the New York Times and the San Francisco Chronicle. The Ford Foundation made a 35-minute film of our show which was telecast twice on "Omnibus," and taken to Edinburgh, Scotland, where it won an award at the Festival.

Harry Novak Due in U.S., 1st Since New Cont'l Post

Columbia Pictures' continental chieftain Harry Novak is due over the end of this month for home-office huddles, his first since assuming the top spot following resignation of Nicholas P. Pery. Latter plans entering independent production.

Novak, who held a similar post with Universal, until John B. Spires succeeded him, was general European sales manager under Pery but, with the latter's own indie production horizons, Lacy W. Kastner, president of Col Picts International, gave Novak the general overall spot. He makes his headquarters in Paris.

PHYLLIS KIRK

BIG BUSINESS DRAMA?

Metro Could Write Fully-Plotted Script Based on Its Own Experiences In 1956

By HY HOLLINGER

Metro has been among the film companies taking dramatic notice of big business, per "Executive Suite" and "Patterns." And that thought occurs in connection with the Metro-Loew plot and sub-plot of 1956. Right in its own backyard the studio has the makings of a biopic against the tides, motives, colors, intrigues and career anxieties which are the stuff of modern big business.

All the ingredients for a dramatic film story are present —the effort of an "old guard" to maintain its position, the clamor of dissident stockholders, the threat of a proxy fight, the semi-mysterious moves of Wall Street banking groups, the search for a top executive, and the unseating and/or retirement of once-powerful moguls. All that is lacking is a romantic angle, but this could easily be written in by any member of the Screen Writers Guild.

The story would depict Loew's-Metro, yesterday's great hero, as the victim of a major change in the basic economics of the film industry. The old guard would be caught in the maelstrom of an evolutionary period, encompassing the post-war decline, the CinemaScope-widescreen recovery, and the tv-saturated era. The saga would point up the shift in the modus operandi of the Hollywood studios — the depletion of the star rosters, the end of assembly-line production, the inauguration of percentage and participation deals, the introduction of the blockbuster era, the extinction of the all-powerful studio boss, and the rise of the independent producers.

Symbolizes Turmoil

The problems confronting Loew's-Metro at the close of 1956 dramatizes and epitomizes the state of the motion picture industry. As the industry's bellwether for several decades, Metro was generally regarded as being the film industry's equivalent of General Motors and U.S. Steel. That a firm of the stature of Loew's should be threatened by a proxy fight and harassed by a highly vocal group of dissident stockholders originally came as somewhat of a shock to the industry as a whole. In a sense, Metro's very "bigness" and its stock dispersal made it the most vulnerable. Wall Street banks, brokerage firms, foundations, and investment groups hold large block of shares. Only a small portion of the more than 5,000,000 outstanding shares are held by the management's key executives. For years Metro had the largest plant, the largest stable of "name" stars, the largest number and the highest paid executives in the business.

A key job with Loew's was regarded as an annuity. The company seldom fired staffers and it had the most generous pension plan in the industry. Its percentage of personnel boasting over 25 years of service was perhaps the largest in the industry.

Then came television, the shift to the suburbs, and other factors that led to the decrease of the b.o. take. Metro's earnings started to fall off and stockholders began to yelp. They complained about nepotism, the high salaries of the executives, the type of pictures the studio produced, and the settlements made with former production chief Louis B. Mayer and v.p. and general counsel J. Robert Rubin. The beefs started two years ago, heightened last year, and reached the crisis stage during 1956.

During 1956 Loew's-Metro underwent revolutionary changes in its top-echelon structure. After 28 years at the helm, Nicholas M. Schenck, one of the most powerful men in the industry, stepped down as operating chief— first moving "up" to chairman of the board, then honorary chairman, and then bowing out completely. Arthur M. Loew, son of founder Marcus Loew, reluctantly assumed the presidential post for an interim period.

Job Goes Begging

Loew, prexy of Loew's successful international subsidiary, made it clear that he was taking the job under pressure because the board had not been able to find another man for the job. After less than a year in office, Loew decided that he didn't want the position, and resigned from the post. A mad scramble followed to find a successor. So many top-rated executives were sounded out to assume the job, it became a trade wheeze. There were no takers, most of the execs having little stomach for the agonies involved in adjusting Loew's to its tomorrows.

As a result, Loew's board went into its own organization, selecting Joseph R. Vogel, who headed the company's formerly-affiliated theatre division. Vogel was faced with the tremendous task of introducing reforms that would placate the foes. His first gesture was the termination of the contract of production chief Dore Schary, a target of downtown critics. Schary was paid off, receiving approximately $100,000 annually for a 10-year period. The settlement took cognizance of a clause in his contract which called for his non-exclusive services as a consultant for nine and half years.

No successor to Schary was named. Instead, Benjamin Thau, a veteran Metro executive, was named studio administrative chief. It was felt that there was no longer a need for a creative studio topper since the studio would depend on indie production units and specially-selected studio producers.

The drop in Metro's annual earnings, due to the poor showing of many of the company's films, raised a cry from Wall St. groups for the company to sell its valuable backlog to television. A dispute on the method of selling the pictures arose and resulted in the resignation from the board of Paul Manheim of Lehman Bros. and Charles Stewart of Lazard Freres. Both representatives of important Wall St. houses had been invited on the board by Arthur M. Loew to placate dissident groups who had been sniping at the company a year ago. The Wall Streeters felt that the company should accept an offer of $50,000,000 for an outright sale of the backlog in order to realize a capital gains deal. However, the management on the board favored company control of the backlog and decided to handle the release piecemeal via its own distribution system. Many important deals were made under this method and brought Loew's some tall coin in addition to interests in several tv stations.

At year's end, Loew's position was still vulnerable. The threat of a proxy fight became a reality when Joseph Tomlinson, a Canadian millionaire claiming to control 250,000 shares, launched a proxy fight. Acting through his attorney, Ben Javits, brother of U.S. Senator Jacob Javits (R., N.Y.,), Tomlinson sought the support of other dissidents and Wall Street groups. However, it appeared unlikely that the important and large Wall St. banks and brokerage firms would support Tomlinson's action.

In the first place, the prominent financial houses traditionally are opposed to proxy tiffs. Secondly, there appeared to be a reluctance to support Tomlinson's "vague" program. Acting against Tomlinson was his demand that Louis B. Mayer be brought back to supervise the company's production activities. In the eyes of many stockholders and Wall Streeters, Mayer's age and his settlement with the company, the latter a perennial stockholder beef, served to "discredit" the former production chief.

It is felt that many former dissidents, rather than joining Tomlinson, will rally to the support of Loew's. This turnabout is believed to be based on the feeling in Wall St. and among stockholders that Vogel, only in office 60 days, has already instituted drastic changes and that he is sincere in his efforts "to clean house." It has been made clear by Loew's spokesmen that Vogel will not be "sentimental" in ridding the company of its "dead wood."

The Feb. 28th stockholders meeting will be the most significant in Loew's history. At that time, it's expected that the future of the industry's once-most-important company will be decided. The exact nature of the moves to be taken by the dissidents and the Wall Streeters will come out into the open for the first time. Loew's management is confident that it can weather the storm and that the company is well on its way to recovery.

From A Usual Reliable Source . . .

By HY GARDNER

It was a most unusual evening. It was pouring—and the first empty cab I hailed, stopped. "A nice night for ducks, huh?" the hackie chortled. "Yeah," a recent victim of a duck hunt chortled back, "thanks for picking me up. I want to go to NBC at 67th and Columbus. Go up 8th to Central Park West, turn left at 67th and when you see a big '4' that's us" . . .

Hy Gardner

"Yiz is in television, no?" the man said. "Yes," the passenger said. "Well, let me tell you about that business," the driver whose identification card was upside down so you couldn't read his name unless you were Ernie Kovacs, said. "I'm yours for the next buck-sixty, so gab," I responded . . .

"First it ruined night business for we hackies. No late riders because they is sittin' home watchin' late movies with babes like Clara Bow, Arlena Judge or guys like Ben Turpin. The nightspots, unless they got a Schnozzola or a Joey Lewis, is deadern Campbells. Just get stiffs. Ha. The late show moidered them. They should call those movies 'Moider Incorporated.' Dewey should go after them. (Hey, you jerk, waddyu think, you own this street? You only own downtown—I own uptown.) Ha, ha, pardon the interruption, bud—them private cars drive like everybody else is a Russian delegate . . .

"As I was sayin' when I was so rudely intrepid. Them old pictures is moiderers. I like that Steven Allen though. I'm sorry he and Sullivan are feudin'. If they keep feudin' maybe they'll both wind up on old movies . . .

"So now lemme give you some statistics. Want proof nobody goes out after dark any more? The Commerce Department of the United States shows more than eighteen million sets of pajamees were sold last year than last year. And sixteen million more nightgowns. They ain't for going to nightclubs, are they? (Oh, you're going to NBC, not Dumont. Sorry, I'll make an illegal you turn —who cares about cops?) . . .

"You want more proof? More babies are bein' born now than when we just had radio. It ain't bringin' back family life, tevee ain't, it's just makin' bigger families. You're in tevee. You know how it is with them giveaway gimmicks. They're all fixed. I can prove it. A hackie I know in my garage has been on so many of them he wears makeup to work. The guy's so dopey he made almost three g's since Spring playin' bright. Not that I'm envious. But the wife is buggerin' me. 'Are you a nitwit or a plain schmo,' she keeps sayin', 'you ain't on any of those programs. Maybe you oughta bone up on the illiteracy category. You'd be another Gino Prato in that.' Imagine her nerve. Well, what can you expect. She usta swoon when Pinkey Lee was on tevee . . .

"Now, let's get to the rating bit. We put in a party phone figgerin' one call from a quizmaster or a rating guy like Trend Dicks or Neil's son and we'd be neighorhood heroes. But nobody calls but wrong numbers and my mother-in-law. I guess they just call folks who have color sets tune in when the colors match their livin' rooms. Oh, you want to go to NBC, not CBS? Sorry. I got interested in my analysis and miscalculated.

"Have you asked yourself why they're selling so many tranquillizer pills? 'Cause dopes don't wanta even miss the commercials. This is just a rumor. But you know those Piel brothers. Boit and Harry? Well, I hear they ain't even second cousins. You know that couple, the Harts? Harry and whateverhernameis? They get everything, penguins, lamps, helicoptras and furniture for smokin' those Raleigh coupons. Me? I smoke eighty packs of them coupons and you know what I get as a prize? I get a carton of Chesterfields. Ha, ha.

"Now we're getting close to our destination. Want more facts? Get cozy. The Department of Commerce says they sold fourteen million more pairs of bedroom slippers in '56 than in '55. They ain't for ballroom dancing, bud. See what I mean? Same with the chaise-loungees. Sold twice as many last year. That means people neck in homes, not in hallways or clubs or taverns—or cabs. Even baby-sitters are gettin' short of work. People are stayin' home . . .

"Is this the place you want? NBC at 67th and Columbus? It is? What! You don't want to go here after everythin' I've been through? What's that? It's too late? It's now 11:40 and you go on the air at 11:15? Why didn't you tell me that, mister, when I picked you up at the Trib at 10:30? I'da rushed like mad. You mean you want to go home now? For what? To watch the late show? Well, I guess thats' life. When you're a hackie you get all kinds of crackpots in your cab."

A FOOTNOTE TO HISTORY

By HARRY KURNITZ

A couple of years ago I was seeking oblivion in the bars and cafes of Paris, drinking to forget a woman. (The Collector of Internal Revenue in our district, as it happens, was a female.) One morning found me at my favorite cafe toying with my eye-opener, a jigger of Murine served in an opthalmoscope, idly watching the eddying flow of life along the boulevard and passing the time by piling up lumps of sugar. I was putting one of the last pieces in place when the noted producer-director, Howard Hawks, strolled by and paused for a closer look at my handiwork. "A Pyramid!" mused Hawks, a great idea obviously germinating. I was about to demolish the precarious structure when he grabbed my hand. "Don't do that," he warned. "There might be a movie in it!"

We were, all unwittingly, writing FADE IN to a great adventure. Shortly after this scene in the 8th *arrondissement* of Paris, we—by we I mean Mr. Hawks, William Faulkner, some 9,000 extras and myself—were toiling in the Egyptian desert near Aswan, working in nippy, exhilarating temperatures which only occasionally soared above 130 degrees Fahrenheit, making a film called "Land of the Pharaohs." I was still drinking, but I had sworn never to touch a lump of sugar again as long as I lived.

A lull in the work arose when our camels started toppling over, victims of heat prostration, and I decided to avail myself of the vast cultural experience of sightseeing in Egypt. In nearby Luxor is the Valley of the Kings, the Karnak Temple, the Avenue of the Rams, the Tomb of Tut-an-Kha-Nem, and many another fabled fragment of the glory and grandeur that was Egypt, but since cultural tastes differ so widely I took the next train to Cairo, where I had heard that King Farouk's collection of pornographic literature had been preserved intact in the Royal Palace.

The Palace, I learned, was presently tenanted by Gregory Ratoff and a movie company shooting "Abdullah's Harem," a fairly cultural experience in itself, but the Royal Library, lamentably, was Off Limits and closely guarded. It would be necessary, I was told, to have a pass signed by a high-ranking officer of the Egyptian Army, and since Thomas Cook & Co. had washed their hands of me earlier that day I was ready to abandon the expedition and fall back on some convenient mummified Kings.

But by this time a young actor named Sydney Chaplin had joined forces with me, and he was made of sterner stuff. "Man, I hear these are strictly gone books and they make Shakespeare look like shredded sponge cake. If we quit now, we'll never know. There's a cat with ribbons in an office down the hall. I'll brace him for a pass, even if we have to sit in the balcony."

Thus inspired, we went to an adjoining office, where we made our wants known to an Eaves Costume Co.-type uniformed officer. In the torrent of Arabic that followed I clearly caught the words, "get lost, crums," and it was on this note of failure that I gently closed the door. The name on the door was Col. Gamal Abdel Nasser.

Well, the rest is history. Sydney Chaplin is now enjoying vast success as Judy Holliday's leading man in "Bells Are Ringing," and Col. Nasser is doing his famous single, "Suez Stomp," though he is rumored to be studying the balalaika on the side. As for me, I never did see King Farouk's collection, but I have seen King Farouk, who *is* quite a collection.

Market-Place of Ideas

Continued from page 13

the states." (Gitlow v. New York, 268 U.S. 652, at 666 (1925).

This decision made freedom of speech henceforth as safe from state governments under the Fourtenth Amendment as it is from the national government under the First. How safe is that? This is the main question you gentlemen have made up your minds to answer.

Yanks From Earliest Days Doted on 'Associations'

I should like to point out that discussion through organizations is one of the leading traditions of American life. We have always valued the possibility of freely forming associations for all sorts of purposes—religious, political, social, and economic. De Tocqueville commented on this a century ago:

> "Americans of all ages, all conditions and all dispositions constantly form associations. They have not only commercial and manufacturing companies in which all take part, but associations of a thousand other kinds, religious, moral, serious, futile, extensive or restricted, enormous or diminutive. If it be proposed to advance some truth or to foster some feeling by the encouragement of a great example, they form a society.

"The most natural privilege of man next to the right of acting for himself is that of combining his exertions with those of his fellow creatures and of acting in common with them. I am therefore led to conclude that the right of association is almost as inalienable as the right of personal liberty. No legislator can attack it without impairing the very foundation of society."

If we look back over our national history, we see that many of the most significant political and social changes began with the efforts of some small informal group disliked by the ordinary run of citizens. The abolition of slavery grew out of Garrison's Anti-Slavery Society and similar associations. The 19th Amendment is the culmination of the activities of a few unpopular women in the middle of the last century. The popular election of Senators, the federal income tax, and several other reforms largely originated with the Grangers and the Populists. American political, social, and economic institutions have developed to a very large extent through the interaction of propagandist groups. . . .

There are many important public questions to be settled in this country today, on which honest and reasonable men differ and much can be said on both sides. They cannot be wisely decided unless opinion-forming organizations on one side are as free to present their views as are those on the other side.

A Show Biz Bibliography

(Indexed By Personality—The Actual Titles Follow)

Compiled by Robert Downing

(This is a representative list, by no means a COMPLETE roster. Only U. S. titles are included. In many instances there are several books about a single subject, but only one entry has been chosen in each case, whatever the merits of the other books. (M) indicates "Memoirs" against titles where this may not be clear. Books on playwriting, etc., while not strictly biographical, contain much revealing their authors in a biographical light. Abbreviations used to indicate various publishing firms keyed below.)

ACE, Goodman. Book of Little Knowledge. S&S, '55
ADAMS, Joey. From Gags to Riches.
ADAMS, Maude. Ada Patterson. Meyer, '07
ADE, George. Permanent Ade. Fred Kelly. BM, '47
ALDRICH, Richard. Gertrude Lawrence as Mrs. A. Gr., '54
ALLEN, Fred. Treadmill to Oblivion. LB, '54
ALLEN, Gracie. I Love Her, That's Why! Geo. Burns. RH, '55
ALLEN, Steve. The Funny Men. S&S, '56
ANDERSON, John. Box Office. C & S, '29
ANDERSON, John Murray. Out Without My Rubbers. LP, '54
ANDERSON, Marian. My Lord, What a Morning. V., '56
ARLISS, George. Up the Years From Bloomsbury. LB, '27
ARNOLD, Edward. Lorenzo Goes to Hollywood. Liv., '40
ATKINSON, Brooks. Broadway Scrapbook. TA, '47
AVRIL, Jane. Jane Avril of the Moulin Rouge. Jose Shercliff, MS, '54
BAKER, Geo. Pierce., and the American Theatre. W. P. Kinne. H, '54
BARKER, Granville. C. B. Purdom. H., '56
BALABAN, A. J. Continuous Performance. Carrie Balaban (wife). Put., '42
BANCROFT, Mr. and Mrs. (M) Dut., '09
BANKHEAD, Tallulah. Tallulah. Harp., '52
BARNABEE, H. C. My Wanderings. Ch., '13
BARNUM, P. T. Struggles & Triumphs. K, '27
BARRYMORE, Ethel. Memories. Harp., '55
BARRYMORE, John. Good Night, Sweet Prince. Gene Fowler. V., '44
BARRYMORE, Lionel. We Barrymores. ACC, '51
BEATON, Cecil. Photobiography. D, '51
BEHN, Aphra. Purple Passage. Emily Hahn. D, '50
BELASCO, David. Wm. Winter. MY, '18
BENCHLEY, Robert. By Nathaniel Benchley. (son) McGraw, '55
BERLE, Milton. Laughingly Yours. French, '39
BERNHARDT, Sarah. Real Sarah Bernhardt. Berton & Woon. BL, '24
BERNSTEIN, Aline. Actor's Daughter. K, '41
BISPHAM, David. Quaker Singer's Recollections. Mac., '20
BOOTH Family. The Mad Booths of Maryland. Stanley Kimmel BM, '40
BOOTH, Edwin. Darling of Misfortune. Richard Lockridge. C, '32
BOOTH, John Wilkes. (B) Francis Wilson. HM, '29
BRADNA, Fred. Big Top (M) S & S, '52
BRADY, Wm. A. Showman (M) Dut., '37
BRICE, Fanny. Fabulous Fanny. Norman Katkov. K, '53
BROWN, Joe E. Laughter Is a Wonderful Thing (with Ralph Hancock), Barnes, '56
BROWN, John Mason. Upstage. N, '30
BRYANT, Billy. Children of Ol' Man River (M) Fur., '36
BUNTLINE, Ned. Great Rascal. Jay Monaghan. LB, '52
BURKE, Billie. With a Feather on My Nose. ACC, '49
CAMPBELL, Mrs. Patrick. My Life & Some Letters. DM, '22
CANTOR, Eddie. My Life Is in Your Hands. Harp., '28
CARMICHAEL, Hoagy. Stardust Road (M) R, '46
CARUSO, Enrico. Man of Naples & the Voice of Gold. T. R. Ybarra. HB, '53
CASE, Frank. Tales of a Wayward Inn (M) St., '33
CASSIDY, Claudia. Europe on the Aisle. RH, '54
CASTLE, Vernon & Irene. Modern Dancing. Harp., '14
CHAPLIN, Charlie. Theo. Huff. Schuman, '51
CHAPMAN (Family). These Were Actors. Geo. Ford. LP, '55
CHASE, Ilka. Past Imperfect. DD, '42
CHEKHOV, Anton. David Magarshack. Grove, '55
CHEKHOV, Michael. To the Actor. Harp., '52
CHEVALIER, Maurice. Man in the Straw Hat. Cr., '49
COCTEAU, Jean. Margaret Crosland, K., '56
CODY, Wm. F. (Buffalo Bill). (Buffalo Bill & The Wild West. Sell & Weybright. Ox., '55
COHAN, Geo. M. 20 Years on B'way. Harp., '25
CLURMAN, Harold. Fervent Years. K, '45
COLETTE, Margaret Crosland. BBC, '54
CONDON, Eddie. Treasury of Jazz (with Richard Gehman), Dial, '56
COOK, Geo. Cram. Road to the Temple. Susan Glaspell. St., '27
COOPER, Courtney Riley. Under the Big Top. LB, '25
CORNELL, Katharine. Curtain Going Up! Gladys Malvern. Mes., '43
CRABTREE, Lotta. Troupers of the Goldcoast. Constance Rourke. HB, '28
CRANE, Wm. H. Footprints & Echoes (M) Dut., '27
CROSBY, Bing. Call Me Lucky. (With Peter Martin) S & S, '55
COWARD, Noel. Present Indicative. DD, '37
DALY, Arnold. B. H. Goldsmith. White, '27
DALY, Augustin. Theatre of. Marvin Felheim. H., '56
DAVIS, Owen. I'd Like to Do It Again. FR, '31
DE ANGELIS, Jefferson. Vagabond Trouper. HB, '31
DEBURAU. Jules Janin. McB., '28
DE MILLE, Agnes. Dance to the Piper. LB, '52
DERWENT, Clarence. Derwent Story. Sch., '53
DERVAL, Paul. Folies-Bergere (M) Dut., '55
DIETRICH, Marlene. Blonde Venus. Leslie Frewin. Roy, '56
DRAPER, Muriel. Music at Midnight. Harp., '29
DRESSLER, Marie. My Own Story. LB, '34
DRESSER, Paul. My Brother Paul. Theo. Dreiser. HJ, '19
DREW, John. My Years on the Stage. Dut., '22
DU MAURIER, Gerald, a Portrait. Daphne Du Maurier. DD, '35
DUNCAN, Isadora. My Life. BL, '27
DUNHAM, Katherine. Journey to Accompong (M) Ho., '46
DUNLAP, Wm. Diary of N. Y. Hist. Soc., '30
DURANTE, Jimmy. Schnozzola. Gene Fowler. V, '51
DUSE, Eleanora. Wingless Victory. Frances Winwar, SC., '56
DVORAK, Anton. Paul Stefan. Gr., '41
EAGELS, Jeanne. Rain Girl. Edw. Doherty. MS, '30
EISENSTEIN, Sergei. Marie Seton. Wyn, '52
ENTERS, Angna. First Person Plural. Sta., '37
FAIRBANKS, Douglas. 4th Musketeer. Ralph Hancock & Letita Fairbanks. Ho., '53
FELLOWS, Dexter. This Way to the Big Show (M) Hal., '36
FERBER, Edna. A Peculiar Treasure (M) DD, '39
FIELDS, Al G. Watch Yourself Go By. (M) Priv., '12
FIELDS, Lew. Weber & Fields. Felix Isman. BL, '24
FIELDS, W. C. Robt. L. Taylor. D, '49
FISKE, Minnie Maddern. Mrs. Fiske. Alex. Woollcott. C, '17
FITCH, Clyde, and His Letters. Montrose Moses. LB, '24
FLAHERTY, Robt. The World of. Richard Griffith. LB, '53
FLANAGAN, Hallie. Arena. (M) DSP, '40
FOSTER, Stephen C. John T. Howard. Tudor, '43
FOX, Wm. Upton Sinclair Presents Wm. Fox. Priv., '33
FOY, Eddie. Clowning Through Life. Alvin Harlow. Dut., '28
FRIEDE, Donald. Mechanical Angel (M). K, '48
FROHMAN, Chas. Isaac Marcosson. Harp., '16
FROHMAN, Dan. Encore. Fur., '37
FRY, Christopher. An Experience of Critics. Ox., '52
GAIGE, Crosby. Footlights & Highlights. Dut., '48
GARBO. John Bainbridge. D, '55
GARDEN, Mary. Her Story. S & S, '51
GARDNER, Hy. Champagne Before Breakfast. Holt, '54
GARRICK, David. Margaret Barton. Mac., '48
GERSHWIN, Geo. Isaac Goldberg. S & S, '31
GILBERT, Douglas. American Vaudeville. Wh., '40
GILBERT, Wm. S. Isaac Goldberg. Stratford, '13
GILLMORE, Margalo & Patricia Collinge. The B.O.W.S. HB, '45
GISH, Lillian. Life and. Albert Bigelow Paine. Mac., '32
GLEASON, Jackie. Golden Ham. Jim Bishop. S&S, '56
GLYN, Elinor. Anthony Glyn (grandson) D, '55
GOLDONI, Carlo. Memoirs. K, '26
GOLDWYN, Sam. Great Goldwyn. Alva Johnston. RH, '37
GOODWIN, Nat C. His Book. Badger, '14
GORELIK, Mordecai. New Theatres for Old. French, '49
GRANACH, Alex. There Goes an Actor (M). DD, '51
GREEN, Abel. Spice of VARIETY. Ho, '52
GREEN, Abel & Joe Laurie, Jr., Show Biz. Ho., '51
GREEN, Martyn. Here's a How-de-do. (M) N., '52
GREEN, Paul. Dramatic Heritage. French, '53
GROSS, Ben. I Looked & I Listened. RH, '54
GUITRY, Sacha. If Memory Serves. DD, '36
GWYN, Nell. Lewis Melville. Doran, '24
HAMMERSTEIN, Oscar I. Vincent Sheean. S&S, '56
HAMMERSTEIN, Oscar 2nd. Some Enchanted Evenings. Deems Taylor. Harp., '53
HAMMOND, Percy. But Is It Art? DP, '27
HARDING, Alfred. Revolt of the Actors. Morrow, '29
HARRIGAN, Edw., and Tony Hart. Merry Partners. E. . Kahn, Jr. RH, '55
HARRIS, Chas. K. After the Ball (M) FM, '26
HART, Wm. S. My Life East & West. HM, '29
HARVEY, Ruth. Curtain Time (M) HM, '49
HAYDON, Julie. Every Dog Has Its Day. Rodd, '45
HAYES, Helen. Letters to Mary. Catherine Hayes Brown. RH, '40
HAYS, Will H. Memoirs. D, '55
HECHT, Ben. Child of the Century. S & S, '54
HELLINGER, Mark. His Story. Jim Bishop. ACC, '52
HENDERSON, J. Y. Circus Doctor. LB, '51
HICKS, Seymour. 24 Years of an Actor's Life. Lane, '11
HOLLIDAY, Billie. Lady Sings the Blues (with Wm. Dufty), D., '56
HOPE, Bob. Have Tux, Will Travel (with Pete Martin)). S & S, '54
HOPPER, De Wolf. Once a Clown Always a Clown. D, '27
HOPPER, Hedda. From Under My Hat. D, '52
HOPKINS, Arthur. Reference Point. French, '48
HOUDINI, Harry. The Great Houdini. Beryl Williams & Samuel Epstein. Mes., '50
HOUGHTON, Norris, But Not Forgotten. Sloane, '51
HOYT, Harlowe R. Town Hall Tonight (M) PH, '55
HURLBUT, Gladys. Next Week East Lynne! (M) Dut, '50
HUROK, Sol. Impresario. With Ruth Goode. RH, '46
HUTCHINSON (Family) Harps in the Wind. Carol Brink. Mac., '47
IRVINE, Harry. An Actor's Job. Dut., '42
IRVING, Henry. By Laurence Irving. Mac., '52
IVES, Burl. Song Book. Ballantine, '53
JAMES, Henry. Theatre & Friendship. Put., '32
JANIS, Elsie. Big Show (M) Cosmo., '19
JEFFERSON (Family) Good Troupers All. Gladys Malvern. MS, '45
JEFFERSON, Joseph. Francis Wilson. Sc., '06
JESSEL, George. This Way, Miss. Holt, '55
JOLSON, Al. Mistah Jolson. Told to Alban Emley by Harry Jolson. House-Warren, '52
JONES, Henry Arthur. Taking the Curtain Call. Mac., '30
JONES, Margo. Theatre-in-the-Round. R, '51
JONES, Robt. Edmond. Dramatic Imagination Thea. Arts, '41
JONSON, Ben, of Westminster. Marchette Chute. Dut., '53
JOYCE, Peggy Hopkins. Men, Marriage & Me. M, '30
KARSAVINA, Tamara. Theatre Street (M) Dut., '31
KEAN, Edmund. Giles Playfair, Dut., '39
KELLY, Emmett. Clown. Beverly Kelley. PH, '54
KELLY, Walter C. Of Me I Sing. Dial, '53
KEMBLE, Fanny. Margaret Armstrong. Mac., '38
KERR, Walter F. How Not to Write a Play. S & S, '55
KITT, Eartha. Thursday's Child. DSP., '56
KOFOED, Jack. Moon Over Miami. RH, '55
KREYMBOURG, Alfred. Troubadour. (M) BL, '25
KRONENBERGER, Louis. Company Manners. BM, '54
LAEMMLE, Carl. John Drinkwater. Put., '31
LANCHESTER, Elsa. Charles Laughton & I. HB, '38
LANDIS, Carole. 4 Jills in a Jeep. (M) World, '44
LANDRY, Robert J. This Fascinating Radio Business Bobbs-Merrill, '46
LANGNER, Lawrence. Magic Curtain (M) Dut., '51
LANGTRY, Lillie. The Days I Knew. Doran, '25
LAUDER, Sir Harry. Minstrel in France. Hearst, '18
LAUGHTON, Charles. Laughton Story. Kurst Singer. W, '54
LAURIE, Joe Jr. Vaudeville. Ho., '53
LAWRENCE, Gertrude, A Star Danced. DD, '45
LEAVITT, M. B. 50 Years in Theatrical Management. B'way Pub., '12
LE GALLIENNE, Eva. With a Quiet Heart. V., '53
LEONARD, Eddie. What a Life, I'm Telling You. Priv., '34
LEVANT, Oscar. Smattering of Ignorance. DD, '40
LEWIS, Joe. E. Joker is Wild. Art Cohn. RH, '55
LINCOLN, Abraham. Mr. Lincoln Goes to the Theatre. Art Hemminger. Poor Richard, '41
MACGOWAN, Kenneth. Primer of Playwriting. RH, '51
MACKAYE, Steele. Epoch. Percy MacKaye (son). BL, '27
MAETERLINCK, Maurice. Edw. Thomas. DM, '12
MANSFIELD, Richard. Paul Wilstach. Sc., '08
MARLOWE, Christopher. Muse's Darling. Chas. Norman. R., '46
MARLOWE, Julia. Her Story. E. H. Sothern (Husband) R., '54
MARKS, Edw. B. They All Had Glamour (M). Mes., '44
MARX Brothers. Kyle Crichton. D., '50
MARX, Groucho. Life With Groucho. Arthur Marx (son). S & S, '54
MASON, James & Pamela, (Favorite Cat Stories), Mes., '56
MATA HARI. Maj. Thos. Coulson. Harp., '30
MAUDE, Cyril. Lest I Forget. Sears, '28
MAYER, Arthur L. Merely Colossal (M). S & S, '53
McCARTHY, Myles. Advance Agent (M). Excelsior, '08
McCLINTIC, Guthrie. Me & Kit. LB, '55
McCULLOUGH, John. Susie Clark. M & E, '05
McNEAL, Violet. 4 White Horses & A Brass Band. (M). D, '47
MENJOU, Adolphe. It Took 9 Tailors. Whit., '48
MENKEN, Adah Isaacs. Enchanting Rebel. Allen Lesser. Beech., '47
MERMAN, Ethel. Who Could Ask For Anything More? D, '55
MIDDLETON, Geo. These Things Are Mine. Mac., '47
MILLER, Henry. Backstage With Frank Morse. Dut., '38
MILLWARD, Jessie. Myself & Some Others. SM, '24
MIZNER (Family). Legendary Mizners. Alva Johnston. FSY, '53
MODJESKA, Helena. Memories & Impressions. Mac., '10
MOLIERE, Jean. Actor Named Moliere. Dussane. Sc., '37
MOLNAR, Ferenc. Companion in Exile. Gaer, '50
MONROE, Marilyn (Will Acting Spoil?), Pete Martin, D., '56
MONTEZ, Lola. Magnificent Montez. Horace Wyndham. HC, '38
MOREHOUSE, Ward. Just the Other Day. McGraw, '53
MORLEY, Christopher. Seacoast of Bohemia (M). DD, '29

(Continued on page 65)

Milk of Human Kindness Up At Saranac Lake

By HAPPY BENWAY

It all started about 1917-18 when the first unfortunate artist stricken with T.B. was sent to Saranac Lake for the cure. At that time he had to be sponsored by some one of the theatre. Among the first patients sent to Saranac for their health were Charlie Church, Van Clive (& His Mule), Harry & Charlie (Juggling) Barretts. They were sponsored by McIntyre & Heath. Many artists then came for the cure.

That was a long time before the NVA Sanatorium (now the Will Rogers Memorial Hospital) was built. Patients were placed in different nursing cottages and, at that time, were charges of the old NVA. To mention a few that cured here, some since passed on, were Joe Towel, Richy Craig Jr., Oscar Lorraine, Allie (& Smith) Bagley, Nellie Quigley, Ford Raymond, George (Joy Bros. & Gloom) Harmon, Ben Schaffer, Bobby Hatz, Dick Kuni, Harry Namba, Leonora Sisters, Gladys Palmer, Hazel Gladstone, Tommy (& Lawrence) Vicks, Sig Mealy, Madam Luzan Riane, Tootie Emerson, Mr. Ballantine, Eddie Vogt (& Hurst), Kitty Bernard, Forrest Glenn, Inez Liverpool, Dick Moore, George Powers, Johnny Lake, Isabelle Rook, Ruth Levy, Alice Dudley, Eddie Voss, George Nelville, Ethel Clouds, Francis X. Dongan, Dave (DDH) Hall, Gladys Bishop, Alice Carman, Al Pierce, Paul Edwards, Andrew Molony, Russ Kelly, Charlie Ward, Olga Kalimin, Mickey Walsh, Annamae Powers.

Now the unfortunates are taken care of by the Variety Clubs-Will Rogers Hospital. The welfare of the patients always rates top consideration from the executives. At the opening of the hospital in 1930, Pat Casey said in his opening speech, "If at any time we have been able to give one of these ailing showfolks one hour of real happiness I will feel that we have done our duty."

For the past 25 years the Will Rogers Hospital has been rated among the first 10 institutions of its kind. It hits a very high average with the cures, and an extra low one with mortalities.

The human milk of kindness has always been in existence and made possible by such stalwart humanitarians as Sime Silverman, William Morris, Pat Casey, Murray Weiss, Ned Shugrue, Chick Lewis, Abe Montague, Richard Walsh, and so many others. Trade Unions such as the IATSE, AGVA and AFM have donated many articles to entertain the patients, such as a jukebox with up-to-date records furnished by the leading record companies, headed by Manie Sacks, VARIETY, Billboard, Film Daily, Box Office, Sporting News are only a few of the trade papers that come to our reading room weekly; in fact the heart of show business always did many wonderful deeds for the ailing artists who are shutins at the Will Rogers Hospital.

The late William Morris founded the idea of building the NVA Hospital, which was opened for occupancy 27 years ago under the medical direction of Dr. Edgar Mayer. Sir Harry Lauder, Kate Smith, Ruth Etting, Belle Baker, Jack Pearl, Sophie Tucker, Eddie Cantor, Major Bowes are among the samaritans who gave their personal time for the welfare and happiness of the patients and, via the efforts Mayor A. B. (Tony) Anderson, manager of Schine's Pontiac Theatre, vaudeville shows played at the hospital weekly; also many traveling units were brought in.

Every Christmas is a highlight salute to the patients. Every one receives a personal gift that they ordered.

The hospital is now under the watchful eye of medical director Dr. George E. Wilson, assisted by Drs. Homer McCreary and Dr. D. M. Brumfiel, with Ruth Norman superintendent of nurses.

The Variety Clubs-Will Rogers Hospital stands erect on top of Spion Kop in Saranac Lake, surrounded by the Adirondack mountains' majestic glory. That's Saranac Lake, and for over 30 years the motto of this writer has always been,

"Write to those who are ill."

Is Conversation Dead?

By H. ALLEN SMITH

At a party in Beverly Hills one evening I witnessed Clifton Webb in a white funk. We were in the mansion of a celebrated movie actress and dinner had just been concluded. Mr. Webb drifted back into the settin' room and so did I and so did a young woman who, as I recall, was wearing pink hair. Mr. Webb seemed to be at peace with the world, having eaten a partridge or two, and then the young woman walked into a corner of the room and turned on a television set. I happened to be looking at Mr. Webb. His face turned white, his body went rigid, and he fastened a hand over his brow. Then he closed his eyes and gave tongue.

H. Allen Smith

"Turn . . . that . . . thing . . . off!" he ordered in the tones of a man suffering incredible agonies. "Turn . . . that . . . thing . . . off . . . or . . . I . . . leave . . . this . . . house . . . and . . . never-set-foot-in-it-again!"

The young woman heeled around and glared at Mr. Webb, and then clicked off the set. She walked back across the room visibly irritated and confronting the actor said: "Why don't you go somewheres and baby-sit?" After which she bounced out of the room. She was the wife of an eminent producer and hence fully qualified to speak harshly to an eminent actor.

When Mr. Webb regained a portion of his composure he tried to explain to me, half apologetically, that he considers television to be the greatest curse of the Twentieth Century—a project operated by morons for the edification of idots. Mr. Webb said that sometimes in the presence of a television set that isn't even hooked up he grows queasy and gets the inside sweats.

Word of his intemperate outburst spread among the other guests and the remainder of the evening was spent in a general discussion of tv. Some people took his side while others defended television and there was much critical talk of this program and that. It was all quite unusual because I had never been to a Hollywood party at which anything other than motion pictures was discussed. (I take back that last statement—I've heard them talk about love).

The entire incident reminded me of how frequently I hear people say that television has annihilated the art of conversation. It has done no such thing; it has, in fact, enlivened and even intensified conversation. Standard party talk, during the last few years, goes something like this:

WIGNOBLE: "What you said about tossed salads makes me think of, well, last night I was watching Lucy, and Rickey was late for dinner, and so she . . ."

FOREPAUGH: "*Lucy!* Good Lord, Wig, don't tell me you waste your time on *that* tripe!"

WIGNOBLE: "Tripe! Why, you poor deluded soul. Tripe, you say? And *you* a Gleason fan! Don't deny it now, Chet. Your wife told me dynamite wouldn't get you out of the house on Saturday nights. Gleason! What a slob!"

FOREPAUGH: "Sometimes, Wig, I swear I feel a deep sense of pity for you. Somebody neglected your education. Gleason happens to have the best show on the air, the classiest show on the whole damn air."

WIGNOBLE: "Spare me! Please spare me! Anybody who goes for Gleason is a sadist and a lowbrow and has a warped sense of humor."

MRS. WIGNOBLE: "Now, Wig. Watch that temper. Please, Chet, don't get him started again on Lucy. I hear enough of it around the house. I simply can't *stand* that show. It's nothing on earth but just plain silly. Personally, I go for Sid Caesar. *There's* a performer. The other night he was on the train with the other two fellas and along came a drunk and Sid nudged Carl Reiner and then . . ."

MRS. FOREPAUGH: "Excuse me for butting in but I must say I don't go along with Chet. I think Gleason *used* to be funny, but somehow he doesn't wear well. I think it's cruel the way he treats Alice, downright cruel, and I've got enough cruelty of my own to put up with, and when he . . ."

FOREPAUGH: "Listen, Maude. If I've told you once I've told you a thousand times that Gleason is a reflection of the average man. Every husband gets as mad as Gleason, but most of us are cowards and won't let go with it the way he does. I mean all-out."

MRS. WIGNOBLE: "Well, I like that!"

FOREPAUGH: "Use your head, Winnie. Trouble with you is you're not consistent. You said yourself you like Caesar. *He's* always getting furious at *his* wife, grinding his teeth and screwing up that face. And what about Wig's dear Lucy and Rickey? All they do is fight, fight, fight. At least that's all they ever did the few times I've been forced to sit through their show."

WIGNOBLE: "But there's a big difference. It's all done in a sort of friendly atmosphere, more or less, and not like that maniac Gleason. He's like a raging rhinoceros. He's . . ."

* * *

This sort of talk can go on for hours and usually the dispute grows so warm that the company forgets to turn on the Ed Sullivan show (a project that had been agreed upon earlier, with Wignoble dissenting; he said he'd rather spend an hour in the dentist's chair than look five minutes at Sullivan).

Whenever I get involved in these little gatherings I make an effort to steer the conversation away from television and get it on some less contentious subject, such as politics or sex or religion. But somehow the talk always reverts to Gleason and Lucy and Caesar and Sullivan and the big giveaways with all their knowledgeable screwballs. I can't lick 'em so I join 'em. But I've long since decided that it's foolish to criticize personalities in tv. One man hates Herb Shriner while his next-door neighbor fairly worships the Hoosier. Neither will ever change his mind, so there's no use arguing with them.

The eternal whining and carping against tv personalities is a major phenomenon of our times and ought to be investigated by the psychologists. I don't know what they'll find out. My own opinion is that we have a strong tendency to criticize any and all entertainment that we get for free. I remember watching, years ago, the men and machines working in the immense crater where Rockefeller Center would soon be built. Standing next to me were two other citizens and the three of us were looking at a steam-shovel gouging into the guck. The big scoop came down, set its teeth in the earth, then swung upward with its cargo.

"My God!" said one of the men next to me, "Th' dumb jerk missed that piece uh rock there! And he calls hisself a steam-shovel operator!"

That's the way it goes with a free show. As far as television is concerned, I think we'd all be happier if we'd try to adopt a *positive* attitude.

By the way, what ever happened to test patterns? They were *very* good.

Mother And The Bottle Dancer

By GYPSY ROSE LEE

There was an exciting flamboyance to 42d St. that early summer of 1931. Legitimate theatres were sandwiched between Hubert's Museum, hot dog stands and burlesque houses. Fred and Adele Astaire were starring in "The Band Wagon" at the New Amsterdam. "Private Lives" was laying next door to Minsky's Republic. The Eltinge Burlesque with a four-a-day grind policy faced "The House Beautiful" at the Apollo. Upstairs, a beauty salon advertised three items; Shampoo, Finger Wave and Manicure for $1. The only sombre note was a man on the corner selling apples, but Mother and I had become used to seeing him.

With all the excitement, nothing, to Mother and me, was as attractive as my own name spelled out in lights. We lived at the Cameo Apts., above a Nedick's stand, and we could look out our window and see my name on Minsky's marquee across the street; "Ada Onion from Bermuda," starring Gypsy Rose Lee.

Minsky's productions matched the elegance of the marquee. There were four comics in the show, three straight men, two talking women, a boy singer, a prima donna, 12 dancers, 8 showgirls and 11 stripteasers.

The comics stayed on, as I did, week after week, but the stripteuses came and went. Sometimes they went right during a performance. The turnover in strippers was surprising. Mother and I often wondered where they all came from.

That opening day I was on the platform alone. The new stripper, standing in the wings, was arguing with the stage manager. "Who the Hell *is* this Gypsy Rose Lee,?" she screamed. "I never heard of her!"

Mother's ears were tuned for this sort of thing. Holding my lavender net costume in her hands she shook her head sympathetically. "She must be from out of town," she murmured.

The new stripteaser made her entrance and I watched with little interest until suddenly she stepped over the footlights onto the runway. "Mother!" I called out. "Come quick! She's going into the audience!"

"Mother came tearing out of the dressingroom and joined me on the platform. We always watched the new strippers on opening days; not just because we might learn something, but Mother had appointed herself the backstage censor. As she said," Billy Minsky couldn't be everywhere, and it seemed the moment he turned his back, someone was taking off their last pair of pants."

Bottle-and-Bows

The new stripteaser had done a dance with a bottle that was vulgar, but not enough to complain about. Now, as the orchestra played "Hittin' the Bottle," she was out on the runway pouring drinks from the bottle and coaxing the men in the audience to drink them. "She can't get away with that!" Mother said. "Billy Minsky promised me you'd do the only audience number!"

Kneeling down, the new stripteaser tied a red ribbon to a man's hair. "That's my ribbon trick," I cried. "How dare she steal that bit of business!" Mother and I watched, speechless, as the stripper planted a kiss on a bald man's head; another of my tricks. Mother's breath was coming in short gasps and I was afraid she was having an asthma attack.

Then, with a drum roll and a crash of cymbals the stripper streaked down the runway, and over the orchestra pit to the stage. With a swing of her arm, she whacked the bottle against the proscenium. It broke into jagged pieces, and from the remains she pulled out a live white squealing rat. Holding it up by the tail she swung it around in the air.

"Mother!" I gasped. "Did you see—?," but Mother was already on her way to Billy Minsky's office. In a few moments she was back, her lips set in a thin white line. "He wasn't there," she said. "But I fixed it anyway.

Mother and I didn't go out to dinner between shows that day. I was making a costume for Hindu Wassau and still had some sewing to do on it, so we were there, backstage, when the two strangers came in and asked to see the stage manager. Smiling mysteriously, Mother went down to meet them. I put on my kimono and followed her.

"Everyone's out to dinner," Mother was saying to the men, "is there anything I can do?"

Jonesy, the doorman was shaking his head at her, but Mother didn't seem to notice. "They want to see the white rat," he muttered. "I told them no one's here—" Strangers meant two things to Jonesy, both of them bad; police or censors. "We got no white rats here anyway."

"Why, of course we have," Mother said, leading the two strangers to the prop room. There, in a box with a wire mesh on top, were two white rats. One of the men removed the mesh and lifted out the littlest one. Bits of glass splinters fell from its fur. There were dried drops of blood around its eyes. The other stranger was examining the bottle with the false bottom. "Why are there two rats?" he asked. "My report says only one."

Jonesy shifted his weight from one foot to the other. "I guess it's a standby," he said nervously. "In case one of 'em dies or smothers or something—"

"Then you admit there's a possibility of the rat smothering!" the stranger dropped the rat back in the box and whipped a card from his pocket. "A.S.P.C.A.," he said. "We'll be back tonight. If we find that rat in the bottle we'll have you all up on a charge of cruelty to animals."

The bottle-number was out of the show that night. So was the new stripteaser. Mother and I watched from the platform as she stormed across the stage, her costumes over her arm, her music clutched to her chest. "To Hell with it," she screamed, "I'm going back to Chicago!"

"I knew it," Mother said. "I knew she was from out-of-town."

'Cafe Ain't A Cafe Anymore': Schnoz

By ABEL GREEN

Next to music publisher Max Dreyfus, head of Chappell's, who has been a permanent guest of the Hotel Astor since its opening in 1904, Jimmy Durante has been perhaps the most consecutive and loyal resident of the famed Times Square hostelry, which only two years ago became part of the Sheraton chain, hence the new Sheraton Astor billing. The death last month of Frederick A. Muschenheim, co-founder with his late brother William C. Muschenheim of the hostelry, which the American-born Viscount William Waldorf Astor built for them, keyed Schnoz into a reminiscence of the then-and-now American nite life.

Esconsed in a sixth floor suite, Durante utilized the passing of Muschenheim and Ernst Seute, longtime headwaiter and latterly a veepee of Luchow's restaurant on East 14th St., as milestones of the changing trends in almost everything.

While these were straight restaurant and hotel operators, famed more as bon vivants and greeters and gladhanders of the famed and the mass populace, Durante cites that even in the mass media of cabaret entertainment there was more warmth then, despite the parlous times and rigorous schedules, than today.

"True, working in the Copacabana or the Chez Paree (Chicago) or Las Vegas is working like a prima donna, but somehow people today are too show-hep. As such they're jaded.

Town Now Dead at 2 A.M.

"It was different in the 1920s. That was the heyday of nite life the country over. Why, at 4 a.m. they'd start going from one jernt to the other. Today, at 2 a.m. the town is dead, even in the hottest spot in town. And when you consider this is the greatest city in the world it's murder."

Durante observes that television changed even the habits of a lifetime for many people. "I don't care what bums were fighting at the American Legion stadium in Hollywood, *everybody* was there Friday nights. The baseball parks would be jammed with spenders. The spenders are still there but they've changed their habits. So they go to Florida or Vegas or come to the Copa or the Chez, but in the 1920s why nobody would start to go out before 11 o'clock. *That* was nite life. They'd first start to circulate at midnight. Now they're all home before midnight, too tired, or watching the late show or somethin'."

In tracing the evolution of nite life habits, Durante recalls that when he started in 1912 at the Alamo, in Harlem, he and the other piano players and entertainers would work on a raised platform in the center of the room. There was no dancing in cafes then.

Durante has a vivid memory of a Coney Island dump called Diamond Tony's "which had an all-fairy show, but when the cops ran the swishes out of Coney Island, Tony's went back to singing waiters." That's where he and Cantor would work for throw-money from 8 p.m. until 4 or 5 a.m.

"We had no hours. The only relief for the singing waiters was when the songpluggers would come in to plug one of their numbers, but otherwise it was 30 minutes on and 30 minutes off, to sell drinks, and it went on for hours and hours. If we went out for a smoke or to the powderroom the boss would wanna know what's-the-matter. Four singers went on rotating all night from 8 until daybreak, and Tony would get rich on nickel beer. He was afraid to raise it to 10c because it might chase his following away."

Looking Backward

Durante gets real lachrymose about the Golden Twenties as he recalls Van & Schenck, Texas Guinan, Harry Richman, Ted Lewis, Sophie Tucker, Gilda Gray, Doraldina, Vincent Lopez, Moss & Fontana, Dario & Diane, Ramon & Rosita, Tony DeMarco and whoever might be his partner then, Irene and Vernon Castle, Art Hickman, Paul Whiteman, Helen Morgan, the Yacht Club Boys, George Olsen, Chic Endor & Charlie Farrell, Irving Aaronson's Commanders, Fowler & Tamara, Harry Pilcer, Basil Durand, Justine Johnstone, Irene Bordoni, Ruby Keeler, the great Cotton Club shows with Ethel Waters, Florence Mills, Duke Ellington and others.

"Why we never opened the Club Durant, the Dover, or the Parody Club before 11 at night. We tried opening the Parody for an early dinner show it was as sad as today's supper shows are in most spots. The theatre bunch would first start to jam into the Ambassadeurs and Rendezvous (over the Winter Garden), or our spots, or the Lido, Reisenweber's, the Palais Royal, the Chateau Madrid or the Club Richman or Le Perroquet or Olsen's Club Chantee, or the Chapeau Rouge or the 5 O'Clock Club or the Mayfair or any of these spots around midnight.

"But today there's so much free entertainment, why a kid of seven today knows more about show business and what's good and what's bad than I did at 18. They're much too show-wise—in fact they're wise in all respects.

"I ride in a cab and the driver tells, 'I wish so-and-so would get a new format, I'm getting tired of his stuff.' They know all about scripts and formats and sponsors and, above all, because they get so much of it, they're bored.

"Yet with all this sophistication, even the sophisticated rounders like Benchley, Charlie MacArthur, Gilbert Seldes, Sime, Gene Fowler, Jack Lait, Ben Hecht (who he mentioned specifically) have disappeared."

"When we used to sing 'Here Comes a Friend of Mine' whenever a 'right' guy walked into the joint we did it because they were friends. It was more intimate. We met 'em at Moore's, Billy LaHiff's, the Hunting Room of the Astor, the old Knickerbocker Grill." Durante cites only a few spots like Toots Shor's and the Stork as replacements.

"A cafe ain't a cafe any more. The atmosphere ain't what it used to be," he concludes. "The greatest spending era in America was in the 1920s and that's over. On the other hand, despite my feelings, I wouldn't like to see those Prohibition times and some of those characters come back again either! But mostly I'm talking from the performers' viewpoint—then things had more bounce and zest. The atmosphere of nite life was different.

The great Schnozzola has spoken!

On Humor, Ghost-Writers And Thankless Comics

By HARRY HERSHFIELD

Kipling's line: "I takes my fun where I finds it."

Bringing us to the comedian who mouths the words of a ghost-writer. Only contribution by some comics when they speak about the intelligence of their writers, is blaming them for the floperoo shows. Fine state of modern humor, when half of a comedian's performance consists of the razzing of his writers. Yet, the actor's defense is no different than the yarn of the fellow who was always having a brainstorm of ideas and bought a parrot instead of a tape-recording machine. His reasoning: "A parrot repeats everything perfectly and besides I have a pet, as well." All night, after purchasing the bird, he spoke his profound thinking. Next day, he returned the parrot. Pet-shop owner asked: "What's wrong—isn't he good repeater?" "He's perfect," replied the purchaser, "all night I spoke on all subjects and it repeated every word I said, but I don't like its attitude. Soon as it repeated what I spoke, it finished by saying: 'The opinions expressed by Mister Baumfeld are entirely his own!'"

Harry Hershfield

Has been said, "One man's meat is another man's poison, and sometime called 'hash'." And there's plenty of 'hash' thrown at the public in the name of humor. It is not served as such, but that's what it becomes when dished out by a comic who cannot, and understandably so, get the genuine feel of the material handed him by another type of thinking. And his ghost-writers in turn haven't really managed to orient themselves to the property they have often stolen, no matter how much they call it "public domain."

From the original material, till it reaches the performer, you have the case of the three filchers sitting together in a train. Right opposite, sat a gentleman with a valuable diamond-pin in his tie. When the train entered a dark tunnel, here was the conversation between the three light-fingered chaps: "I'd like to have that diamond pin!" "I got it!" "You had it!" Definition of plagiarism: "Where the imitation always makes more money than the original." Have always maintained that Joe Miller actually lived, but not half as well as those who've lived off of him.

The stage is not the only form of human endeavor, where the credited, high-salaried ones, forget to offer thanks to those making their standing possible. Great correspondence, emanating from monumental halls of industry and signed by the president's name to letters he hasn't even read, is accepted in our present society. Speeches by leading candidates, propounding issues vital to our very lives, are stumbled over in the reading, having been seen for the first time, when handed to them on the platform. They are elected or defeated by the good or bad speeches written for them.

Know for a fact, of a certain well-known captain of industry, who had an able ghost-writer pen all his business letters and all he would do was to sign them. They were well-written and he gained much through this phony but efficient correspondence. One day his writer resigned and he hired another "ghoster," who was told to present a sample letter. One was composed by the new writer. Boss looked it over, shook his head and said: "No, no—this is not up to my standard!"

Gagmen By the Dozen

Comedians are not satisfied with one "ghoster"—they are hired almost like "wolf-packs," marauding the humor libraries of the world, then arrive with their prey at cabinet meetings, with the comedian, and lay their loot before him. Usually, the comedian recognizes some of the loot, maybe having heard some of the offered jokes and situation-scenes, used the night before.

It is a matter of record that a writer on a Hollywood lot copped a scene out of a preview picture in Glendale, incorporated the scene for a film he was working on, knowing his picture would be released to the public first and then putting the other film on the spot.

By all this I do not mean that all writers behind the scenes are ruthless pilferers. Far from it. Some of our best "ghosters" simply can make more money elevating others, than trying to use the material for themselves. Though Will Rogers opined "The minute you ain't yourself, you're in trouble," yet there are many who just can't be themselves. Their yens are satisfied by having their brain-children come to life through others.

Been theory for years that it is "better to be kingmaker than king."

How many comedians today can deny that they have been made "tops" by their oft-abused writers. Have watched top comics, berating their writers to their patient, red faces, for their material offered. Then go on for the performance, hit it big and never apologize for his ranting at them before the show—still claiming that it's the way he "put it over," not the material, that got the applause.

This is our era of "idea" men and men with the right idea, of becoming only the headliners, at enormous fees, no matter how you diagnose it. Top performers know their strengths and weaknesses. They know with the heavy sponsor's money at their command, they will not have trouble getting the writers to make them look good, able and option-renewable. These same performers, depending on others' thinking, very rarely are caught off-guard, at public functions, by allowing themselves to be called upon and be made chumps by not being prepared by their missing writers.

Have witnessed famous comedians, at functions, who risked it by trying to ad lib their way through, often sorry spectacles. Have also heard noted comedians say this to an audience: "Sorry, but I haven't got my writers with me"—and the attendant laugh has taken them out of a tough, embarrassing situation. It's a novelty for them to be applauded for their honesty instead of their act.

Then again, I must argue against my own viewpoint, regarding the filching of material. Every generation must get something out of life. Just because something entertained our ancestors, must it cease there? Just because the dormant music of ancient masters is revived by some plagiarist, must we really condemn him, because he has brought to life again beautiful strains? Quality and beauty and laughter is the property of the people at all times.

There is no statute of limitation on what's beneficial to mankind. The human is entitled to all the secrets of what has gone before his time and place.

I sum up, then, in appraising and praising the "ghost writers" in every form of worthy endeavor. It is not necessary to view the scenery backstage, to enjoy yourself viewing it from the front of the house. All mankind asks for is the finished product that makes for light and joy. Who used it before whom is of no consequence.

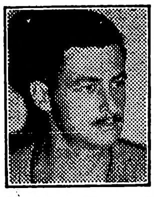
Again of Will Rogers, when he asked about the capabilities of a certain comedian and got this answer: "Oh, he is very corny!" "You mean he makes people laugh?", retorted the immortal one.

Inside Paradise

By HAL KANTER

Hollywood.

The young man with the ancient eyes and the child's mouth, the body as loose, as unadorned and as unpredictable as a whip, awoke from the nightmare of poverty to find the brilliant sun of Fame suddenly burst in his eyes. His name was screamed across the land; gold and green and silver and chrome showered upon him; the agonizing discussions of family debts, the harrowing mornings of awakening to face dreaded days of pains uncounted, the indignities, the frustrations were all behind him now.


Hal Kanter

In their place were the sleek new cars, the swimming pool, the unlimited credit everywhere, the rows of sports shirts and shoes and slacks and jackets, the good food, the new friends and the old, the home with bedrooms enough to accommodate guests and, above all, the name.

It started with the records. One after another they zoomed to the bestseller lists; eight of them over a million. Then the television exposures: guest shots that decimated the opposition. Then personal appearances, where rabid thousands of squealing, shrieking, thundering, fainting, ticket-buying youngsters stormed the theatres and auditoriums and ball parks. Next the movie, a sudden burst of boxoffice bonanza that soared his stock to even more dizzing heights.

And around and around whirled the controversy: a barrage of polemics that served only to increase the appetite of his seemingly insatiable adherents. The newspapers, the magazines, the interviews thundered the pros and cons, as a result he grew. His likeness was affixed to postcards, pillowslips, banners and kerchiefs; he was moulded in clay and cast in bronze; he endorsed clothing and cosmetics, books and bric-a-brac; the money rolled in and nothing seemed capable of slowing it down much less stopping it.

In the eye of the hurricane the young man took it all with unnatural good grace and humility. Certainly he was enjoying himself: he was enjoying the himself he read about, the himself people stormed to see, the glamorous, exciting, romantic, soul-stirring himself that evoked a strange magic on audiences, whipping them into a frenzy of appreciation no entertainer in his time had been able to match.

But after a year, there were no more clothes to buy; there was no more good food to be wanted; there was no room for more Cadillacs or motorcycles; the home appliances were all bought and paid for; the future was assured; Mom and Dad had nothing left to desire, for they had all they could ever use. He even had the things manufactured "for the man who has everything."

Surely, his fans believed, he was to be envied.

The electric excitement in Shreveport just before Christmas was occasioned not so much by the approach of the Yule as the return of the singer for a personal appearance. The whole town, in fact the entire Ark-La-Tex region was buzzing about the show at the Youth Center. The 9,000 tickets were snatched by panting purchasers days ago. Hundreds of the faithful lined up 10 hours before showtime.

The young man arrived in Shreveport under cover of night and was whisked to his hotel suite. He slept all day after the all-night drive from his home; he awoke in the late afternoon and breakfasted with two travelling companions.

Penalty of Fame

The lobby of the hotel had been swarming with camera-equipped hordes waiting for his brief flight to the auditorium; police had been detailed to keep order; one was posted at his door in the hallway. His name was being chanted in the streets three floors below. If only he'd appear at the window for a moment!

Now, the hours drag by for the young man. He reads a magazine, plays some records, chats with his travelling companions, looks over the newspapers, signs a few autographs for the hotel manager. Now it is time to dress. He takes his time, stretching out every movement to consume more minutes, to eat away the hour remaining.

On schedule, the assistant manager arrives with the two burly police who escort him to the waiting patrol car. Down the service elevator, through the kitchen, into the alley where the patrol car hums, poised for immediate flight.

Then the vault through the streets to the auditorium. Too fast to see even the once-familiar store windows, to watch the faces of the crowds, to savor the night smells of a Southern town on at Saturday night.

Another squad of police wait at the stage entrance of the auditorium, leaning heavily against the throng of fans straining for a glimpse of their hero. A shout goes up as the car wheels into view. It turns into screams, high-pierced, splitting the night air, beseeching, fanatic, as he leaps from the car and hurtles himself past clutching hands into the comparative safety of the auditorium. Window," "Thanks Be To God," etc.

Backstage there are milling scores who want to slap his back, shake his hand, "remember me" him. Then the reporters, the photographers, the disk jockeys with their tape-recorders, city officials, civic dignitaries, fan club presidents, business associates. Talk. Laugh. Shake. Smile. Pose. Answer. Listen. Stand. Sit. Walk. See. Sign. Hear. Acknowledge. Deny.

A nerve-shattering hour and then the moment to appear onstage. The introduction is drowned by the shout that goes up at the merest hint he is next on the bill. The shrill, deafening, roof-lifting screams continue.

For 25 minutes he sings, he works. For 25 minutes an exhibition of public mass hysteria stuns an observer caught in the tidal wave of adoration surging up from 9,000 people, up over the wall of police flanking the stage, up over the floodlights, to the performer and beyond him, lifting him to frenzied heights of response.

Then the closing number, the final chord no one can hear for the cheers, the sobs, the piercing orgiastic screams of the mass. He throws aside his guitar and races for the wings, the invariable (by now) race for life itself, for in a second, that herd of humanity will come raging toward him to envelope him, to tear him to tatters in a lather of love.

The rear door of the auditorium flies open and the young man, dripping wet, dives headlong into the back seat of the patrol car. The door slams.

Back in the alley, more cops whisk the young man through the kitchen, into the service elevator and up to his floor. En route along the hall, other police join the entourage to form a bodyguard. Not a moment too soon.

Inside the room, the young man falls exhausted on his bed.

Slowly he peels off his shirt, wipes his back with a towel. He stares at the ceiling in silence.

Now he has a decision to make. He'll take his time about making it, because it's the only thing left he has to do tonight: the only thing left he can do. He can't go out for a walk. He can't go drop dimes in a jukebox and drum his fingers on an oilclothed tabletop. He can't press his nose against the windows of haberdasheries. He can't take the top down on any of the Cadillacs and cruise in the moonlight. He can't ask a girl to dance or share a coke with him. He can't do any of the things he'd really like to do. He has to stay in that hotel room, a prisoner until early morning when he can escape again.

The night stretches ahead, long and bleak. There is only one decision to make: what will he order for dinner?

Feuding Showboaters

Halcyon Days When Capt. Price And Capt. French Plied the Ohio and Mississippi Rivers

By CAPT. BILLY BRYANT

Point Pleasant, W. Va.

In 1904 when VARIETY was not quite in its swaddling clothes and Dustin Farnum was appearing in "The Virginian," Maude Adams in "The Little Minister" and George M. Cohan in "Little Johnny Jones," there was a miscellaneous type of craft plying up and down the Ohio and Mississippi rivers that was known as a "floating theatre." And true to the tradition of the theatre, even among the mosquito fleet of showboats of that old-fashioned period, there were two famous river showmen who tried their best to dominate the goose that laid the golden egg.

You wouldn't imagine anyone wanting a monopoly on 2,000 miles of inland waters from Pittsburgh to New Orleans when the principal stops such as Frazier's Bottom—Tobacco Landing—Gabb Town—and Cottonwood Point boasted only of a sycamore tree to tie a headline to; a path over the hill where cows came down to drink; and not a house in sight. Nevertheless, Capt. Price and Capt. French fought bitterly for this power of authority and their feud often resembled the old Klaw & Erlanger and Shuberts battle in New York for the supremacy of the legitimate theatre.

Capt. Price first appeared on the upper Ohio with a small shantyboat. He would stop at each river hamlet to purchase junk. He was a thrifty gent and resented paying cash for old rope, rubber and brass so he bought a tintype machine and took the customer's picture instead. It was a flourishing business and Capt. Price was a happy man. Then suddenly around the bend, with his long beard swaying in the breeze, came Capt. French. He was also on a shanty-boat and was buying junk. He was a sleight-of-hand artist and for a goodly amount of rags, bones and iron, he would do a few tricks, give you a song book and a piece of glassware. Thus began the river feud between Capt. Price and Capt. French that lasted throughout the years.

Better Entertainment Than Junk

They eventually discovered that it was more convenient and profitable to give an entertainment than it was to gather junk so they both discarded the latter and built themselves a showboat. Capt. Price named his boat "The Floating Opera." and Capt. French called his "The Sensation." Capt. French had a small cannon on the top of his showboat that he would shoot off to let the country people know that his boat had arrived. Capt Price, not to be outdone, hired a six-piece band whose personnel wore everything in the parade from a sailor suit to an "Arabian Nights" costume.

In those days there were hundreds of miles of isolated territory that could only be reached by the showboat so Capt. Price and Capt. French prospered beyond their fondest dreams and soon had large modern floating theatres with a calliope and a steamboat to tow them up and down the river. In 1902 Capt. French built the "New Sensation," seating 1,000 people, and Capt Price now owned four showboats, namely "The Water Queen," "New Era," "Columbia" and "The Greater New York." Capt. French later retired and sold his boat to his old competitor Capt. Price who at last fulfilled a lifelong ambition and became The "King of the Show Boats."

Nothing has ever equaled the simplicity of a river audience. The country people would drive into town in their jolt wagons at four o'clock in the afternoon and patiently wait for the evening serenade of the steam calliope, then they would come aboard at night never once asking for a drink of water or any other necessity. After the performance they would drive back home again singing and laughing climaxing the end of a perfect day. Nowadays when they come aboard the first thing they ask is "Where's the rest room." "Do you have a ginmill or any beer on ice?", and when you tell them the show will start in five minutes the man will yell, "Five minutes? Kay-Rist, we can't wait that long! Come on Maude, let's go!"

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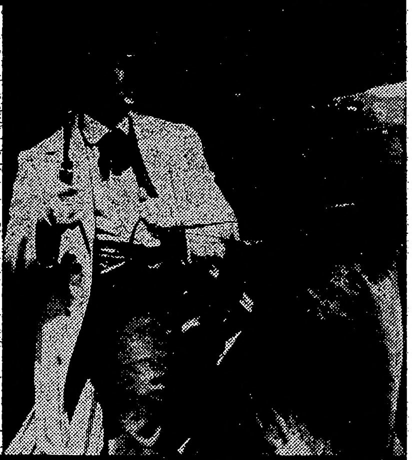

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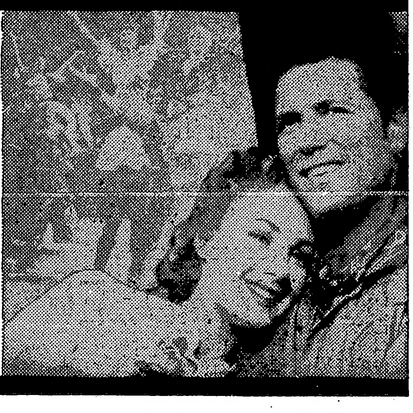

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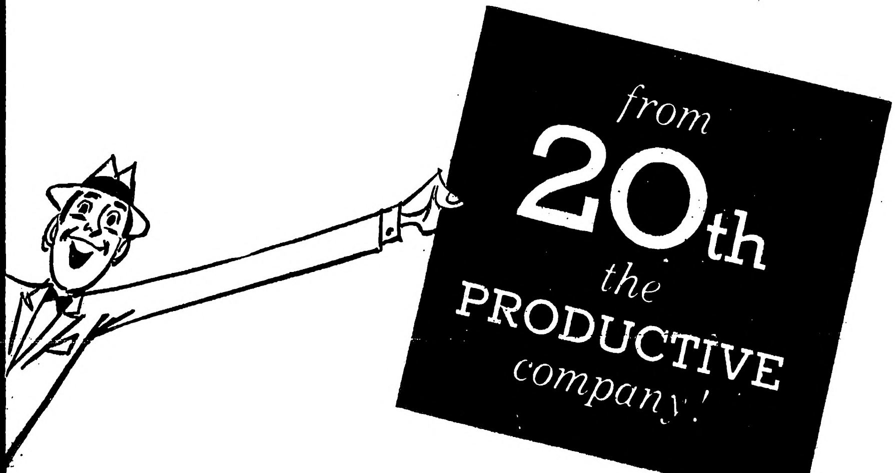

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Who Called Brooklyn Brachycephalic?

Further Final Fulminations From Flatbush

By JO RANSON

I'm downright annoyed with the supercilious snobs who gander me with arched eyebrows when I tell them I live in Brooklyn.

The next guy who makes a feeble crack about Brooklyn being the Castro Convertible of Manhattan will get a smack in the snout, but pronto, from this former member of the press now turned WMGM praise agent.

"I always get lost when I'm forced to go to Brooklyn," the sneering, anti-Brooklynites declare.

I have the determined feeling, after listening to their dopey tales of traffic woe, that my beloved borough of Brooklyn consists of lost and straying Manhattan men-about-town who were invited to a gymkhana in Greenpoint, or bar mitzvah in Bensonhurst, but never managed to arrive at their destination. They want me to believe that they are like mice in a maze scurrying for an exit they will never find. Oh for a native guide in coonskin cap with musket, they sigh. They insist that Brooklynites wear buckskin shirts and the sound of coyotes is heard on Flatbush Avenue.

These characters give me to understand that no matter how careful the directions to Brooklyn are outlined, for some unfathomable reason, they wind up in Gerritsen Beach when their appointments call for them to be in Gravesend.

"You can shove your Broadway, (yes, there is a Broadway,) Brooklyn, into the East River," the cashmere-garbed cruds always say. "We'll take Broadway, New York, any time."

Irwin Shaw, the able fictioneer and dramatist, maintains that Brooklyn is foully maligned. Shaw, Brooklyn patriot that he is, once wrote that "He who generalizes about Brooklyn is a brave man, for the inhabitants are proud, pugnacious, and touchy, and can find the needle of a slur in a haystack of print."

That's yours truly all over, sir! I'm the mugg who bristles when Brooklyn is maligned. I'm on the constant defensive about my town and, I repeat, here and now, that the next Brooklyn disparager who crosses my path will get bopped on the noggin' with a large Dr. Brown Celery Tonic or a Good Health seltzer bottle.

Giant Fans

Not so long ago, we got wind of a story about a lug from the Bronx who went up to a cop and sought directions to Canarsie. "Do you want to go to Brooklyn?" the cop said. "No," he replied, "I have to." This is a dirty canard, a colossal fabrication spread by disappointed Giant fans.

Two major events of importance occured recently. One, Marilyn Monroe Miller, the actress, displaying considerable sensitivity and perception, confided to an interviewer that when she retires, she'll move to Brooklyn because she loves its streets, its people and the beautiful view. Two, Marianne Moore, described so accurately by T. S. Eliot as the "most accomplished poetess in the English-speaking world today," and living in Brooklyn, wrote an ode to the Brooklyn Dodgers on the eve of the 1956 World Series with the smug-smogged Yankees. Can the residents of New York and Bronx counties make such eloquent claims? Emphatically no!

My personal well-being is constantly ruffled by those chromium-plated cashmere-bedecked characters from across the bridge. They would have me believe that Brooklyn is over run with dolts, dopes and demoniacal Dodger devotees and that its entire population is completely lacking in taste. True, once upon a time the city of cemeteries suffered sterility, but this is no longer the case. Like the blooming Italian Renaissance, Brooklyn is returning to its proper place in the noon day sun and there is rejoicing in the bars and coffee houses throughout the borough.

Thoity Boids On Coib

Gag or no gag, the guy who founded the Society for the Prevention of Disparaging Remarks about Brooklyn, has a fresh appreciation of my borough's place in the scheme of things. I'm utterly and unequivocally convinced that only an educated man can appreciate the rare qualities of this, my native land.

I swear from here to Ebbets Field that I never heard a Brooklyn-born citizen say "pernt" for point, "jernt" for joint, "erl" for oil, "poil" for pearl, and "soicus" for circus, nor did any resident of Canarsie or Greenpoint utter this alleged phonetic lulu: "I saw thoity boids sittin' on the coib." Perhaps they speak that way in Greenwich Village or Murray Hill, but never in Brooklyn.

How do Brooklynites sound off? I'll tell you in a jiffy. The other day two stalwart members of the Brooklyn Division of the Department of Sanitation were in the arduous process of collecting garbage on Campus Road near Brooklyn College when I distinctly overheard one say, "How did you get the black eye?"

The garbage collector, with the beautiful shiner, said simply and clearly: "Hers is a nature that brooks no interference." Then I distinctly heard him say something about the dame's oral regression to infancy and a lot of other Freudian utterances, the likes of which you can hear nearly every day among the white wings, not to mention the frayed white collar toilers in my much-abused home town.

If some of my lantzmen on the metropolitan dailies would please sit down at their battered No. 5 Underwoods and clobber the radio, television and night clubs comics for their inane wheezes about Brooklyn, civic matters would improve a great deal. Simultaneously, the quality of show biz would zoom immeasurably.

Texas Vs. Brooklyn

Moreover, it is definitely not true that Texas has supplanted Brooklyn as the boff getter of the day. Several daily gazette scriveners are of the off-the-cuff opinion that Texas is now in the next-to-closing spot as laugh getter and that Brooklyn has been relegated to the deuce spot and, on occasion, dumb act billing. Stanley Walker, the former urbane city editor of the New York Herald Tribune and now a Texas resident, proclaimed recently that his rich and sprawling Texas "has become the most cachinnagenic . . . of the American states."

I rise with considerable haste to differ with Mr. Walker. The mere mention of Brooklyn on any radio or television studio-originated quiz show or man-in-the-street or woman-in-the-street spectacle continues to produce yaks and boffs much louder than the atomic explosions on Yucca Flats. Any laugh meter will prove conclusively that a jape about Brooklyn, no matter how idiotic, will instantly generate more guffaws than an allegedly funny crack about the State of Texas. I fervently wish it were true what Mr. Walker says about Texas, but unfortunately Brooklyn is in the lead and, alas, destined to maintain this dubious position until something drastic happens. Perhaps if Brooklyn were to win another World Series or secede from New York City, then, and only then, might Texas become the darling of the comics.

My old radio columning colleague, Jimmy Cannon, once observed: "Brooklyn, Brooklyn, Broo-klyn. I'm sick of hearing it. The way they talk you think it was a whole country with an army and a king or something."

Jimmy uttered a Gowanus mouthful. Brooklynites are a proud, imperious people who want no more drooling lip from the so-called comical creeps who infest the Manhattan woodwork. And that goes double in spades for blundering Bronxites, too.

My sophisticated sign-off to those disdainful New Yorkers is "vert farblunjet" but never in Brooklyn.

British Films In The U.S.

[AS VIEWED BY A BRITISH M. P.]

(During 1956 a great deal of space was given to what Americans thought of British films, and what British interests thought of the treatment they got in the States. The following letter from a Member of Parliament may suggest some of the skepticism of London observers.—Ed.)

House of Commons,
London, S.W. 1

Editor, VARIETY:

Thank you for sending me a reprint of your notes on "what we oughta know" about British films in the United States. You ask for my comments. Here they are:

Of course I accept it all. I'm also prepared to believe that there's no prejudice against Jews in New York, and that the colored man is welcomed by the South African Government. I can almost visualize the American exhibitors in agitated conference over their shortcomings in the distribution of British films. I can almost hear them crying—but perhaps I'm wrong as I think they're far too tough for that.

To be more serious, of course, it's true that there's no desperate anxiety in the States to see a powerful British film production industry; Hollywood's having too hard a time to welcome growing rivals. So all the baloney is trotted out: British accents are unacceptable, despite the fact that there are a large number of British actors in Hollywood films. The stories are too localized, despite the broad human interest of many of our subjects, and despite their playing time in road showings. I have even heard the old one resurrected—that films cannot be made here because the weather's too bad. I'm told that film men in the States mutter this to each other confidently from time to time.

It's about time that these prejudices were thrown overboard and United States exhibitors made some effort to give British films a chance. Our dollar deficit is still very high—our trade balance is getting worse. I should have thought that the American industry would have had some thought for its valuable market here. It won't remain as big as it is unless there's some reciprocity.

I know that there are difficulties, but the plain truth is that if the American industry wanted British films they would be on circuit bookings and taking money. No amount of indignant protestation will erase this fact. Films are international business, and I think it's high time that the United States gave up the idea of imagining that they can sell but never buy.

A MEMBER OF PARLIAMENT

TOWN KEEPS B.O. TAX

Exhib Calls It Sales Impost Exempting Merchants

So. Boston, Va.

Town officials here have refused to remove a local amusement admissions tax, requested several times in recent months by officials of the Halifax Theatre there.

The admissions tax of two cents on adults and one cent on children has been repeatedly attacked by officials of Neighborhood Theaters, a Richmond concern that owns and operates the local theatre.

At a meeting of Town Council earlier this month Morton G. Thalhimer, Jr., an official of Neighborhood Theaters, called the admissions tax "a sales tax not levied against other merchants here and therefore discrininatory." He requested that the tax be rescinded and said it would greatly help what he termed "our rapidly decling theatre business."

Council previously lowered the theatre's license tax by 20c per $100 gross income. However, the Council's finance committee voted not to remove the admissions tax.

OPEN LETTER TO A CLOSED WOUND

By FRANK SCULLY

Memo To:
Dr. Brown,
Dr. Black,
Dr. Purple,
Dr. Cerise,
Et. Al.

As there is a psychiatrist among you (no names please, and don't touch the microphone!) perhaps one of you can explain to others, and possibly to me, a dream that has been lousing up my nights for two weeks.

I am in a swank hotel. I want to put up for a few nights.

"Something about $45?" the clerk asks.

"No, about $4.50."

"Sorry, but the least expensive room we have is $22 a day and that's for two in a room."

"I'm alone."

"Well, we'll find a stranger to move in with you. That will require a deposit of $75 in advance."

I dig up a check for the equivalent of a week's wages. The clerk moves a registration sheet toward me. It turns out to be a blank check which I am asked to sign in addition to the $75 advance. It contains a lot of unilateral contractual obligations which obviously were written by his lawyer after no consultation with mine.

In Color, Maybe?

I soon find that all sorts of caprices on the staff are being added to my bill. Obviously, judging from the pictures they took of me, they have mistaken me for Rita Hayworth returning to Columbia Pictures. Everybody wants some. The service charges on these photographs are pretty fantastic. Some of them run as high as $17.50 a picture in addition to the picture, which in itself runs to $12 a print. Altogether they run to an amazing total. Something like $200 for a week's stay.

In one of these nightmares when things looked pretty black I asked the manager for a laundry list—which is a good thing to ask for when things look black. He didn't have one handy, but he managed to find one when he came to making up my total bill. I suspect he feared that if he showed me what he was planning to charge for these things I would have packed my bag, told him to forget the whole thing, and slept in a nice dry ditch.

Then the characters in the nightmare changed. Every few minutes bell hops carrying stethoscopes instead of keychains were hopping in and out of the room, asking questions and otherwise disturbing the rest I had come for. Some of them insisted on sticking foreign bodies into my orifices. They thought they were friendly fingers but all they did to me was to stir up a nice quiet old chronic condition which came in the first place from sitting through too many of those three and four hour pix.

Then I woke up and remembered I had not been in a hotel but a new medical center, an ultra-modern chop house, seemingly run by friends of Eastman Kodak and IBM. I had gone into the place to see if we could solve an increasing sciatic condition in my right stump. It wasn't long before we got further and further away from that and by the time I got out of the place one week later, I was slapped with bills running around $500, and not one bit wiser about how to keep a recurrent screaming sciatic rhumba from preventing me from earning a living—for myself, a wife, five children, one dog and a cat.

I had hardly returned home when added bills began pouring in. These were no nightmares. These were day-to-day realities. If they are all in by now, I suppose I should be grateful for the reticence shown by some of the specialists involved in this bewildering experiment.

Deductions For Entertainment

I understand that I was a very entertaining patient. Thus if there were any equity in this issue I'd be paid $100 a day. That is to say, I'd be getting $600, and a faceless corporation, known as the Regents of the University of Isotope, would be getting about $500. This way I'd be having $100 for my pains. In brief, I'd be a guinea pig that made good.

In the unilateral contract I am informed that the University of Isotope Hospital, is "a non-profit, charitable institution." As I am a charitable institution myself, but claim no apathy toward the profit system, I think their willingness to settle this whole thing by sending $100 should satisfy all of us.

The hospital assumption is that a patient who hasn't money must be willing to submit his person to be thumped by medical students, quizzed as if he were an enemy of the republic, and asked to repeat his story ad nauseum. They seem never to have read the biblical admonition not to use vain repetitins as the gentiles do. But this hospital made you pay through the nose as well as taking all the thumping at all hours by medical students.

Through the years I have been quizzed many times by groups, usually reporters, but if they came in at all sorts of hours, even after sleeping hours, they would be told to wait for the next press conference. Such a procedure I wouldn't have minded in the hospital because I'm not unsocial, nor an introvert, and realize interns have to live and learn.

In fact, "Cross My Heart," a story of my short life out of bed, or at least the first 40 years of it, gives detailed accounts of the buffetings I have taken by doctors who were doing their best. On Pages 99 and 101 you'll read of my raising $50,000 for a hospital while I was a patient. This place was not without gratitude, however. They refused to give me a final bill and told me there never would be a bill for me at that hospital.

Not to have the point missed entirely, the reason I accepted an invitation to have friends look me over, was not to **survive**, since I was doing that in a desultory fashion anyway, but to reduce the amount of pain I was enduring. All anybody gave me in the way of medication was the suggestion that I drink 12 glasses of water a day. I shan't name him lest he get on some drug house's boycott list.

It is pretty difficult in a brief like this not to appear brusque, and that's the last thing I want to do. I know I have friends at Isotope Medical Center and I am certain that they would be my friends whether they were at Isotope or not. I am grateful to them. My grieveance stems from the suspicion that the business cart has got before the professional horse in the art of healing. I don't know anybody in the front office, except for a busy little girl who is so busy it took her two hours to **admit** me. The part of Isotope is a faceless organization with two telephone numbers. Patients and doctors, on the other hand, are people.

Sign Here—Pay Later

I signed a release when under pain, which is a sort of duress, that I would absolve "the Regents of the University of Isotope and Hospital from any and all liability for the negligent or wrongful acts of omissions of its employees." The best I can claim now is that I wasn't in my right mind at the time.

But since I did sign it, I can't even ask that at least one day be knocked off the total bill because an X-Ray technician gave me a swig of barium at the start of the series of pictures instead of at the end and then, to cover his boner, gave me another swig at the finish. As a result the Portland Cement Company held residence in my intestines so that it took four enemas and two doses of castor oil (on succeeding nights) to get rid of the stuff so that the urologist could see what he was looking for, and it wasn't barium. It made me stay longer than was planned. Wouldn't you think the front office would drop that day from its charges?

Well we keep building bigger hospitals and keep filling them with bigger troubles and all I'd like to add in conclusion is that if you can't call this whole thing off, as I have already paid $189.50, how would you like to settle for autographed sets of Fun In Bed, Behind the Flying Saucers and Cross My Heart? These of course are books that I don't get for nothing either. But in offering them to you, for free, it shows that I too am desperately trying to end my days, literally, as "a non-profit, charitable institution."

Dissent With Consent Decree

Virtues in Blockbooking and the Incentive to New Faces, New Ideas—TV Not To Blame Altogether—Traditional Showmanship and Statesmanship of the Picture Business Seems Gone Out-the-Window—Vet Showman's Analysis

By ARTHUR L. MAYER

A few days ago I was reading a magazine article. "The motion picture business," it said, "is in a bad way. The theatres are losing money. The fault lies partially with the exhibitor because he stays in a rut but—the primary responsibility rests upon the producer because he is not producing enough good pictures. Unless he does so, the movie business cannot hope long to endure." That article appeared in Photoplay Magazine in its issue of October 1918.

All through our existence we have been plagued with similar predictions of our imminent demise. A few years ago, for instance, there appeared in Life a piece reading in part as follows: "Looking ahead it's easy to see the decaying hulks of the studios standing empty in the misty sun, the props scattered and broken, the swimming pools overgrown with weeds, the great homes shuttered and stripped of every belonging in a series of desperate public auctions and here and there among the ruins the bleaching bones of some $4,000-a-week executive, who incredulous to the last, died miserably of malnutrition of body and of ego."

We were rescued from this dire fate, by the courage and tenacity of one indomitable man. Spyros Skouras disinterred a gadget, disregarded for over 30 years, christened it CinemaScope and converted it into a magic "Robe" on which we temporarily floated to stratospheric boxoffice heights. In other words, crises are nothing new to us. For 60 years we have lived precariously with panics and prosperity and somehow—by the grace of God, certainly not by our own wisdom—we have survived both of them. We stumbled into the star system, into full-length features, into sound—all against the oppositio of our best minds. Certainly ours is the most fabulous business in the world; no other could have survived the errors, the chicanery, the personal vendettas that have dotted our hysterical, histrionic history.

But the fact that we have survived past emergencies does not necessarily imply that we will be equally fortunate in the future. Many well entrenched businesses—ladies' corsets for instance—have disappeared, or so I am told. There is no dispensation from Sinai that the movies will move forward forever. All we have a right to expect is that our welfare will be commensurate with our wisdom, that we will be as successful as we are serviceable to the American people.

What terrifies me as I survey the current scene, is not that we are playing to only 40 million patrons weekly, less than 50% of what we averaged in 1946, although available spending power is today six times greater. It is not that two-thirds of our pictures are failing to return their negative costs in the United States and Canada, or that 5,000 theatres have closed and 8,000 are teetering on the brink, as Mr. Dulles would put it. My major concern is that we are confronting our present emergency with so little indication of statesmanship among our leaders, so much rancor within our ranks

It reminds me of the occasion when Mike Curtiz saw one of my Rialto Theatre horror shows. "It made," he is reputed to have remarked, "the hair stand up on the edge of my seat." When I observe what is currently going on in the movie industry, the hair stands up all over my anatomy. We wash our dirty linen in the press and before Congressional committees. Exhibitor spokesmen seriously urge further Government intervention in our business. In the face of declining receipts, distributors insist on higher film rentals. Talk about "killing the goose that laid the golden egg" We are geese who lay one egg after another!

There is a tendency to blame all of our troubles on television. If, as the networks claim, 130 billion hours are spent annually by men and women hugging their consoles (instead of their consorts) they unquestionably represent a lot of bodies reposing on living-room armchairs that were formerly parked in theatre seats. But why are they there? Why were we, in spite of the obvious advantages of a large screen, the absence of advertising inserted every 15 minutes, the relaxation of getting away from the home phone and the kiddies so singularly vulnerable to TV?

I suggest that the villain of the piece is the Consent Decree in the Paramount case. I believe that had there been no tv, that decision would nonetheless have plunged us into chaos, and that if by some dispensation tv was to disappear tomorrow, we would still continue to be in dire economic straits until the Decree is alleviated, relaxed or rescinded.

Under its terms our producers were compelled to divest themselves of their theatre holdings at the very time the theatres, all of them, big and small, circuit and independent, most urgently required their support. No longer was the producer under compulsion, because of his investment in a limited number of houses, to furnish a continuous flow of product to all houses. As a consequence, the number of pictures released by the major companies collapsed from 320 in 1951 to 215 in 1955.

To maintain their revenues and to keep their stockholders happy the producers divorced of theatre obligations, are now propelled to sell their old films to tv. They are in the anomalous position of supplying product to one medium which gives it away, in competition with another medium which has to sell it. This is indeed a magnificent method for liquidating a business, but it is no way to maintain a going concern.

Back in the old days, there was in spite of all the recriminations a substantial degree of loyalty between distributors and exhibitors. By and large the same theatre was served by the same company year in and year out, and that theatre had every reason to publicize and build up the stars and starlets of the company which served it so that their boxoffice potentialities would constantly grow and flourish. But loyalty has today been legally prohibited. Every picture must be sold to the highest bidder and the distributor, understandably eager to keep out of further litigation, interprets the highest bidder to be the theatre that offers what appears like the most money or the best terms. Under this insane dispensation time after time the top picture is booked into the bottom theatre, not the best located, best operated, most modern house, but the oldest and dingiest, the one with the lowest overhead as well as the lowest public esteem.

Miscarriage of Justice?

The Courts have even carried the sorry reasoning of the Decree one step further, and drive-in theatres, even if they operate only part of the year, can now outbid the well-established, first-run theatres for the cream of the product. The fly-by-night, or rather fly-by-summer operator, has equal buying rights with the exhibitor who keeps our industry going 12 months in the year.

Is there any wonder under this legalized reward for inefficiency that a large percentage of our theatres are dilapidated, uninviting and under-managed. Great operators like O'Donnell, Wilby, Fabian and Rhoden have not suddenly become morons or misers. They are only obeying the inexorable economic laws set into motion by the ill considered provisions of the Decree. TV could fade on the airwaves tomorrow and the habit of regular theatre attendance would not return until theatregoing becomes once more an event in the family life, until theatres become what they were once—bright beacons of the American dream of superlative comfort, beauty and service.

Along with its other provisions, the Decree abolished blockbooking which enabled the exhibitor to buy his picture requirements at the outset of the season and to publicize them well in advance. Although the learned judges were not aware of it, blockbooking had great merits, not only as an inexpensive method of distributing product but also because it stimulated the production of a substantial number of experimental pictures; pictures using new themes, new faces, new authors, new directors; pictures by their nature almost impossible to sell individually and which the average exhibitor only accepted because he had to do so to obtain the smash boxoffice attractions.

When the major companies were deprived of blockbooking they inevitably turned to a different kind of block — "blockbusters." They concentrated their attention not on the intensely risky but essential process of developing new stories and new stars, but on buying successful books and plays and reinforcing them with celebrated names, regardless of the ravages of time and temperament. Inevitably the price of books, plays and stars vaulted to unprecedented heights. Today it costs the industry, according to Y. Frank Freeman, 50 million dollars more per year to make 22 fewer pictures than it made 15 years ago.

In the endless effort to obtain higher grosses to keep up with these mounting costs, some home-office genius conceived that Idiot's Delight—the 90-10-10 formula—which deliberately puts a premium on indifference and indolence—a formula which creates a profit whether the theatre manager stays on the job or drives his Cadillac to Miami. I am mindful of Dick Rowland's crack when Pickford, Fairbanks and Chaplin formed United Artists: "The lunatics have taken over the asylum." Today if you are looking for old fashioned showmanship, the exploitation for which we once were famous, you must turn to the super-market and the auto dealer, not to the theatre.

To help the independent exhibitor the Court ordered picture availability to be greatly expanded. Far from helping him, it has only contributed to his tribulations. All over the country picturegoers are complaining that the same feature is playing every theatre in their vicinity. We are losing, according to Al Sindlinger, 10 to 15 million dollars per week because of this system of multiple day-and-date showings. TV may be execrable but at least in most communities, there are a few channels offering some opportunity for selection.

A Few Who Ignored 'Rules'

For the past five years, I have been assured by the experts that fewer films had to be produced because there was no longer any demand for B's. Yet in the same five years, United Artists was forging to the front apparently not handicapped by some 48 pictures a year, most of them politely described as "nervous A's." Universal has gone on making money with approximately 30 pictures annually, the bulk of them modest budget films. Twentieth Century Fox, which by 1954 had cut its releases down to 29 films, now suddenly reverses gears and announces for the next 12 months over 50 pictures, 24 of them Westerns, action stories, or science fiction.

But the switcheroo is not confined to mere movie moguls. The Department of Justice has apparently given at least a yellow light to ABC Paramount to produce pictures. In other words, theatre circuits can become producers, but producers cannot own theatres. Daniel Boone once returned to his home in Kentucky after a six months' trip to the wilderness. "Were you ever lost?" a friend asked him. "No, I was never lost," he replied, "I just didn't know where I was most of the time!"

None of us exhibitors, producers, distributors, attorney - generals, least of all eminent jurists, seems to know where we are—except that we are going down a dark and dangerous road. If it is to lead us back to prosperity we must regain our faith in ourselves and in American institutions; in the readiness of the Department of Justice to revise Consent Decrees in other industries, when it was demonstrated that they were functioning disastrously; in the responsiveness of our political leaders to pubic pressure as in the tidelands oil cases where the Congress overruled the Supreme Court; in the Supreme Court's capacity to even reverse the Supreme Court, as in the segregation issue where segregation approved 60 years ago was in the light of humanitarian progress and world opinion held unconstitutional.

But we cannot afford to wait 60 years. Personally I do not expect to be around quite that long, and without relief the industry, at least as we have known it, may not be. We need courage and intelligence, and fortunately we have them both within our ranks. When COMPO started its recent tax campaign the skeptics said it was hopeless. But grassroot exhibitors (not to mention some big shot ones) and public spirited publicists worked together and the impossible proved possible. Thank God we live in a free economy where nothing is static; in a democracy where nothing—not even a Consent Decree—is irretrievable.

GEORGE SIDNEY

Outstanding Hollywood director, who recently organized his own production company for Columbia Pictures, currently is shooting "JEANNE EAGLES" and preparing "PAL JOEY."
His latest release is the highly successful "THE EDDY DUCHIN STORY."

Cohen-Finkelstein Buy 1,000-Car Bowl, N. Haven

New Haven.

Seymour Levine, builder and operator of the 1,000-car Bowl Drive-in, sold the ozoner last week to the Cinema Circuit Corp., headed by Max A. Cohen and Mark I. Finkelstein. Deal was consummated through Berk & Krumgold, theatre brokers.

Cinema Circuit, which operates a chain in the N. Y. metropolitan area, plans extensive rebuilding of the Bowl to substantially increase its capacity.

The Man In The Title Role

Protecting American Prudery (and the Plot) By Translating Unpassable Foreign Dialog

By HERMAN G. WEINBERG

The camera came in close-up to reveal the beauteous Viviane Romance in all her glory in an extreme *decollete* as Carmen, then stopped. Just as the audience was about to see what God had wrought in His munificence, a title flashed on the screen. Pandemonium broke loose — laughter, whistles, stamping and cat-calls. That was obviously the wrong time for a title, despite the dialog of scabrous French let loose by the gal whom Winchell once described as "making Jane Russell look like Lena the Hyena." Well, it was bosom or plot—they couldn't have both. I cite this as one of the many typical problems that confront the title-writer whose job it is to translate the dialog in foreign films.

Call titling a "necessary evil," if you wish. I've heard it called all sorts of things, some of them unprintable (but not as unprintable as some of the things I've heard about dubbing). By the time I had refined (I hope that's the word!) my method so that the amount of original dialog left untitled approached the vanishing point, the first rapture of enthusiasm for the foreign film had worn off. Business, in short, was putrid.

I remember once standing in the back of an all but empty house with the discouraged distributor of the foreign film then being shown, titled to the nines by me (and a job of which I was really proud), and the unhappy man said, "Never was so much read by so few!

Myrtle Took French

You can divide people many ways, *viz.*, those who walk with their feet out and those who walk with their feet straight; those who can't be bothered reading (*if* they can read) and those who like to read (or, at least, don't mind reading). But everybody has the capacity to talk or listen—there's no special distinction in that. Any illiterate can do it. Reading is something else—and reading while trying to watch the action in a film is even something else again. I once heard it compared to the way the eyes shift from side to side watching a tennis match, only here they shift up and down. Still, among passive spectator sports, watching titled foreign movies today holds its own with the best of them. The good ones are very popular, indeed; so much so, in fact, that from now on the Academy awards will officially recognize them and make one of its major awards every year to the best foreign film.

Let the cartoonists have their fun with the titled film, such as the one the Times ran some years ago in its Sunday magazine, showing a couple on the screen, with the man saying fervently, *"Depuis le jour . . . a Paris, tous les deux . . . O, fuyez, douce image . . . oui, Carmen, je t'aime . . .!"* and the title on the bottom of the screen reading: "I like you very much!" Or the one the Herald-Tribune ran in *its* Sunday magazine later in which a man, embracing a woman, is translated via the title as "Be mine, my beloved!" and one girl spectator, watching the film, says to her girl friend, "Myrtle took French and she knows what he *really* is saying!"

Well, I hope I'm funnier than that when my titles call for humor, especially if I've got a good script to work with, let's say one by Pagnol, Henri Jeamson, Zuckmayer, Sacha Guitry or Zavattini.

As far as Myrtle in the Herald-Tribune cartoon is concerned there are, of course, the censors to contend with. Time, custom and the mores of our society have prescribed certain expressions (at least in English, even when the censors permit the original language to remain—doubtless on the theory that anyone who understands a foreign language is too far gone to save or beyond corruption). When the gangster in *Rififi* looks with awe at the dazzling haul of stolen jewels before him, he utters the single word, "Merde!" What would Myrtle have had the title say at that point? Better no title at all—and let the intonation do it.

Motivated by Polonius' dictum, "by indirections find directions out," I invariably attempt not to betray the veracity and potency of the original, nor to bypass it, if at all possible. The English language is rich and racy and there are Anglo-Saxon equivalents for just about everything that the especially colorful Mediterranean languages can come up with. Take the Brazilian film, "Canagaceiro" where a girl says to a bandit who has her captive, *"Sen amarelo sem vergonha! Cara de mamao macho! Filho de mula sem cabeca!"* She's real mad, alright. This came out via my title as: "Why, you disgusting yellow-bellied, papaya-faced son of a headless mule!"

Can't Say That!

Once I tried to get away with a proscribed expression that confounded an English critic reviewing the film. t was C. A. Lejeune, writing in the London Observer, reviewing "Shoe Shine." After praising the film she commented on the titles, closing with, "It took me quite a long time, for instance, to discover what was meant by the curious word, *'sonofa . . .'* as a term of abuse, used in one of the titles. And I didn't like it any better when I discovered that it was not one word but three."

"La Strada" is full of earthy talk that pulls no punches in the titles and the brutish Zampano has been permitted to answer Gelsomina's 'Ma chi e?' (But who is he?) with "Un bastardo, figlio di una zingara, ecco!" (A bastard spawn of a gypsy, that's who!)

We've come a long way from the days of "Joan of Lorraine," the Ingrid Bergman picture, when the historical name of the Bastard of Orleans had to be changed to the Dastard of Orleans. I think we've made considerable progress from the even later days when I wasn't permitted the use of the word, "concubine," in a title (in the Swedish "Miss Julie") because one (woman) censor said its accepted meaning was that of a white woman living in sin with a Chinese—a forbidden reference, obviously, no matter how Strindberg used it, and no matter that there was no Chinese in "Miss Julie."

One of my favorite titles, in the French Le Rosier de Mme. Husson (the Deschamps-Fernandel version) had a virgin defined, by one of the village elders, as "... where the hand of man has never, never set foot."

ALAN YOUNG
Direction, WM. MORRIS AGENCY

YANKS HITTING 1956 BERLIN GUEST BOOK

Berlin.

In 1956, West Berlin saw an unusually large contingent of American theatrical personalities and ensembles. Here they are, tactfully arranged in alphabetical order:

Marian Anderson
Lil Armstrong
Chet Baker
Allen Barker
Count Basie Orchestra
Curtis Bernhardt
Sidney Bechet Orchestra
Alexander Brailowski
Gary Cooper
Linda Christian
Robert Cummings
Miles Davis
Jack Diamond
Fisk Jubilee Singers
Jakob Gimpel
Paulette Goddard
Harlem Globetrotters
Edith Head
William Holden
"Holiday On Ice"
Bob Hope
Lionel Hampton Orchestra
Harvard U. Glee Club
Jazz At the Philharmonic (Norman Granz Unit: Ella Fitzgerald, Roy Eldridge, Dizzy Gillespie, Flip Philips, Illinois Jacquet, Gene Krupa, Oscar Peterson, Ray Brown, Herb Ellis)
Hayes Alan Jenkins
Ralph Jester
Stan Kenton Orchhestra
Paul Kohner
Henry Koster
Heidi Krall
Fritz Lang
Francis Lederer
Modern Jazz Quartet (John Lewis, Milton Jackson, Percy Heath, Conny Kay)
New York City Ballet
Kid Ory Orchestra
Reginald Owen (Moral Re-Armament)
Bud Powell
Dick Powell
Edmund Purdom
Otto Preminger
Gottfried Reinhardt
Walter Reisch
Erich Maria Remarque
Robert Shaw Choral
George Seaton
Robert Siodmak
Igor Strawinsky
Lester Young
William Warfield
John Wayne
Carl Zuckmayer

From Garret to Exurbia

By JOHN ROEBURT

There's this fellow—Saxon, call him Joel Saxon. A Success Story. Of a kind, anyhow. I first met him in '32, and I feel about Saxon like you feel about an old Class Picture. Warmth, and a deep nostalgia. And curiosity, too: the sort of curiosity you have about your first sweetheart. Where did she go, and how did later life treat her, and so forth.

John Roeburt

In Saxon's case, as I've already suggested, Life showered favors. Money, applause, security. Meet Saxon today, and you like him right off. He's open, affable, unaffected, and a temperate social drinker. Looks thirtyish but that's principally because of the striped bow-tie and not the rejuvenating powers of wealth. Actually, Saxon's a step or two past 40.

But to get down to it: Saxon's a writer. A freelancer. What the Internal Revenue Bureau likes to call an Independent Contractor. If a word can describe a career, *versatile* is the word for Saxon. His stuff spills into every channel of writing. None of it too great, but none of it so mediocre. Saxon's done a book (20,000 sold), and he's done a play (39 performances). He has a short story in one of Whit Burnett's Anthologies of "The Best..." He holds four total screenplay credits (he can make it five any time he likes). What Saxon has against further screenwriting is the California weather. The sunshine makes him lethargic; he has an absolute biological need for the changing seasons of the east.

And so, the bulk of his output, and prodigious it is, feeds into the New York radio and television networks. Mostly Little People stories these, with no more point, and no less point, than Life itself. Like about the Bowery Bum who always wanted to own a full dress suit. "Prince For A Day"; a typical Saxon teleplay title (1,400 viewers wrote in demanding a reprise). A well-told yarn, very economical in dialog. Saxon knows how to write a story that doesn't talk you to death.

Saxon also has facility with that golden vein of writing that numbs and unnerves. Febrile, spine-knotting stuff. Highly imaginative, incredibly inventive. Who can forget the story about the declasse motion picture director who slept the night in a satin-lined coffin? A yarn that stood Saxon head and shoulders with Poe and Ambrose Bierce. Along Agency Row anyhow, where it counts.

So much for versatility. Now a few words in passing about Saxon's pace and speed. He gets it written, without noticeable self-destruction or digestive imbalance. More often than not, conception and execution of a radio or television story is fitted into two or three working days. Phenomenal, sure. But it's so, on my oath.

Time For Hobbies

That kind of production speed creates enormous areas of sparetime, for Saxon to indulge his hobby interests. Which he does. He's a Collector. Avid, yes; but withal modest, without fetishism or mania. His ruling interests are African Art, First Editions, and 19th Century American Paintings. The lack of logical relationship between these three groups doesn't concern Saxon. That's if he's ever bothered to consider it. The basement floor of his privately-owned home is decorated with Saxon's antiques and acquisitions. The housemaid is forbidden the freedom of the basement. Mrs. Saxon personally wields the duster and generally tends the treasures. Mrs. Saxon has been heard to refer to herself as the Curator of the Saxon Museum.

Anyhow, collecting and hobbying gives Saxon that distraction writers want. If it is not a virtue, at least it's a vice far less than sin. Saxon's a husband, and not a philanderer. Nor is he a libertine, never once.

* * *

When I first met Saxon, there was no foreshadowing of the Saxon of today. Mine own myopia, or was it that Saxon was a man of secret depth, too-subtle for my too-literal grasp? Our friendship began, and blossomed apace, in Saxon's own flat. A garret in Bohemia this, $12 a month, a four-story walkup, in the shadow of the old 9th Avenue "El." Cold-water and unheated, but there was a huge floor-to-ceiling fireplace. And for the inner warmth without which young writers cannot endure, there was Stella. Midnight hair, and great round eyes, and the merest nose. Stella asked nothing more than Swinburne and illusion. And everybody, myself most of all, envied Saxon his curvaceous and complaisant Stella.

And there were books, walls of books. Begged and borrowed, gathered from the 4th Avenue bookstalls, stolen from the public libraries. Books with great and portentous titles; Politics and Science, Literature and Art. It was as if Saxon hungered for the culture of the wide universe, and hoped to contain it within the 22 in. by 36 in. boundaries of his garret.

As I write this, I mistily remember titles in Saxon's library. Some only, not the many. There was "Irish Literature," "The Pickwick Papers," "Swann's Way," "Celine's Journey Into the Night." "The Decline of Western Civilization," "Penguin Island." And books by Lafcadio Hearn and Henri Barbusse, by Keyserling and Kafka, Thorsten Veblen, Stendahl, and Andre Gide. And "The Oregon Trail," "Kim," "Moby Dick" and "Travels on a Donkey." Adventure classics, these last, man bursting at his bonds, and I remember believing they truly reflected Saxon. His iconoclasm and fierce bohemianism, his ecstasy for Life, and the grand assault on Dogma.

And there was talk far into the dawn. Great talk that demolished old concepts and raised new ones, while Stella packed old newspapers and grocers bags into the flagging fire. While Stella scavenged the icebox for crusts of roquefort and slivers of Italian salami. The wine, chianti at 39c a whole quart, some-

(Continued on page 66)

Asiatics Producing More Features

By GENE MOSKOWITZ

The 1956 Karlovy Vary (Carlsbad that was) Film Festival in Czechoslovakia presented an opportunity to survey filmmaking in Asia while remaining in Europe.

Japan stood out. This is a country producing upwards of 300 features annually and dominated by six companies, Shochiku, Toho, Daiei, Shin Toho, Toei, Nikkatus. The combined gross income of the six is about $40,000,000. This is extracted from some 5,000 cinemas and leaves but 1% of the industry total for the small independents which specialize in "realistic and social" features.

During the gathering at Karlovy Vary the Japanese initiated dealings with the Communistic states.

An average film costs about $100,000 to make and up to $500,000 for specs. with shooting time from one to three months. C'Scope has been installed in about 800 houses. Two recent decrees cut show time to 2½ hours, thus eliminating double features—a further blow to indie producers.

Red China's Situation

Red China has had a filmmaking spurt with three studios now operating in Shanghai, Peking and Chunking. Yearly production is still small, with 24 features last year and 36 this, but is being expanded. Red China has 1,000 regular film houses and 6,000 touring 16m and 35m setups. Equipment is now being bought from Czechoslovakia, England, France, America and Japan. Despite the foregoing, yearly attendance is a phenomenal 980,000,000—claimed—at about an average 20 cent tab.

Red China imports some 50 films annually from Mexico, England (from whom they recently bought "The Pickwick Papers" and "Hamlet" which will both be dubbed), India, Denmark, Indonesia, Italy, West Germany. They would be prepared to import U.S. films under the cryptic policy remark of the delegate at Karlovy Vary "If they suited our needs."

It's asserted that "censorship's" main rule is that films should not contain propaganda against any country, and should extol better relations between men and women. When asked how this applied to a Chinese film showing in Europe which showed Nationalist soldiers wearing U.S. equipment and being brutal, the Red China rep replied that this was a known fact and therefor did not break the rule of inter-country respect.

An average Chinese film costs about $50,000 and the wages of artists and workers make up about 60% of the cost. Workers make about $2,500 on a film and a percentage plan is soon to be instituted to give a greater incentive to creative people involved in filmmaking. Financing is done by a State bank which gives loans and when it is fully paid back by film returns knows that the job is being done. Some film houses are still privately owned but slowly being assimilated by the governmental group.

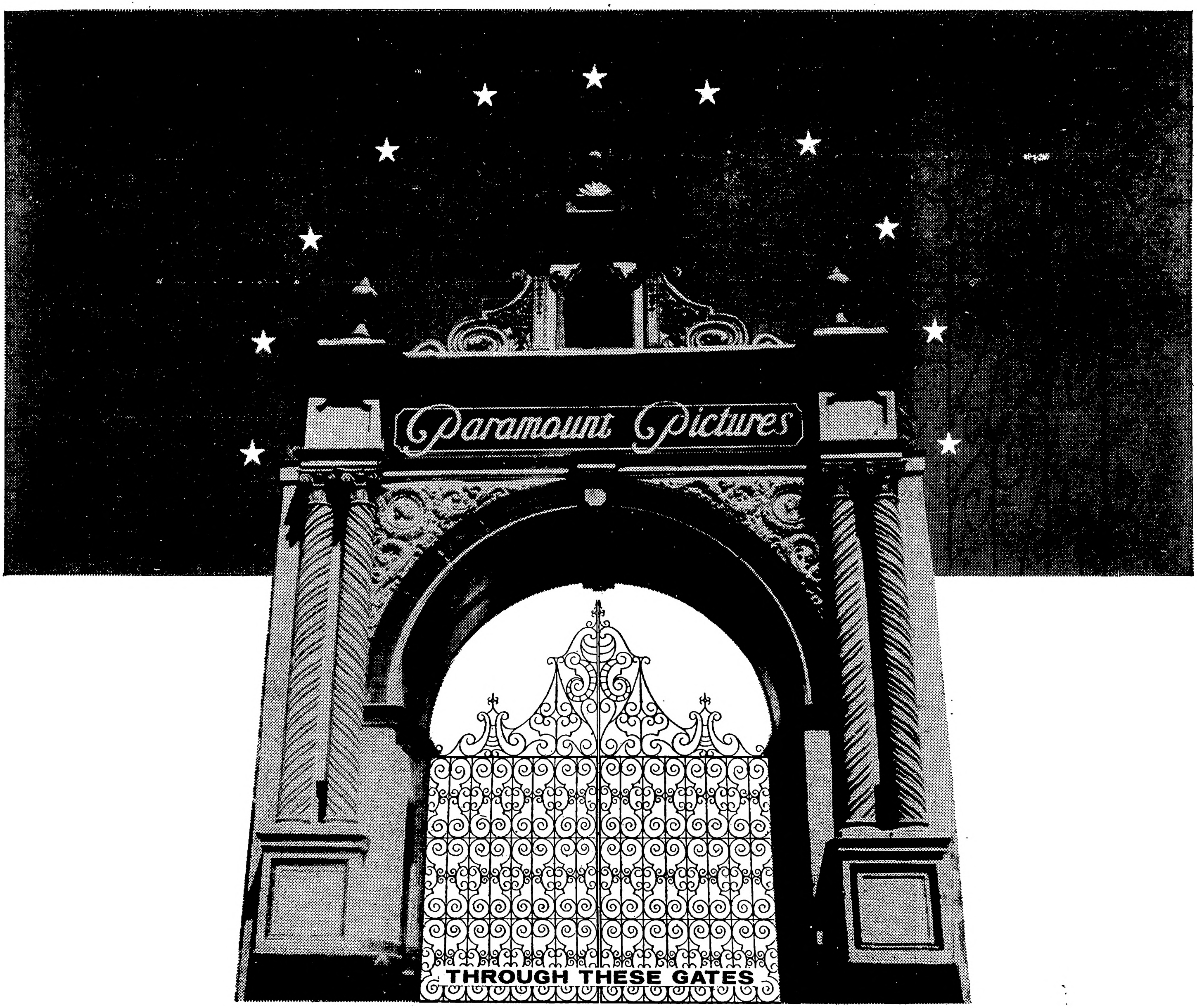
Indonesian Growth

Indonesia is now up to 45 features per year, with four big companies, and expecting to hit 100 in 1957. The U.S., which gives 55% of the big import need, may be cut down as protective measures are envisaged to aid the growing industry. Country has about 1,100 theatres which import 96% of their needs. All companies are now going in for shorts and documentaries with State help to one company, the Perusahaan.

Indonesian features average about $70,000 to make and they seem to be heavy melodramas with one outlined as the story of a blind girl who regains her eyesight and is met with the realization that her husband is a horrible invalid. For a country that first started production in 1950 it has picked up techniques and business acumen rapidly.

India makes about 250 films a year with most in Hindustani and the rest in other dialects and lingos. There are 3,500 film houses there plus many touring setups. About 30% of the imported films are American and English.

Also beginning to produce films are Korea, Mongolia and Vietnam.


Paramount Pictures
THROUGH THESE GATES

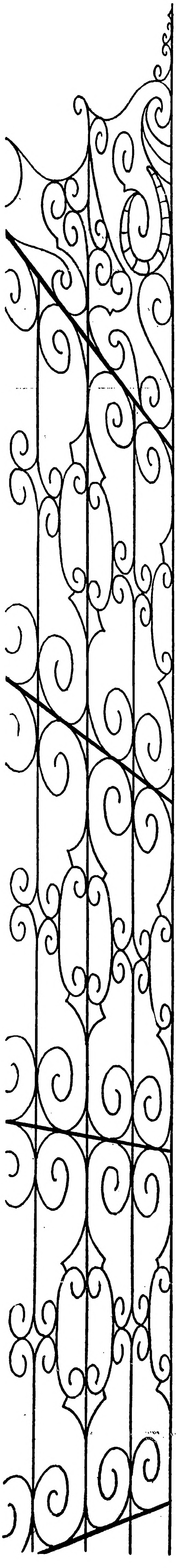
HAVE COME MANY OF THE BIGGEST

ATTRACTIONS NOW PLAYING..

WITH MORE AND MORE TO FOLLOW.

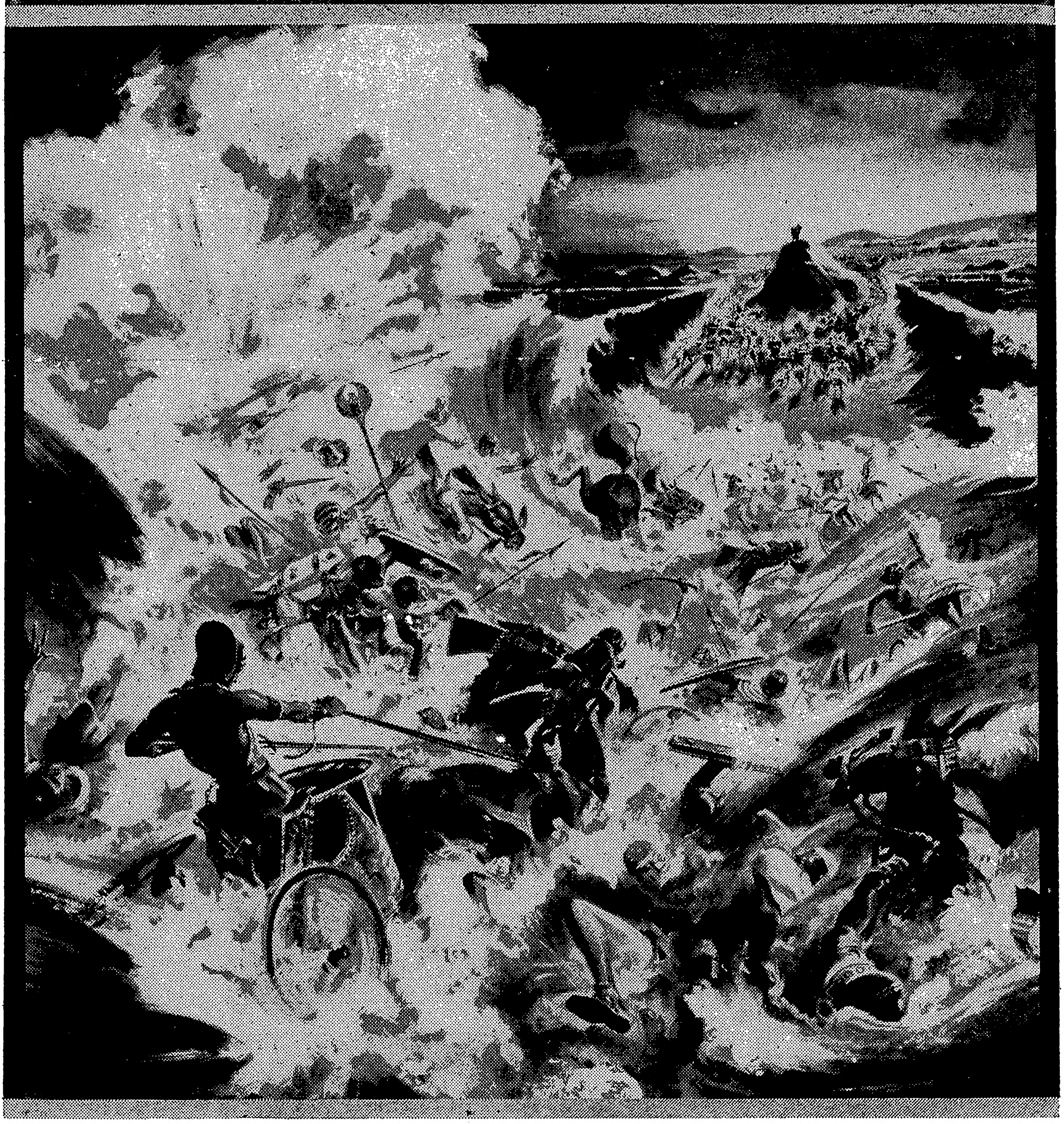
THEY ARE PARAMOUNT'S GUARANTEE OF WORLDWIDE BOXOFFICE PROSPERITY ALL THROUGH

1957



THROUGH THESE GATES -

The Greatest Event In Motion Picture History



CECIL B. DEMILLE'S
PRODUCTION

THE TEN COMMANDMENTS

starring

CHARLTON HESTON · YUL BRYNNER · ANNE BAXTER · EDWARD G. ROBINSON

YVONNE DE CARLO · DEBRA PAGET · JOHN DEREK

SIR CEDRIC HARDWICKE · NINA FOCH · MARTHA SCOTT · JUDITH ANDERSON · VINCENT PRICE

Directed by CECIL B. DE MILLE • Written for the screen by AENEAS MACKENZIE • JESSE L. LASKY, JR. • JACK GARISS • FREDRIC M. FRANK
Based upon the "HOLY SCRIPTURES" and other ancient and modern writings • Produced by Motion Picture Associates, Inc.

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LANCASTER · HEPBURN
IN A HAL WALLIS PRODUCTION

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co-starring
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EARL HOLLIMAN · CAMERON PRUD'HOMME
Directed by JOSEPH ANTHONY • Screenplay by N. RICHARD NASH
Based on his play produced on the New York stage
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DEAN JERRY
MARTIN · LEWIS
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HOLLYWOOD OR BUST

co-starring PAT CROWLEY · MAXIE ROSENBLOOM
Guest Star ANITA EKBERG
Directed by FRANK TASHLIN • Written by ERNA LAZARUS
New Songs by Sammy Fain and Paul Francis Webster • TECHNICOLOR®

VISTAVISION

CHARLTON HESTON · ANNE BAXTER
GILBERT ROLAND IN

THREE VIOLENT PEOPLE

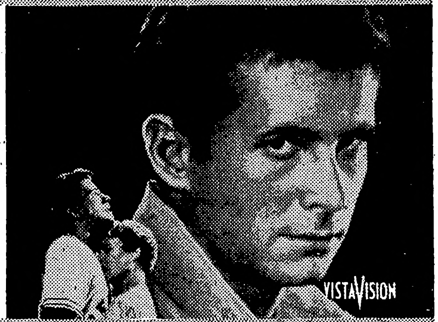
co-starring TOM TRYON · FORREST TUCKER · BRUCE BENNETT
with ELAINE STRITCH • Produced by HUGH BROWN
Directed by RUDOLPH MATE • Screenplay by JAMES EDWARD GRANT
Based on a Story by Leonard Praskins and Barney Slater • TECHNICOLOR®

VISTAVISION

ANTHONY PERKINS · KARL MALDEN
IN

FEAR STRIKES OUT

Produced by ALAN PAKULA • Directed by ROBERT MULLIGAN
Screenplay by TED BERKMAN and RAPHAEL BLAU
Based on a story by James A. Piersall and Albert S. Hirshberg



CORNEL WILDE · MICHAEL RENNIE
DEBRA PAGET · JOHN DEREK
RAYMOND MASSEY IN

OMAR KHAYYAM

co-starring YMA SUMAC
MARGARET HAYES · JOAN TAYLOR
Produced by FRANK FREEMAN, Jr. • Directed by WILLIAM DIETERLE
Written by BARRÉ LYNDON • TECHNICOLOR®

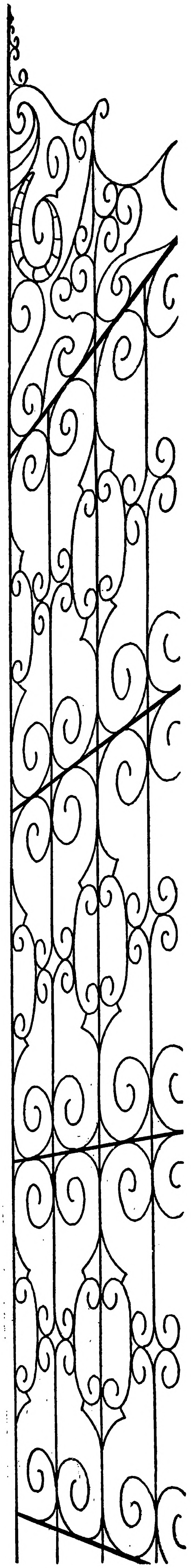
VISTAVISION

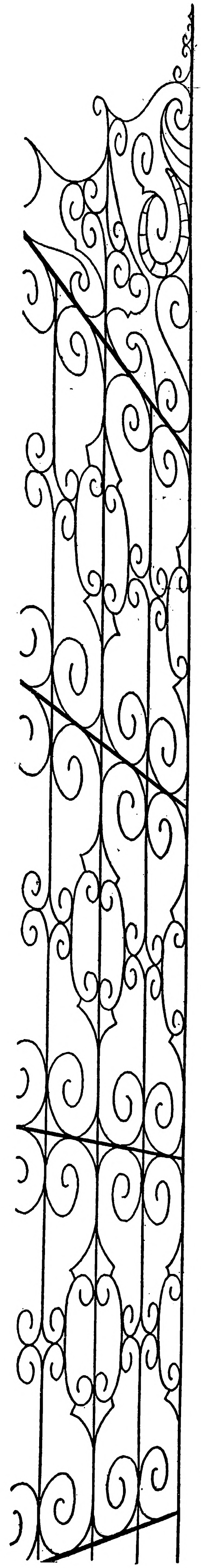
JACK PALANCE
ANTHONY PERKINS IN

THE LONELY MAN

co-starring
NEVILLE BRAND · ROBERT MIDDLETON
Introducing ELAINE AIKEN
Produced by PAT DUGGAN • Directed by HENRY LEVIN
Written by HARRY ESSEX and ROBERT SMITH

VISTAVISION





THROUGH THESE GATES -

Big Attractions With Every Boxoffice Ingredient

VISTAVISION

AUDREY HEPBURN and FRED ASTAIRE IN

FUNNY FACE

co-starring KAY THOMPSON
with MICHEL AUCLAIR • ROBERT FLEMYNG
Choreography by EUGENE LORING and FRED ASTAIRE
Music and Lyrics by GEORGE and IRA GERSHWIN
Additional music and lyrics by Roger Edens and Leonard Gershe
Produced by ROGER EDENS • Directed by STANLEY DONEN
Written by LEONARD GERSHE • Songs staged by Stanley Donen • TECHNICOLOR®

FOR MAYOR
VISTAVISION

BOB HOPE • VERA MILES • PAUL DOUGLAS IN

BEAU JAMES

The Life and Times of Jimmy Walker
co-starring
ALEXIS SMITH • DARREN McGAVIN
From the best-seller by GENE FOWLER
Produced by JACK ROSE • Directed by MELVILLE SHAVELSON
Screenplay by JACK ROSE and MELVILLE SHAVELSON
TECHNICOLOR®

VISTAVISION

JERRY LEWIS AS

THE DELICATE DELINQUENT

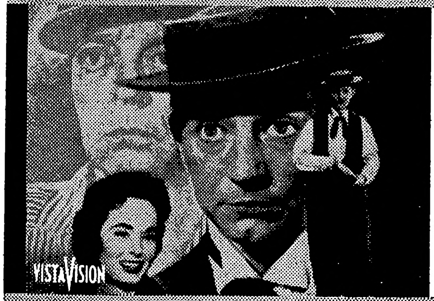
co-starring
DARREN McGAVIN • MARTHA HYER
Written and Directed by DON McGUIRE
Produced by JERRY LEWIS

VISTAVISION

BURT LANCASTER • KIRK DOUGLAS
IN A HAL WALLIS PRODUCTION

GUNFIGHT AT THE O.K. CORRAL

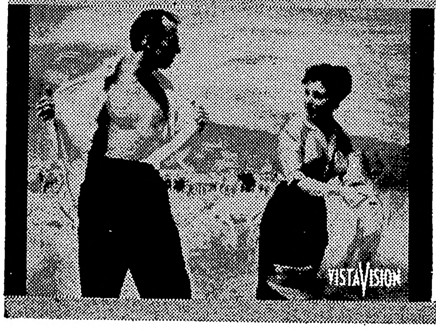
co-starring
RHONDA FLEMING • JO VAN FLEET • JOHN IRELAND
Directed by JOHN STURGES • Screenplay by LEON URIS
Music Composed and Conducted by Dimitri Tiomkin • TECHNICOLOR®



DONALD O'CONNOR
ANN BLYTH
RHONDA FLEMING IN

THE BUSTER KEATON STORY

co-starring PETER LORRE • Written by SIDNEY SHELDON and ROBERT SMITH
Produced by ROBERT SMITH and SIDNEY SHELDON
Directed by SIDNEY SHELDON • BUSTER KEATON, Technical Advisor



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FROM PARAMOUNT IN 1957!

Shaw's Royal Royalties

Dramatist Knew Values of Literary Property Rights —and Protected Them to the Hilt

By **GEORGE MIDDLETON**

Former President of The Dramatists Guild

The enormous success of "My Fair Lady" (based on "Pygmalion) plus the healthy business in New York City of "Major Barbara." "The Apple Cart" and "Saint Joan" invite attention to Bernard Shaw's business acumen. Let it be said at once it has been unique and highly profitable. Shaw's estate, I believe, is the largest any British writer ever left and future financial earnings are fantastic. His metropolitan N.Y. royalties approach $7,500 a week.

His plays were always published, sometimes even before production. British authors, in the days when he began writing, were reluctant to have their scripts published because of the serious legal difficulties of which Shaw was keenly aware. Among these the American performance rights—which were often great revenue producers for British writers—were lost to an author unless his plays were publicly done before publication. Anyone could also obtain the theatre rights in the story of a novel unless the author had a dramatic version made and performed. These led to many so-called "copyrighting performances" in which a one-guinea admission was charged; the required publicity was assured by a written notice stuck on the theatre door a few minutes before the play was being read at full speed by the author and his friends, without costumes or scenery, to one listening confederate who had actually paid the guinea. The 1914 Copyright Act fortunately put an end to that.

But Shaw had a persuasive reason for early publication of his plays. In answer to my inquiry he wrote me a long detailed letter dated March 20, 1941, commenting on the above situation and supplying further data about his business arrangements. He graciously permitted me to publish the entire letter in my autobiography, from which I here take a sentence or two. Some 50 years ago, when Shaw had become a "professional critic in the theatre" for The Saturday Review, he felt he could not offer the plays he was then writing by sending them, in the usual way, to the English actor-managers, such as Irving, Alexander and Wyndham, who then reigned supreme in the London theatre world. He believed that they would at once have purchased "an option" on his plays without the slightest intention of producng them. In short they "would have taken me to be asking for a bribe to join their press retinue." That was apparently how they sought to influence the critics in those days—a practice not unknown in our own theatre some decades ago.

Shaw would not even accept similar proposals "to translate" some foreign play—which was the usual method of approach. Accordingly, to get a public hearing he felt compelled to publish his plays, as he wrote me, "and thus put them on the market for anyone who wanted them."

Innovator Of Published Plays

But published plays then had little sale. Even those by the popular Pinero were practically "prompt copies" and only bought by amateur groups wishing to perform them. Finally Grant Richards agreed to publish Shaw, with "literary prefaces," plus non-technical stage directions and elaborate characterizations which a fiction reading public could easily follow. Shaw was an innovator in this respect.

I believe this was also the inspiration for his famous prefaces which seemed to become longer with each play and sometimes quite irrelevant to it. But because of his growing reputation the books sold well and Richard Mansfield came across "Arms and A Man," which earned Shaw his first American production, though "Mansfield was very doubtful about the second act as he appeared in it for only a few moments." How the libretto of "The Chocolate Soldier," in 1907, was based on this play and was considered a "parody" by Shaw himself is another story. I believe Shaw only received a token payment out of that perennial favorite. In 1897, Mansfield had a hit with "The Devil's Disciple." This proved so profitable that Shaw was freed from his critic chores.

He had not paid for the printing of the two volumes: "Plays: Pleasant and Unpleasant." They were published under the usual royalty system. But later, when he had acquired capital, he manufactured his plays at his own expense, with much attention to their typographical appeal, giving the publisher a commission only. The American editions were on the usual basis. The returns have been substantial and now the paper backs are publishing them separately.

Shrewd Business Man

When Shaw needed a play contract for a stage production he told me he turned to Henry Arthur Jones for advice and then "worked over" the conventional contract that very successful author had used. Even in his early days Shaw's contracts were only for limited stage performing rights. Contracts then could be simple and did not have to cover all the collateral rights and conditions which an author nowadays must consider as related to films, radio, television and the like. Shaw simply retained all rights and as new rights came into being he had them under his personal control. His royalty rate was often a sliding scale to 15%. On "Major Barbara," "Saint Joan" and "The Apple Cart" it is 10% flat. No share of film rights included.

Lawrence Langer, in his autobiography, states that, during the 33 years in which The Theatre Guild produced or revived Shaw plays, over $350,000 in royalties were paid the author. He also added that this sum was approximately the Guild's total loss on the combined ventures. The prestige value could not be appraised. As Shaw thus never sold any part of his plays outright nor permitted any manager who produced them to share in the film rights, he wrote me in 1933 bitterly condemning the Dramatist's Guild for even allowing managers to share in any of the collateral rights, though he signed the letter "Your all the same quite friendly" Shaw.

'Art' Versus Business

I remember his saying that when Marc Klaw came to arrange for the New York production of "Caesar and Cleopatra," with Forbes-Robertson, he felt Shaw's royalty terms were too high.

"It's art, Mr. Shaw: but the play will lose money." "I accept without a blush," Shaw replied. Later he said, "You know, Middleton, it's art when you are writing a play but business when you are selling it."

Throughout his life his plays had two other profitable sources of income. He did not follow the good old custom, like the rest of us writers then, of selling outright the so-called "Continental and Scandanavian rights." He cannily discovered the prevailing rates in each country which the leading dramatists received, demanded the same and got them. I believe he gave his translators 50%. He remarked that he "thus helped raise royalties all along the line and kept foreign managers from picking up British plays for a song." It has been said that there were few months when some one of his plays was not being acted every day. That would include amateur performances—the other continuing source of income. As these brought fees from all over the world, it required extensive bookkeeping, with which he always kept personally in touch.

He had little interest in ever permitting his plays to be done for nothing, at charities or where "no admissions were charged." He insisted the author "should get his pence" however little, as it "was the only way to instill a sense of literary property." He thus applied a sliding scale of royalties alike to first class productions or amateur performances on a village green. "Checks for $1,500 and a stamp value of 36c. arrive on the same morning and are acknowledged with equal courtesy," he once said.

Always Controlled Rights

The value of his policy of never losing complete control over any of his rights in a play may best be illustrated by some notes about "Pygmalion," which was to be the most financially successful of all Shaw's plays. Originally conceived a dozen years before he actually wrote it the first performance was given in Vienna in 1913 because his plays were already more successful in Germany and Austria than in England, and critics more friendly. It was an instant success and the London production was hastened to April 11, 1914, with Beerbohm Tree and the glamorous Mrs. Pat Campbell in the leading roles. It was constantly revived in Europe because of the appeal to the star woman's part. I well recall Mrs. Pat at its initial American performance. It was also filmed with great success. So much so that in 1942 Shaw wrote Hesketh Pearson, "'The Pygmalion' film has brought me 29,000 pounds of royalties and cost me 50,000 pounds in war taxation. Heaven defend you from such success. Another will ruin me."

Shaw was naturally tax-conscious —especially at the double taxation which then prevailed on his plays so widely done in America. But he, along with all writers in English, was greatly relieved when the Income Tax Convention, between the United States and the United Kingdom, went into effect on Jan. 1, 1945 (Treasury Decision 5532). By this the British authors no longer had to pay American taxes on royalties from their copyrighted books and plays exploited in the U.S., while vice versa, American authors were likewise freed from English taxes on copyrighted material earned in England.

In this connection one might further add that while the net value of Shaw's estate was over 300,000 pounds, at least 180,000 was taken by the government. There is no way, of course, of attempting to estimate the value of the copyrights his estate now controls. Though many of his American copyrights may be in or approaching the renewal period, after 28 years, they will not go into public domain until 56 years after they were first copyrighted. But on all European countries, under The Berne Convention, the plays are protected for 50 years *after* Shaw's death in 1950. And this brings us back to "My Fair Lady."

Based on "Pygmalion," produced over 40 years ago, it has been made into one of the most entrancing musicals ever. Playing in New York to just under $70,000 a week --with a new U.S. company in the making—the Shaw estate is receiving 3% of the gross! An English company—to be on the same royalty—is already planned. So great is its appeal that it will probably sing, laugh and charm its way around the world. And when the time comes for it in turn to be made into a film the estate will get an unusual 5% of the distributor's gross! What untold treasures there may still be in other Shaw plays when and if they are so lovingly produced in every department and adapted with the same fidelity and beauty as Alan Jay Lerner and Frederick Loewe have brought to "Pygmalion." This might also be a golden example for all authors: To lease and never sell outright any copyrighted property.

Knew How To Shepherd, Too!

Shaw once exclaimed, "As playwrights are the most helpless parcel of silly sheep on God's earth in the matter of business I must do my best to shepherd the flock." For 10 years, in fact, he was particularly interested in affording opportunities for young playwrights to get production. He urged them to assert themselves against what he called "the dramatists' ring," which was then apparently a closed corporation of elder British writers in the "Dramatists Club." In fact, Shaw said they excluded everyone not "a dramatist of established reputation." He resented also that women were not admitted. He naturally was not popular with the members and the suppressed ire of some broke out vociferously when Shaw dared to voice certain heretical ideas about the first world war. He was dropped from membership.

It should be pointed out, however, that The British Society of Authors, founded in 1884, inspired by Sir Walter Besant—of which Tennyson was the first President, to be succeeded by George Meredith and Thomas Hardy—undoubtedly inspired the formation of our Authors' League in 1913. It was a very cautious and polite society though getting results mainly by giving members precise information about literary trade habits, pertinent laws in all parts of the world and by urging the need to unscramble the conflicts in local and international copyright. But, it never had advocated, nor perhaps wanted, a strong tight organization with any enforceable agreements between book publishers and play producers with their novelists or playwrights.

The Society, in fact, when I first came in contact with it, had nothing but a subcommittee to handle the affairs of playwrights. It could not discipline managers nor its own members. The more conservative or wealthy members then blocked such punitive effort.

Knowing all these cross currents, it was with some trepidation that I personally brought The Dramatists Guild's first Minimum Basic Agreement in 1927 before the British Society and sought to have Shaw and other members sign to abide by it as individuals, without binding the Society.

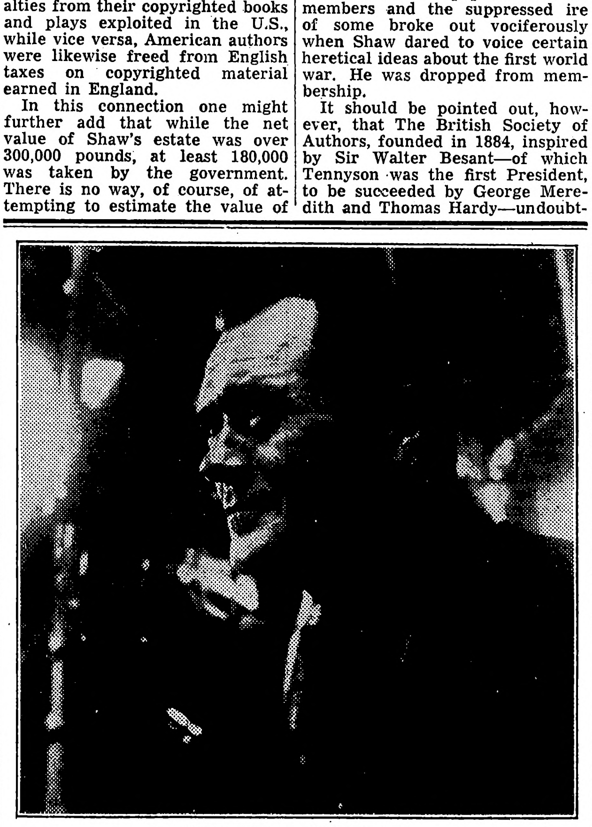
Anglo-U.S. Crisis

As soon as The Dramatists Guild's Minimum Basic Agreement had been negotiated and made applicable for play production in the United States, one of the leading firms of managers refused to sign, thus breaking the pledge to abide with the managers' group. Fearing that this powerful firm could make a blanket tieup with British playwrights, who might unwittingly accept less favorable terms than the Guild had won for its members, it was felt necessary to take up the situation with the British Society in London. As some years earlier I had occasion to discuss censorship with Shaw—when one of my plays in which Sybil Thorndike was to appear had been refused public performance—he immediately gave me two hours when I called at his Adelphi flat 10.

I told of our protracted fight, which all our leading playwrights had backed, to obtain an enforceable contract which would not only define terms to meet new production conditions, but also to afford young oncoming writers full protection of their rights. Shaw was, of course, sympathetic though a bit skeptical, in view of his feeling that authors wouldn't have the gumption to stand together to that end. However, he said he wouldn't sign up till he had read the Basic Agreement, which I gave him. As it turned out, I believe, of the 40 playwrights who did sign up, he was probably the only one who had read or studied it. In fact, he said it "wouldn't hold water in British law"; but I pointed out that didn't concern us as the British authors would be free to make any agreement they wished for their initial London performance. But in fairness to themselves they should not accept in the American market lower competitive terms and conditions than the American writers had won.

Shaw came to our open meeting which the British Society had generously sponsored. I sang my song and answered questions in which Shaw also participated after telling of his own futile efforts to better conditions with British playwrights. Though we soon signed up Pinero, Barrie, Jones, Bennett, Drinkwater, Milne, St. John Ervine and others I did not obtain Shaw's signature till just before I had to leave for an appointment with the French Society in Paris.

When his signed application blank came to my hotel I noted he had written on it: "I am the author of several notorious plays and need not enumerate them. All have been produced." Before I left London I phoned to thank him. He wished me good luck and added, "The British authors didn't thank me for what I did for them."



FRANK LOVEJOY

Ineffectuality of Authors To Protect Own Rights

Member of Greenbaum, Wolff & Ernst Law Firm Cites Progress Made By Other Creators, But Not Scribes

By HARRIET F. PILPEL

When it comes to protecting their own best interests, authors are usually their own worst enemies. Although potentially the most powerful—and glamorous—lobby in the country and although they make their living by expressing themselves, they are strangely silent when it comes to their own economic welfare.

Take the matter of their position under our Federal tax laws, for example. Never in a favored spot, they have steadily retrogressed since 1950 so today they are the least favored group in our population as far as taxes are concerned. Yet, to date, they have done almost nothing to help themselves. In the words of Al Smith, "let's look at the record."

When I say authors, I mean writers who write on their own—those who are in the business of writing and marketing literary properties as opposed to those who sell their services as a writer for a salary from an employer who owns what they write for him.

And it should be noted in passing that artists and composers are in the same unfortunate boat as far as taxes are concerned, so they too are included under the generic term, "authors."

The income of independent authors is apt to be bunched and irrregular—i.e., long periods of time go by during which they make nothing and then they occasionally, and if they're lucky, strike it rich in the form of a magazine serial contract, a movie sale or a bestseller.

Moreover, while one work may be a huge success, it may be preceded or followed by many which make little or no money. This kind of income is hard hit by our present sharply graduated income tax brackets. To put it simply, you pay a much higher tax on $25,000 earned in one year than you do on $25,000 earned at the rate of $5,000 a year. Hence, those interested in creating a more favorable atmosphere for our creative people have, for many years, been searching for a way in which literary properties, like stocks and bonds and other kinds of property, could get the benefit of the special maximum capital gains tax rate of 25%.

Inventors and their supporters have had the same hope, yet look what's happened? In 1950, Congress passed a special statute aimed expressly *against literary property* and providing that such property is never—but never—entitled to capital gains treatment in the hands of its creators or any one acquiring such property from its creator by gift. In 1954, Congress passed a special statute designed especially *for inventors*. This gives them capital gains treatment in a wide variety of situations in which such treatment is not accorded to any other group in our society.

No Capital-Gain Opportunity

This is the most extreme example of discrimination as between the owners and creators of literary as opposed to patented properties. There are others, in addition to the fact that literary property is the kind of property under our present tax law which can never give rise to a capital gain (as opposed to ordinary income). The net result is that while those who invent are better off tax-wise than the rest of our population, those who write (or otherwise create intellectual as opposed to tangible property) are worse off. Yet, far from attempting to improve their lot, the authors seem determined to perpetuate it.

Thus, when a group of persons interested in the problem met some time ago to figure out a way in which writers might enjoy the same capital gains benefits that are enjoyed by inventors—lo, the only persons present who opposed the plan were those speaking on behalf of authors. While conceding that such a move might benefit authors in terms of takehome pay, they felt that conceptually it should be opposed as a step backwards. Again—when recently a group of authors had combined to produce a play in such a way that there was a chance of achieving capital gains treatment on at least some of their earnings—they were viewed askance by their own brethren because their new—and far more economically beneficial—mode of doing things threatened to upset established ways.

Instances can be multiplied—the timidity of authors as a group is equally reflected in other spheres where their financial interests are affected. Thus a recent decision of a California Court in the mortgage field threatens all authors who ever sold a literary property to the movies for a term of years. Thus far, the case has gone unnoticed by the authors' organizations and the individual litigant involved has received no support from any of the important writing interests which are clearly involved. When bills are introduced in Congress which will have the effect of improving the authors' tax position, along with that of other groups ("averaging" or "self-employed pension" plans, for example), the support derived from authors' groups has, too often, been perfunctory if given at all, and they have rarely assumed any real leadership in the fight for any of these things.

True it is that even under existing law, authors can successfully diminish their tax burden by a variety of devices—among them spreadbacks (which the law expressly permits); spreadforwards (largely a matter of custom and usage); and shifting income (which has become much easier to do under recent Revenue Department rulings.)

So far so good, but certainly not good enough. There certainly must be some old Chinese proverb or "Confucious says" to the effect that most people get what they deserve. In the field of taxes and take-home pay, authors are getting not what they're entitled to in the light of their contribution and importance to our scoiety, but perhaps what they deserve because of their unwillingness or inability to express themselves for themselves.

Authors have never stinted of themselves for causes—from the Writers War Board through just about every good work you can name they've been in there pitching, contributing their services for free. Yet, when it comes to asking for a fair shake for themselves, their voices are not heard. To paraphrase a writer who had the right idea many years ago—why don't you speak for yourselves, you writing Johns and Janes?

A Variation on 'Manhattan Tower'

("It's a wonderful record, but we just got to thinking about some other angles")

By H. I. PHILLIPS

It was raining when I first came to the city,
But the scene was wholly enchanting:
Here was Aladdin and his Wonderful Lamp . . .
At least I thought it was a lamp but it had just been knocked out of his hand by a taxicab . . .
I couldn't be positive about Aladdin, either . . .
He was under a speeding bus!

* * *

This was my tower and I would never leave it . . .
There was the elevator man named Merlin, or was it Max?
Whenever he answered the elevator bell promptly
It was pure magic. (It had to be.)
I flung open my tower window and listened to the incomparable music of a great city:
Zowie! . . . Pow! . . . "Oh yeah!" . . . "You and who else?"
Whammo! . . . "Taxi!" . . . "Look Out!" . . . "What's good in the fifth?"
"The bum quit in the stretch" . . . "Two hamburgers on Rye!"
"Where did YOU learn to drive?"

* * *

Broadway! . . . Park Avenue! McGowan's Pass! Lindy's! . . .
Yankee Stadium! . . . Toots Shor's! . . . The Library Lions! . . .
Nedicks! . . . The Automat! . . . General Sherman and his horse! . . .
The Busy Bee Lunch! . . . Madison Square Garden!

* * *

I looked down upon my city
In its warmth and friendliness . . .
The man in the apartment next door who has lived beside me for five years and still calls me Fred. (My right name is Prentice.) He asks me how things are in the steel business . . . I'm in the haberdashery line.
I ask him how things are in the women's wear trade, not knowing he is a delicatessen store king.

* * *

The parties . . .
Bring on the ice for the people are nice . . .
And there's a wonderful waiter named Duke . . . He failed to show up. That's what made him wonderful. I had the drinks mixed by a waiter named Frisby. He was better.
The heartwarming sound of guests saying "Good night" . . . "Yes, we really got to leave early" . . . "Don't call me; I'll call you."
The flow of unforgettable conversation:
"Who's got some bicarb?" . . . "Stop swinging on that chandelier!" . . . "He's asleep in the bathtub with *her* hat on" . . . "Lemme go!"

* * *

I need air and climb out of the window ledge of my tower . . .
I see the Statue of Liberty—*three* statues in fact and I pick the one in the middle.
But I must remember never to visit it. No New Yorker ever does.
It's a sure way to lose face.

* * *

What about Chillicothe, Ohio?
Not bad—
BUT it hasn't got the bandits in the park; it hasn't got the muggers in the dark.

* * *

Hollywood? Fair, perhaps—
But it hasn't got the shuttle from Times Square,
And hasn't got the scrimmage practice there.
It hasn't got Zeckendorf or Hilton (Con)
And it hasn't the Rockefeller rink to fall down on.

* * *

Brooklyn? Yeah,
But it hasn't got Larson on the mound
It hasn't got UN wired for sound.

* * *

Boston?
It hasn't got Madison Avenue's "ulcer set"
It hasn't got Maria Callas and the Met
It hasn't got Radio City's Xmas tree
And it hasn't got VARIETY!

* * *

Lissen, how about MIAMI?
Now you're talking. Its got pink flamingoes, the Gulf Stream, cabanas, Hialeah and warm weather.
You wanna sublet my Manhattan Tower until April?

So, Who Is Eddie Constantine?

By GENE MOSKOWITZ

Paris.

Eddie Constantine is a 38-year old American who is a film star in France and unknown in the States. The French who manage to be both insular and receptive at the same time have in the past hailed Isadora Duncan, Josephine Baker, Sidney Bechet and other Americans with an unusual beat. But the Constantine story is peculiarly of the present postwar era.

Constantine is both actor (tough roles) and singer (his record with his 12-year old daughter Tania, "L'Homme Et L'Enfante," was the top seller of 1956 in France) but in America his theatrical activities were vague in nature.

He was a chorus boy in the original version of "Pal Joey," which unearthed June Allyson and Gene Kelly, and is best known, though not by name, as the voice of the Pepsi-Cola jingle commercial. It required a trip to France before he hit the spot as a known personality and performer.

Constantine was born in Hollywood but the nearest he got to films was a few extra roles in MGM musicals. He came to Paris in 1947 with his ballerina wife, Helene, when she was with the Ballets Russe. He did some singing in a few clubs but reaction was lukewarm to some of his semi-operatic songs such as "Old Man River." Edith Piaf noticed him and made him her leading man in an operetta by Marcel Achard "La Petite Lili" in 1949. In this he played a gangster who creates a love idyll for a lovelorn little seamstress. His French had progressed but the show was not a hit, and afterwards he again languished, singing in little boites around town.

Then by chance, he was recommended to an American director, Victor Stoloff, making a sketch film in Egypt. He needed a tough looking American to play a gangster role, and Constantine was suggested by the newstand girl at the George V Hotel where he used to go to read VARIETY. After this film, "Stories of Egypt," nothing much happened, but it was seen by a young French director, Bernard Borderie, who hired him to play the Peter Cheney G-Man character Lemmy Caution in a film "La Mome Vert De Gris." This is where it all started.

In this film Constantine played an amoral American G-Man with the usual habits of scotch drinking, plenty of fisticuffs and plenty of slinky females before finally unraveling a rather obtuse plot after a required number of escapades. It caught on. The French wanted something of their own in this type of film, and accepted Constantine as a kind of archtype American.

Though resembling a sort of benevolent Frankenstein (Boris Karloff's role that is) he displayed a dashing charm, and a direct, smiling and uncomplicated insouciance and approach to violence and love. It was a sort of parody of the American films of this genre but it was French and the French flocked to see it. Film followed film and it set off a whole series of tough guy releases.

Charges Todd Appropriated Novel Epilog Credits

Los Angeles.

The highly-praised epilog to "Around the World in 80 Days" was "pirated" from an original story board submitted by Animation Inc., the latter cartoonery charged in a $250,000 plagiarism suit filed against Michael Todd, Michael Todd Productions and designer Saul Bass in Superior Court. Action claims Bass is "falsely credited" with authorship of the epilog, in which film's credits are listed.

Complaint says the plaintiff submitted approximately 100 original pictures which Todd "arrogantly" retained and used without payment or credit and attributed to Bass "thereby calculatedly deceiving the trade and the public as to the true creation and authorship by the plaintiff."

Lease Springfield, Ga., House

Springfield, Ga.

Pat Ingram and Alfred Pevey have leased the Mars Theatre from Jack and Harry Ramsey, who have owned and operated the house since December, 1939.

Ingram has been in theatre biz for a number of years and Pevey has been projectionist at Mars for four years.

Shinobu Chihara flying to Gotham this month to rep Japan at the Japanese film week, Jan. 20 through 25. It's her first visit.

Reich Pix In '56

Continued from page 5

the Wind" (Metro) which, after numerous prolongations, completed its mammoth run of 122 weeks (3,032 performances) April 5, 1956, at the Kurbel. Another topnotch U.S. success was Paramount's "Rose Tattoo" which chalked up a three-month run at Filmtheater Berlin, an all-time record at this house.

An accurate list of best-grossing U.S. pix is not available at this time, but these films can be registered as top money-makers during the past 12 months: Paramount's "Catch a Thief," Warners' "Helen of Troy" and "Rebel Without Cause," Universal's "Hell and Back" and "Benny Goodman Story," RKO's "Conqueror," 20th-Fox' "Carmen Jones," "Love Is Many-Splendored Thing," "Rains of Ranchipur"; UA's "Man With Golden Arm," Disney's "20,000 Leagues Beneath the Sea," Columbia's "Picnic."

To Oct. 31, 1956, W-German market circulated 217 U.S. films as against 157 German, 63 French, 38 British and 26 Italian films. In all, total in play amounted to 545 features.

Germany's own producers found it more and more essential to use foreign artists. Internationally postwar Reich is not so successful. Lilli Palmer, who had previously clicked in "Fireworks," was given four leading roles in 1956. From Sweden came Maj-Britt Nilsson, Anita Bjoerk, Ulla Jacobson, Bibi Johns and top cameramen Goeran Strindberg. Other foreign names included U.S. choreographer Billy Daniel, Norwegian tenor Jon Otnes, Serge Jaroff's Don Cossacks, Italy's Raf Vallone, American directors Robert Siodmak and Gottfried Reinhardt, Anouk Aimee of France, and more.

Extensive, too, is the roster of Austrians who appear in German movies, such as Curd Juergens, Karlheinz Boehm, Hannerl Matz, and also O. W. Fischer, Germany's No. 1 star whose passport reads Liechtenstein. There are actually few top stars left who are "genuine" Germans.

During the year just closed Hollywood drew Marianne Koch (Cook), O. W. Fischer, Elizabeth Mueller, Curd Juergens, Cornel Borchers, Hannelore Bollmann and Helmut Kaeutner. And there are more (Liselotte Pulver, Annemarie Dueringer, Renate Mannhardt, Horst Buchholtz, Ruth Niehaus, Maria Schell, Ernst Schroeder, etc.) under Hollywood consideration.

German film business execs went to the U.S. to o.o. the Yank scene, such as Dr. Hermann Schwerin, chief of Berlin's Fono Films, or Dr. Horst von Hartlieb, of German Distributors Assn. Rolf Thiele and Kurt Ulrich went to N.Y. for location shooting on one German feature.

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LAUREN BACALL
ROBERT STACK
DOROTHY MALONE
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Directed by DOUGLAS SIRK • Screenplay by GEORGE ZUCKERMAN
Produced by ALBERT ZUGSMITH

"Everything But the Truth"

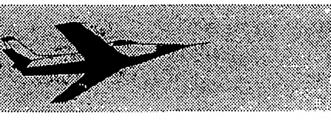
in Eastman COLOR

STARRING

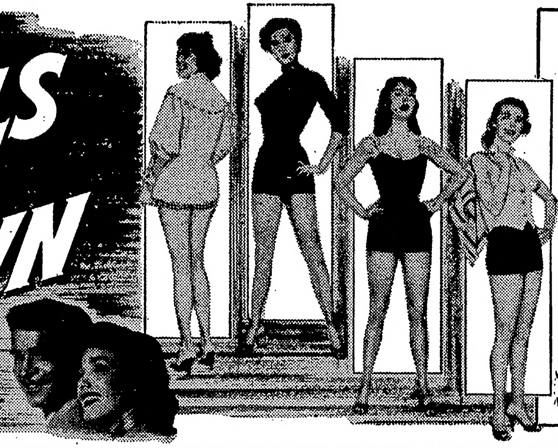
MAUREEN O'HARA
JOHN FORSYTHE
and **TIM HOVEY**
with **FRANK FAYLEN**
LES TREMAYNE • PHILIP BOURNEUF
Directed by JERRY HOPPER • Screenplay by HERB MEADOW
Produced by HOWARD CHRISTIE

18 BIG WEEKS BEGINNING DEC. 30th

FLYING HIGH with U-I



4 GIRLS in TOWN



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JULIE ADAMS
MARIANNE COOK
ELSA MARTINELLI
GIA SCALA

with **SYDNEY CHAPLIN · GRANT WILLIAMS**

Written and Directed by JACK SHER • Produced by AARON ROSENBERG

THE GREAT MAN

with JIM BACKUS • RUSS MORGAN

STARRING **JOSÉ FERRER**

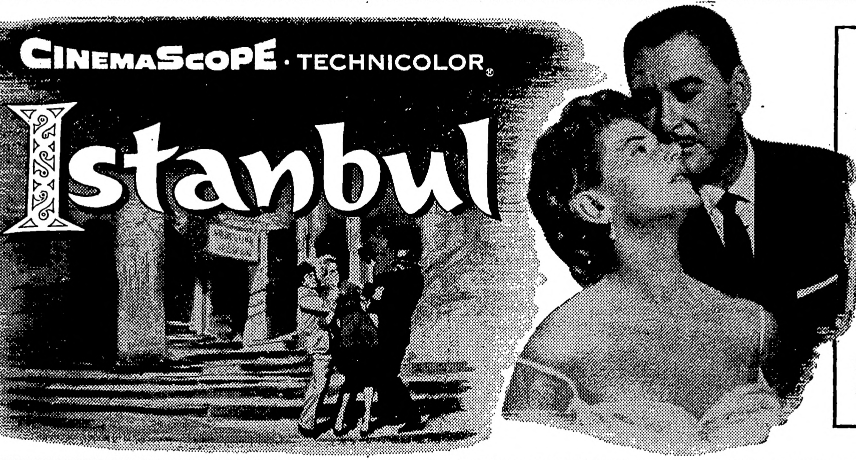
CO-STARRING

DEAN JAGGER
KEENAN WYNN
JULIE LONDON
JOANNE GILBERT
and **ED WYNN**

Directed by JOSÉ FERRER • Screenplay by AL MORGAN and JOSÉ FERRER
Produced by AARON ROSENBERG

CINEMASCOPE · TECHNICOLOR®

Istanbul



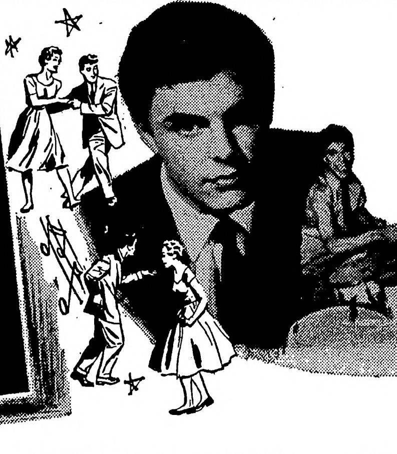
STARRING

ERROL FLYNN
Miss **CORNELL BORCHERS**

with JOHN BENTLEY • TORIN THATCHER
LEIF ERICKSON • PEGGY KNUDSEN
MARTIN BENSON *and* NAT "KING" COLE

Directed by JOSEPH PEVNEY • Produced by ALBERT J. COHEN
Screenplay by SETON I. MILLER, BARBARA GRAY and RICHARD ALAN SIMMONS

ROCK, PRETTY BABY!



STARRING **SAL MINEO**
JOHN SAXON
LUANA PATTEN

with FAY WRAY

Directed by RICHARD BARTLETT • Produced by EDMOND CHEVIE
Written by HERBERT MARGOLIS and WILLIAM RAYNOR

Rock to 12 Wonderful Tunes including:
ROCK, PRETTY BABY! · WHATS IT GONNA BE?
CAN I STEAL A LITTLE LOVE?

18 BIG WEEKS BEGINNING DEC. 30th

FLYING HIGH with U-I

Mister Cory

CINEMASCOPE *in Eastman COLOR*

STARRING

TONY CURTIS

MARTHA HYER

CHARLES BICKFORD

KATHRYN GRANT

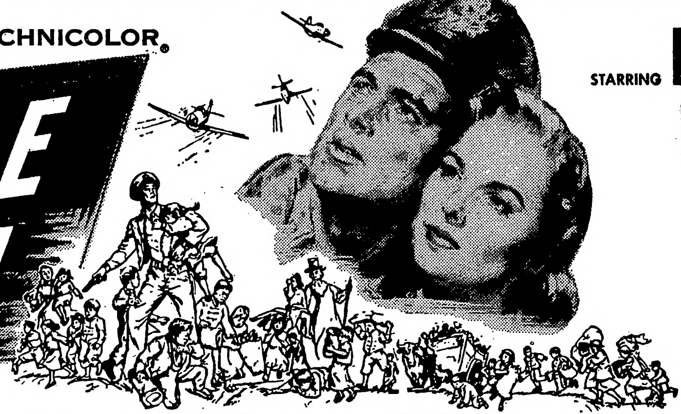
with **WILLIAM REYNOLDS • RUSS MORGAN**

Directed by BLAKE EDWARDS • Screenplay by BLAKE EDWARDS

Produced by ROBERT ARTHUR

CINEMASCOPE • TECHNICOLOR®

BATTLE HYMN



STARRING **ROCK HUDSON**

MARTHA HYER

DAN DURYEA

DON DeFORE

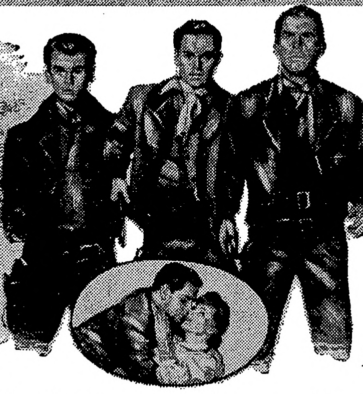
ANNA KASHFI

JOCK MAHONEY

with **CARL BENTON REID** • Directed by DOUGLAS SIRK • Written by CHARLES GRAYSON and VINCENT B. EVANS • Produced by ROSS HUNTER

GUN FOR A COWARD

CINEMASCOPE *in Eastman COLOR*



STARRING

FRED MacMURRAY

JEFFREY HUNTER

JANICE RULE

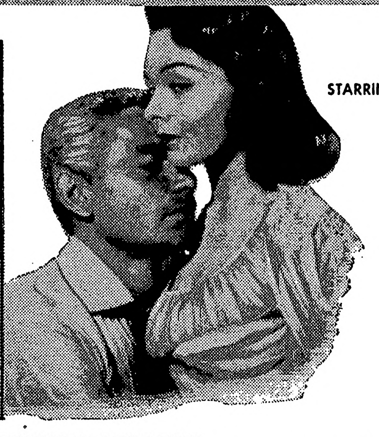
CO-STARRING **CHILL WILLS • DEAN STOCKWELL**

with **JOSEPHINE HUTCHINSON BETTY LYNN • JOHN LARCH**

Directed by ABNER BIBERMAN • Written by R. WRIGHT CAMPBELL • Produced by WILLIAM ALLAND

The TATTERED DRESS

CINEMASCOPE



STARRING **JEFF CHANDLER**

JEANNE CRAIN

JACK CARSON

CO-STARRING

GAIL RUSSELL

ELAINE STEWART

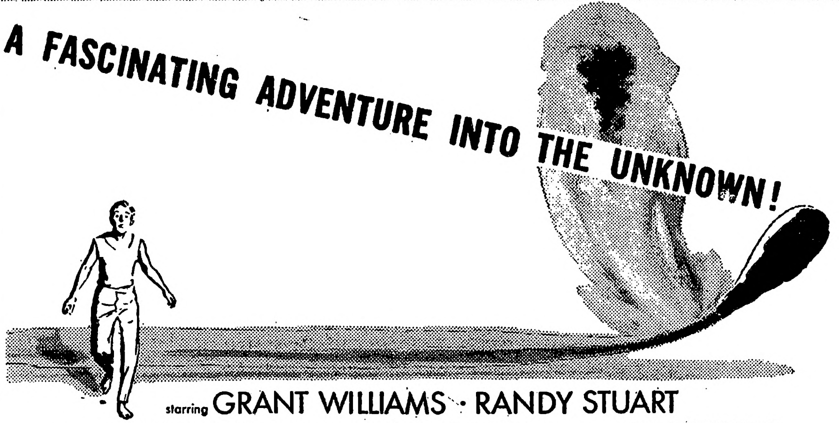
with **GEORGE TOBIAS • EDWARD ANDREWS**

Produced by ALBERT ZUGSMITH • Written by GEORGE ZUCKERMAN • Directed by JACK ARNOLD

FLYING HIGH with U-I

THE INCREDIBLE SHRINKING MAN

A FASCINATING ADVENTURE INTO THE UNKNOWN!



starring GRANT WILLIAMS · RANDY STUART

Directed by JACK ARNOLD · Screenplay by RICHARD MATHESON · Produced by ALBERT ZUGSMITH

THE NIGHT RUNNER

STARRING

RAY DANTON

COLLEEN MILLER

Directed by ABNER BIBERMAN · Screenplay by GENE LEVITT

Produced by ALBERT J. COHEN

CINEMASCOPE

TECHNICOLOR®

"KELLY and ME"

STARRING

VAN JOHNSON

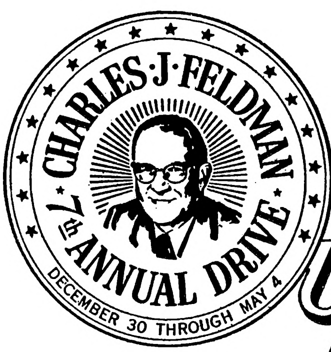
CO-STARRING

PIPER LAURIE

MARTHA HYER

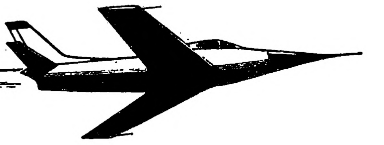
with ONSLOW STEVENS · HERBERT ANDERSON · FRANK WILCOX

Directed by ROBERT Z. LEONARD Story and Screenplay by EVERETT FREEMAN Produced by ROBERT ARTHUR



CHARLES·J·FELDMAN 7th ANNUAL DRIVE DECEMBER 30 THROUGH MAY 4

FLYING HIGH with U-I



Universal International®

Directors as Exploiteers

Hollywood.

Hollywood directors are assuming a new role: picture salesmen abroad.

Teeing off the new guise is Anthony Mann, director of Security-UA's "Men in War," is in London to launch a three-week personal promotion campaign for the Robert Ryan starrer both in the British capital and on the Continent.

"In Europe," the director pointed out, prior to his weekend departure for England, "the director's place in selling a picture corresponds to the part played by a star on personal appearances in this country."

Ed Wynn: Comic Into Actor

By AL MORGAN

Hollywood.

(Al Morgan is the author of the novel, 'The Great Man," and co-author, with Jose Ferrer, of the screenplay of the motion picture version produced by Universal.)

Three weeks before the cameras started turning on "The Great Man" on a Universal soundstage, one of the principal roles was still uncast.

The script had been written.

Re-written.

Re-worked.

Tightened.

Revised.

Changed.

Finalized.

The sets were off the drawing boards and in the hands of the studio carpenters.

The Prop Department was scouting boards in the hands of the studio carpenters.

The Prop Department was scouting the antique shops along La Cienega Boulevard.

The budget had been approved.

The decision had been made that the picture would be in black and white regular screen, mainly because we wanted to capture the realistic, semi-documentary feeling that you get from, say, Life Magazine's coverage of an important news story.

Jose Ferrer, my collaborator on the script and also the star and director, had gone into training and slimmed down to his fighting weight of 152 pounds.

Copies of the script were in the hands of Julie London, Dean Jagger, Jim Backus, Keenan Wynn, Russ Morgan, Henny Backus and Bob Foulk.

But the part of Paul Beaseley, the elderly gentleman who had given The Great Man his first job on his small radio station in Worcester was still uncast.

Offbeat Casting

Ferrer and I felt that this was one of the pivotal parts in the picture. Beaseley was a part that required a brilliant performance. It was, to all intents and purposes, a 10-minute monologue. As one of the few sympathetic characters in a rough-tough picture, it required warmth and heart. For one reason or another, we had been unable to come up with the perfect casting.

All our friends—who had read the book—had suggestions.

None of them solved our problem until Kurt Fringe, the Hollywood agent called with his.

"Don't give me your first reaction," he said. "Think it over and then give me your second. Ed Wynn."

Our first reaction was predictable.

Ed Wynn was a comedian.

But...

Would he be able to play a straight role and give a dramatic performance in a part that had no comedy, as such, in it?

Would an audience accept him in this role or would the mood of the scene be ruined by premature laughter because of the audience conception of Ed Wynn as a clown?

We sent him a script and set up a luncheon date.

Ten minutes after we sat down at the table, Joe Ferrer and I were convinced that nobody else in the world could play Beaseley.

We spent two solid weeks rehearsing with Ed. We had done this, in turn, with each of the other principals. We rehearsed in living rooms, offices and in at least one case, around a swimming pool. In addition to laying out the business and the movements, we rewrote scenes to fit the individual actors and got the same kind of value that you would get in New Haven or Boston during the tryout tour of a play. We were now beginning to shape our script to the actors.

Our main worry with Ed was that sometime before we got him on camera, he would decide not to play the part. We broke the back of that problem the Saturday before our first shooting day. We were rehearsing in the Ferrer living room. Rosemary Ferrer and some friends were sitting aound the den, talking. Ed went through the scene beautifully but admitted that he still had some misgivings. He found it difficult to work without the reactions of an audience to guide him.

Joe had a suggestion.

"There are eight or ten people inside in the den with Rosemary," he said. "Would you be willing to come in and play the scene for them? It might give you that audience reaction you want."

Ed agreed.

I don't think I've ever seen a better performance and a better audience reaction. He was a smash.

Wardrobe was no problem for Ed. He had a closet-ful of clothes he had collected in his 80-plus years of trouping and we found exactly the right suit, short, collar and hat for the timid, decent little man from Worcester.

The day we shot Ed's scene, there were a lot of visitors on the set. Joe's policy, as director, had been to shoot long sequences and this scene with Ed was a seven and a half minute take. We ran the lines in the trailer on the set and then Ed and Joe got into place and the cameras started rolling.

About two minutes into the scene, Ed blew his lines. He left out a big hunk of dialogue and some important information but Joe kept the cameras rolling, on the principal, I suppose, that at least the take would serve as a run-through rehearsal. Then something happened. The 50 plus years of trouping paid off. Ed kept going, rearranging lines, changing speeches, dropping in the dialogue he had left out, giving a performance. It wasn't exactly the scene we had written, word for word. It was better than that. It was Paul Beaseley. It was a performance.

At the conclusion of the take, everybody on the set burst into applause.

TV's Climaxes

Writing 90-minute dramas for television has its drawbacks.

One writer complained that 90-minutes is perhaps more restrictive than a 60-minute teleplay: "You've got to write five climaxes whether you want to or not, because of the commercial breaks."

French Jesuit Sees Pix Averting Trouble Via Legion Clearance

If French producers are really eager to avoid trouble with their pictures in the U. S. they should submit scripts in advance to the American Catholic Legion of Decency, Father Flipo, a Jesuit in charge of films at the French Central Catholique du Cinema, radio and television, said in Gotham last week. He was in N. Y. on his way through to the Catholic Film Congress in Havana, Cuba.

Father Flipo fully agreed with the American Catholic point-of-view, i.e., that Catholic standards throughout the world differ. "I don't see how a universal Catholic code would work," he observed. "As a matter of fact, I am against it."

Refusing to be drawn into a discussion on the comparative merits of the French and U. S. Catholic points-of-view re pix, the priest drew a distinction between "sin" and "the occasion for sin." Former would be the same all over. Latter can vary as mores and customs vary from country to country, he said.

The Legion in France takes a much more relaxed view of film content. In all of 1956 it condemned only five pix, four of them French and one American. However, stressed Father Flipo, the four French entries were quickies of the striptease variety. The Frenchman seemed plainly surprised at the "C" tag which the Legion in the U. S. had hung on some French films which had passed French Catholic muster without a murmur. He insisted, however, that he was not concerned with this divergence of views; nor would he comment on the fairness of the Legion's actions.

In France, he said, the Church's ratings were influential in the provinces, but had little bearing on the Paris area with its vast choice of entertainment. Several French papers with a wide circulation hue closely to the Legion views and some will not take advertising for pix that are condemned. Also, there are Catholic theatre circuits which are, of course, guided strictly by the Central Catholique ratings.

Father Flipo said the Church in France was concerned over advertising content and had set up a small committee to which the distribs can come when they want advice in working out a specific campaign. The French Legion not only rates pix, but also sends out bulletins analyzing them for moral content. Father Flipo opined that, almost always, it was possible to separate art and morals in a picture. This has been disputed by some of the critics of the Legion of Decency in the U. S. who have held that the Catholic rating group is motivated by moral content alone and ignores most other aspects that go into the makings of a film.

Michael Curtiz screen testing Virginia Vincent this week for a role in Warners' "Helen Morgan Story."

New Year's Eve, Upped Scales Boost Chi B.O.; 'Baby' Wham at $65,000, 'Wind' Sock 40G, '10 C's' Huge 58G

Chicago.

Anticipating the usual New Year's Eve crowds, several downtown house theatres upped their prices for a bigger take last week. Good weekend biz preceding the big night helped most Loop runs. Art houses which normally get a good New Year's Eve play held to their regular prices.

"Baby Doll" at the Chicago hit a smash $65,000 in first week. United Artists did a terrific $40,000 with "Written on Wind" in initial round. The World, backing "La Strada" with heaviest publicity-ad campaign this small house has undertaken, reached a boom $7,500 on opening frame.

Extra showings of "Ten Commandments" at McVickers, playing to full houses, made a mighty $58,000 sixth week.

Other openers are doing impressive business. "Anastasia" in third at Oriental and "Teahouse of August Moon" at the Woods, in seventh are apt to better their pre-Xmas figures.

Estimates for Last Week

Chicago (B&K) (3,900; 98-$2)—"Baby Doll" (WB) (2d wk). Last week, sock $65,000.

Esquire (H&E Balaban) (1,400; $1.25) — "You Can't Run Away From It" (Col). Last week, fine $12,000.

Grand (Indie) (1,200; 98-$1.25)—"Seventh Cavalry" (Col) and "Rumble on Docks" (Col) (2d wk). Last week, hearty $12,000.

McVickers (JL&S) (1,580; $1.25-$3.30) — "Ten Commandments" (Par) (7th wk). Last week, near-capacity $58,000.

Monroe (Indie) (1,000; 67-87)—"Don't Knock, Rock" (Col) and "Houston Story" (Col). Last week, fancy $8,000.

Oriental (Indie) (3,400; 98-$1.80)—"Anastasia" (20th) (3d wk). Second was potent $45,000.

Palace (Indie) (1,484; $1.25-$3.40)—"Seven Wonders" (Cinerama) (4th wk). Third week was wow $57,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Westward Ho, Wagons" (BV) and "Disneyland USA" (BV) 2d wk). First was lofty $32,000.

State-Lake (B&K) (2,400; 98-$1.80)—"Hollywood or Bust" (Par) (3d wk). Second was big $40,000.

Surf (H&E Balaban) (685; $1.25)—"Silent World" (Col) (2d wk). Opener was solid $9,000.

United Artists (B&K) (1,700; 98-$1.80)—"Written on Wind" (U) (2d wk). Opener was socko $39,000.

Woods (Essaness) (1,206; 90-$1.80) — "Teahouse of August Moon" (M-G) (7th wk). Sixth was fancy $32,000.

World (Indie) (430; 90) — "La Strada" (T-L) (2d wk). First was smash $7,500.

Ziegfeld (Davis) (430; $1.25)—"Only French Can" (UMPO) (2d wk). Opening round was big $6,000.

DEPLORE 'ADULTS ONLY'

If Too Many Films So Tagged It Hurts Biz

Minneapolis.

Some exhibitors here deprecate the increasing number of "for adults only" pictures. They believe that if the trend continues it may hold the potentiality of danger for theatres.

The more such films the more that youngsters are driven from the showhouses to television for their screen entertainment, is reasoning. Also, children, now of considerable boxoffice value, may be getting out of the theatregoing habit and parents may be more loath to send them to the showhouses.

Thus far, however, the danger point still hasn't been reached because the number of these "adults only" releases hasn't become excessive yet, although the drift is in that direction, the reasoning goes.

De Laurentiis Cuts Italo 'Peace,' Par May Ditto in U. S.

Although he was adamantly opposed to any cuts in the Ponti-De Laurentiis production of "War and Peace" when Paramount sent it into American release. Dino De Laurentiis is now trimming the footage for the Italian market. Film-maker holds distribution rights for Italy.

De Laurentiis' idea is to lop off 15. 18, or perhaps 20 minutes from the three hours and 28 minutes of running time. If he can do this without impairing the continuity values, Par probably will make the same deletions.

At the outset, Par felt the original length was excessive and wanted to edit out up to a half hour. De Laurentiis flatly refused.

Margolies Exits BV

Albert Margolies, ad-pub director of Buena Vista Film Distribution Co., is leaving the Walt Disney subsidiary at the end of this month.

He folded his own p.r. outfit a year and a half ago to take the BV post on a fulltime basis. No new plans set yet.

'Over-65 Club' Lures 'Em Away From TV Sets

Minneapolis.

United Paramount circuit's Golden Age club deal, originated here, has proved so successful that it's being adopted by other of the outfit's chains.

Men of 65 and over and women of 62 sign up for the club and receive membership cards which entitle them to admission at any of the circuit's Minneapolis and St. Paul theatres for 50c. As to the loop houses the regular admission is 90c and occasionally $1.50.

Thus far more than 3,000 persons have signed up for the club and they're using their cards to an extent which is credited with stimulating grosses, according to Charlie Winchell, president-general manager of the circuit here. It has brought many of the older folks back from tv to the theatres, he feels.

In his Minneapolis Star column, Cedric Adams has given the chain a pat on the back for inaugurating the cut admission privilege for the elderly.

Pictures Talked on Oct. 8, 1889

OR, SO WHAT'S NEW?

By ART MOGER

(N. E. Fieldman-Warner Bros. Pictures)

Boston.

"So, what's new?" is probably the most abused and maligned phrase in the English language, today. Friends and enemies alike greet you with this salutation and the ensuing answers are equally incoherent.

The great Sam Mitnik (VARIETY Annual '54) observes that very few things are new, unless it is spelled "G-N-U," which, he contends is a three letter word used commonly in crossword puzzles to denote "an African antelope with an ox-like head and a long tail."

On the eve of the 30th anniversary of the first "talking motion picture," Mitnik comes up with some salient facts which attests to his contention that "hindsight is better than foresight!" This keen observation was made, one day, as he saw Marilyn Monroe wriggle her way out of a narrow door.

Newspapers proclaim the advent of NEW styles in men's apparel for 1957—narrower lapels, three and four button suits, narrow pants, watch fobs, hip-flasks, high button shoes, derby hats, knickers, white flannel pants, spats, and sailor straw hats. Television is bringing back the old 10 and 14 inch screens—on portable sets. Raccoon coats, bow ties, veils, elbow length gloves for women, longer dresses, and other throwbacks to the "gay nineties" are being foisted upon the public as NEW!

It is only logical, therefore, that Mitnik debunk some of the theories about the motion picture industry, three decades after the late Al Jolson stepped in front of a microphone and uttered: "Come on, Ma, listen to this!" Whereupon, the famous black-faced mammy singer warbled "Blue Skies," in the immortal "The Jazz Singer," the night of October 6, 1927 at the Warner Theatre, New York. This was the FIRST successful "talking picture," which revolutionized the entire film industry, pioneered by the Warner Brothers and the late Sam Warner.

In 1926 Warner Brothers produced "Don Juan" starring the late John Barrymore, with a fully-synchronized musical score by the New York Philharmonic Orchestra. On the same program several "100 percent all-talking short subjects" were shown. These included Will Hays, speaking from the screen; Mischa Elman, playing his violin; Giovanni Martinelli, singing "I Pagliacci"; Anna Case, singing "La Fiesta" and Roy Smeck on the guitar. When the picture was released, audiences were electrified. (No pun intended!). So Warners took a gamble and sunk more than $1,000,000 in further development work, which resulted in "The Jazz Singer." (The FIRST "soundie"?)

Twarn't New

No! To Thomas Edison goes the honor of being "the father of talking pictures." How come? Seated in his West Orange laboratory, almost 37 years to the day "The Jazz Singer" was publicly acclaimed, Edison had his ears glued to the listening tubes of the phonograph which he had invented 12 years before, skeptically awaiting the world's first demonstration of sound motion pictures. It was the brashness of his 29-year-old assistant, one Laurie Dickson, who had, against the great inventor's orders, and while Edison was off in Europe, spent the shocking sum of $516.64 to build a photographic laboratory. Edison was doubtful that recorded sound, synchronized with pictures in motion could succeed. He was surprised—and justifiably so—with Dickson's formulae because he had come to expect unusual things from his talented assistant.

After six years of apprenticeship, Edison assigned Dickson to work on a method for combining moving pictures with recorded sound. When Edison left for Europe, Dickson ordered a new laboratory with a sliding glass roof built and threw himself into sound picture work. When Edison returned he was surprised by Dickson's "kinetophone"—the forerunner of our motion picture machines.

This first talkie, seen by Edison, presented Dickson as an actor as well as an inventor. He was seen to advance and address Edison from a small four-foot screen; small because of the restricted size of the room. He raised his hat, smiled and said, "Good morning, Mr. Edison, gald to see you back. Hope you will like the kinetophone. To show the synchronization I will life my hand and count up to ten."

He then raised and lowered his hands and counted up to ten. There was no hitch and the picture was pretty steady.

Thus *on Oct. 8, 1889, sound movies were first attempted!*

Edison, man of magic, who had invented the electric light and the talking machine, now gave the world the motion picture machine, and synchronized it with sound! When he died in 1931, sound motion pictures had produced a revolution in the field of entertainment which even this genius could not have foreseen.

Caveman First?

"I don't watch Mickey Mouse because he gives me Disney spells," commented Sam Mitnik. Yet, Disney owes a lot of his fame and success to some unknown caveman who pioneered animated cartoons as far back as 30,000 B.C. A picture of an animal running, painted on the wall of his cave, depicting a boar "in motion," by means of adding an extra set of legs, gave the feeling of movement.

About 4,000 years ago, in 2,000 B.C., an Egyptian artist tried to make a still drawing give the feeling of life. It showed men wrestling, with the illusion of animation, as one quickly looked from one drawing to another—the forerunner of our modern motion picture film. In France, in the year 1842, a new toy, called the Thauatrope—a disk on a stick-augured "motion in pictures." Each side of the disk had a different picture on it. When you twirled the disk, you saw both pictures at once.

Years later, the Zoetrope, or "wheel of life," made drawings go through real actions. Drawings fitted inside a drum, which when spun, seemed to make the drawings come to life, as they were viewed through slits in the drum.

Finally, in the early part of the century, the flip book, consisting of a series of photographs of two prize fighters, skipped and swung at each other, as you flipped the pages of the book. The late cartoonist Winsor McCay produced the first of the animated characters, when his "Little Nemo" and then, "Gertie, the Dinosaur," enthralled movie votaries, throughout the world, as his cartoon characters danced and pranced from the screen, much to everyone's amusement and delight.

"Ah," you say, "three dimension movies are NEW!"

To which Mitnik adds, "New, you say? Let me tell you something. In 1858, a guy in England, named J. Ch. D'Almeida, perfected 3-D lantern slides, which he endowed to the French Academy of Science.

So you see, there ain't NOTHIN' new under the sun!" concluded Sam, as the eclipse slowly set in above him!

Rhoden Jr.'s K.C. Indie Co. Ties to Headlines as Its 'Mad Bomber' Rolls in Feb.

Imperial Productions, Kansas City film company headed by Elmer Rhoden Jr., who's also president of an 80-theatre midwest circuit, is set to start rolling next month with "The Mad Bomber," thus tying in with the headlines. Film is to be made in K. C., where last Tuesday (1) Loew's Midland Theatre was forced to evacuate 2,700 persons because of a bomb scare.

Dick Sarafian is now polishing off the script for the entry and Rhoden will take producer's credit. Exec, who's the son of the National Theatres president, has made several pictures in past. His most recent, "The Delinquents," was sold to United Artists. Beyond "Bomber," he has a schedule of four features for this year.

Puffers Can't Pan, So Hollywood Stops Trying

By HELEN GOULD

Hollywood.

This is a rewrite of a tale that was crowded out of VARIETY Golden Jubilee. The original was a report on the "Eight Years On The Panhandle," meaning the annual Panhandle Dinner, a truce at which Hollywood publicists could shoot back at the press without fear of answering fire. These events were a highly enjoyable No-Man's Land of potables, edibles—and entertainment put on by the ballyhooligans as a labor of cooperative love. There was just one trouble: the frying pan rarely heated to a sizzle. It was more toast than roast.

Nobody knew it at the time, but last year's Panhandle Dinner (about which my piece was written) was the last.

"The idea," quoting spokesman Nat James, "kind of wore out. The cast of characters doesn't change." As for the Gridiron event in Washington, after which the Hollywood one was modeled. James followed through with, "They *do* have a change of principals!"

But out of the Panhandle came a real Ballyhoo Ball. Instead of a frying pan, there was a baby elephant to greet the guests arriving at the Paramount Sunset Studio sound stage. As the boys who labored early and valiantly to make this annual affair different put it plainly in the program: "Unlike functions held by our organization in past years, the First Annual Ballyhoo Ball has been planned from start to finish to serve but two purposes: That we get better acquainted. That we have fun." Both purposes were fulfilled, with a vengeance. It was a parade of costumes.

Hollywood's fairest came with no curves unbared. Barbara Nichols, of the built-in giggle, showed her other built-in furnishings in black lace pajamas; form fitting, of course. And in case you still think "dumb" is synonomous with "blonde" *this* explained she was getting in a plug for her up-coming flicker, "Pajama Game."

Jayne Mansfield made a real sideshow entrance hoisted on the shoulders of her weight lifting muscleman, Mickey Hargitay. But with Jayne in two skimpy strips of leopard skin, who noticed Michael? They continued the performance throughout the evening, making it clearer and clearer why 20th-Fox speaks of Jayne this way: "We're putting her in pictures back to back."

Kathy Grant didn't mind showing a hitherto undiscovered pair of gams to the photogs. The baby elephant, whom she decided to ride, made a terrific prop for some. Kathy, in brief red spangled costume, put on one of the best acts of the evening. The pert brunet was much too busy to hear mutters of, "Does Bing know about *this?*"

Mamie Van Doren, in frank dance hall girl costume, brought her own willing prisoner in stripes—Ray Anthony. When the Firehouse Five Plus Two turned on the heat (and that heat, man!) for all those dancing feet, those two really cooled it with some exhibition dancing. And Kathy Marlowe, as Ballyhoo Ball Barkerette, appropriately scooped that spread in Life. She and co-Barkerette Barbara Wilson both got roles, on the spot, in "Garment Center" from Columbia producer Harry Kleiner.

Barker Extraordinary Tommy Noonan gets the tissue can opener for the running gag of the evening. His "bride," *very* eight months pregnant, came in formal white satin wedding gown—carrying a shotgun. At one point, with the lensers popping off at all the cheesecake around, Tommy importuned her, "Honey, if you had any class at all, you'd have that baby right now. Think of the publicity it would get me."

It was a real ball of an idea, boys.

Where else could a group of photogs holler "All right, all ladies over 36 line up—" and cause a stampede? Of course, in this company, when you say "36" you're not talking about age.

Film Fiction Dictionary

By NOEL MEADOW

Wide screen: For keeping mosquitoes out of picture-windows.

Air-Conditioning: Persuading the temperature to tolerate the customers.

Lobby: A means of either bringing pressure—or relieving it.

Lounge: Where they rest.

Rest-Room: Where they lounge.

Amusement Tax: What they sit on, in comedies.

Teen-Age Audience: They pay 40c to get in, and sometimes should post $500 bail to get out.

Kiddie Xmas Matinee: Nothing pleases 'em, short of Marilyn Monroe eloping with Santa Claus.

35 M.M.: Her hip measurement.

Volume Control: The checkout in the public library.

Second Balcony: Non-pressurized place in the stratosphere.

Projectionist: Magic lantern operator with a union card.

Orchestra Pit: Something the talkies didn't dig.

Sound Track: A profitable race course.

Twin Bill: Obstetrical fee for delivering two.

Loud Speaker: Filiblustering Senator.

Trailer: Motel on wheels.

Press Conference: A discussion on how to remove some wrinkles.

Fringe Theatre: Shows Westerns.

Close-Up: Just before you go home to bed.

TV Late Show: A long time dead.

Family Pictures: Dull but safe.

Dolly-In: About time she was, too.

Gain Control: 51 percent.

Booker: The rest of it's "T. Washington."

Retake: Practical Monday morning quarterbacking.

Critic: An insect chirping in the night.

News release: A lie with a Mission.

Holdover: Basis for police blackmail.

In the can: The guy who put it there ought to be, too.

Split week: Pulled after one performance.

Day and Date: A Mambo team.

Junket: A gelatinous thing that looks good but lacks nourishment.

Script: Used for money during the Civil War.

Dolly In: I'll look. Who shall I say is calling?

Script Girl: Burlesque star.

Reel: Opposite of fake. (Genuine.)

Sound Stage: A solidly-built coach used in Westerns.

Star: A bit player in an old reissue who later become famous.

Commercial: Television's popcorn concession.

Spectacular: High budget Fanchon & Marco.

Documentary: Travelog with low-budget plot.

Soap Opera: A washed-up play.

The Late Show: Often better never than late.

Projectionist: Works in the booth that must've shot Lincoln.

Pass: Useless in poker, but guarantees a full house.

Rave reviews: Says: "hardly the best show in town," because in printing the excerpt for the ad, who's got room for "hardly?"

Censor Board: Use shiny nickel shears while looking down the barrels of steel-blue noses.

Sponsor: Husband of a top-level TV authority.

Vandalism: When they use switch-blade knives destructively on the seats instead of constructively on each other.

Juvenile Delinquency: Just youthful exuberance—when they're your own.

Gross receipts: What Sam Gross takes to the bank.

Net income: What's left after gross income fails to meet expenses; also whatever a fisherman lands.

Preview: Where people who don't know what they like are supposed to guess whether other people will also be unable to decide.

Trade press: Invented the phrase: "Benefit of the doubt."

Doorman: A sleeping pill (like Dormin); also Sidewalk Superintendent.

Manager: Surly chap; hence the expression, "dog in the manager." Also everyone's target; hence the expression, "doggin' the manager."

Johnston Office: (At least 20 rooms). So called because no producers make a move till Johnston gives 'em the office.

Saturation booking: A soaking for all.

Independent Producer: Knows the sad answer to the sad question: "How independent can you get?"

Public relations counsel: Press agent with two telephones.

Laid an Egg: For which they blame everybody but the hen.

Hi-Fi: Any tone better than an old Galli-Curci record.

Negative Cost: Positively plenty.

Reel: A dance from Virginia.

Rushes: Used in connection with "bull."

Wide screen: Necessity being the mother of invention, this one was forced by the emphasis on bust measurements.

Turkey: Nothing to celebrate *any* occasion with.

Opus: An "epis" with artistic undertones.

Scalper: Dr. Kildare used it in operations.

Malady: Something Irving Berlin wrote.

Hot seller: Opposite from cold attic.

Buddha: A lady's bedroom.

Version: Oldfashioned, unwed girl.

Heroine: A drug on the market.

Bit Player: Brings own corkscrew to a cocktail party.

Free loader: Amateur longshoreman.

Leading Man: What wife isn't?

Dumb blonde: Had to give up golf because she couldn't learn how to hold caddy.

Tantamount: A large theatre on Broadway.

Strip tease: While the guy upstairs is deciding when to drop that other shoe.

Exit light: But enter heavy.

Chanteuse: Tone-deaf singer of risque lyrics.

Good press: Sharply-creased pants.

Understudy: From this you don't get brain-fever.

Executive producer: Executes a production till it's stone dead.

Double feature: Marilyn Monroe; Dagmar; Anita Ekberg.

Suspense Drama: When the galluses are held up by one loose button.

Revue: Vaudeville that hasn't been cleaned up.

Scene: . . . is believin'.

Star: In the sky, they last.

Star: A meteorite with big ideas.

Starlet: A star who hasn't let—yet.

Cast: You need it like the broken leg. You can get into it if you can fracture 'em.

Big Scene: Can happen on-screen—or in the lobby.

Cashier: Thinks that, after her salary, it's mostly gravy.

Kliegl: Top dog in the KKK.

Cyclorama: Illegal use of films.

Pit: Where they buried the house musicians.

Synchronize: To sin chronically.

Oscar: The Waldorf's late maitre d'.

Pull a picture: Mercy-killing.

Lay an egg: Only hens don't care who knows it.

Running time: In only 102 minutes, you can run it into the ground.

Mat: Some ads sleep on 'em.

(Continued on page 65)

'See The Movie—Read The Book'

(Paperbacks Now Big Biz)

The whole story won't be in for another six months, but pocket-size book publishers are expressing unanimous satisfaction with 1956 sales.

Cheerful reports of highest-in-history production and sales, with announced increases over 1955 ranging from 10% to 33% for individual publishers, portend even bigger sales for the coming year, as the biggest boom in 18 years of mass distributed paperbound history appears to have taken hold in the industry.

Industry sources point to an overall total of nearly $50,000,000 in newsstand paperbound sales for the year. Observers caution, however, that the current rosy picture might still be affected negatively when the final returns are in this spring. The nature of the newsstand distributed business is such that definite sales figures are not available for six months to a year after an individual title has been released. Sales activity is so strong, however, that few doubt that optimistic projections for 1956 sales will be substantiated and possibly even exceeded when the finals are completed.

Close investigation of the newsstand sales phenomenon of paperbounds reveals that success may be due in part at least to the overall health of magazines at newsstands. Figures for the first half of 1956 showed that the top 25 magazines gained a total of nearly 5% over newsstand sales during the same period in 1955. Women's magazines in particular showed great strength, with increases as high as 14% in this category. Exception, however, was the December fold of Woman's Home Companion and Collier's.

However, the sales of pocket-size books are so far ahead of the magazine pace that other forces appear to have been at work in that particular area. Perhaps the most important such sales building force may have been the dramatic boom in "see the movie—read the book" promotions which reached an all-time high during 1956 and is still on the rise.

Boxoffice-conscious paperbound publishers and motion picture execs promoted a total of 60 properties via "See the Movie—Read the Book" exploitation tie-ins during 1956.

1955 was left far behind, in terms of quality as well as quantity of such tie-ins. That year only 34 paperbound titles were tied-in with film production. Even more dramatic growth is revealed in comparison with 1954, when only six titles benefited by theatre-newsstand tie-up exploitation.

Popular Library, Bantam, and Pocket Books spearheaded the field, with a total of 42 movie-book tie-ins set by these three top mass-distributed firms during 1956. This compares with 17 tie-ins the previous year, and only four in 1954, for the three publishers.

Based on advance information released by these and other leading pocket-size book houses, 1957 already shapes up as another record-breaking year for movie-book tie-ins. Combination of the upcurve in production and number of titles, based on favorable newsstand sales situation, with similar production increases announced by the studios, points to inevitable expansion of this type of publishing-theatre cooperative exploitation during the coming year.

Publishing and pix toppers are returning to this type of exploitation with tremendous zeal for a number of reasons. Tie-ins are a natural because of the obvious relationship between novels and screen adaptations. Instinctive showman characteristics of leaders in both industries, who rely almost entirely on sheer entertainment value to sell tickets to mass audiences, have fostered search for identical qualities in story material.

Making studio-publisher tie-ups even more logical is similarity between field selling organizations in both media. Both publishers and film producers employ extensive roadman staffs of local field personnel, who coordinate work of film distributors and theatres (or book distributors and retailers) in their respective territories. Both businesses put heavy emphasis on point-of-sale merchandising and retail window and counter displays to promote sales.

Cooperative promotion techniques are similar as applied to most titles, varying primarily in relation to size of investment made by both parties. Metro-Popular Library tie-in on "I'll Cry Tomorrow" was the biggest of the year, both as to money spent and sales results. Pocket edition of Lillian Roth's much-publicized autobiog passed 2,600,000 copies sold last year.

Among the many significant book tie-ins coming up in '57 are RKO's "Cash McCall" (Pocketbook), 20th Century-Fox' "The Wayward Bus" (Bantam) and 20th-Fox' musical, "A Tree Grows in Brooklyn," and Columbia's "Rumble on the Docks" (both Popular Library books) —all to be promoted in cooperation with the paperbound editions.

1956 leaders among the studios, as far as "see the movie—read the book" campaigns are concerned, were 20th Century-Fox, which had nine paper-bound tie-ins last year, after leading with eight for 1955, and M-G-M, also with nine (six the year before). Warners moved from five the previous year to eight in 1956. Other studios showed similar increases: Columbia from two to eight, Paramount from three to seven, United Artists from four to six, and RKO from none to four last year. Universal-International, however, which had six tie-ins in 1955, scheduled only five in 1956.

Jehovah's Witnesses Testify

They Question Scholarship of '10 Commandments' And Decry 'Bible Illiteracy' of Film Critics

Jehovah's Witnesses, a religious sect headquartered in Brooklyn and taking its own strong line of interpretation on the Bible, has been devoting considerable space in its magazine, "Awake!" to Cecil B. DeMille's "10 Commandments." Stating that the director's "high regard for the Bible is well publicized" and praising the film with some aesthetic reservations, the Witnesses (officially the Watch Tower Bible & Tract Society) asks the question, "But is it Scriptural?"

Citing chapter & verse in considerable detail, the sect finds itself unconvinced. In the issue which will be dated Jan. 15, 1957, there is a reprise of the "Bible illiteracy" of the film critics "dazzled and led astray by DeMille's publicity claims or by clerical beating of the drums." The latter point is telltale, for Jehovah's Witnesses specializes in a very close reading of text and are much in dispute with the more orthodox divines.

Here's the Watch Tower verdict overall:

"When Hollywood films a book it shuffles the facts to fit its fancy. Not even God's Word is exempt. DeMille boasts accuracy, and in the case of 'The Ten Commandments' a publicity report says concerning any challenges that might arise: 'DeMille thinks he will have the answer on every detail of his latest, greatest, effort.' "

Alvey Heads Photogs Assn.

Washington.

Murray Alvey, of Metro's News of the Day, will be the new president of the White House Photographers Assn., succeeding Henry Burroughs, of AP. Association is made up of both newsreel and still lensers who cover the White House and other angles of official Washington.

Harry Tugander, of Universal, and Ronne Weston of News of the Day, were elected to the association board of Governors.

Ghosts And Ghost Writing

Expert on the Law of Copyright, Attorney Recalls Some Novel Legalistics

By PHILIP WITTENBERG

The wave of synthetics has struck writing. An author may be a man or a syndicate or even a corporation. Though the clause of the Constitution of the United States providing for copyright presumed that an author was a writer, Congress in its wisdom has provided that one who employs a writer for hire may be an "author." When is a ghost a writer and when is a ghost writer an unlawful and immoral person are questions which have perturbed the courts.

Up to the time of President Woodrow Wilson great documents and speeches were written by the persons whose name they bore. The Gettysburg Address was not only written, it was handwritten.

Today it is common knowledge that the speeches and writings of our men of state and affairs are the collaboration of a staff of researchers and writers who collate the material and supply the words. Whether it be a lowly Assemblyman or a Governor, a Congressman or President, the writings and speeches credited to them are by common gossip known not to be theirs. In the business world our great corporate executives, perhaps, on their way to the Cabinet, called upon for a few graceful remarks or an important address to fellow luminaries, echo the robots they hire to do their writing. We are all familiar with the well known motion picture executive, who plaintively commented that a speech prepared for him was not in his inimitable style.

The comedians and humorists of the theatre, radio and television utilize tried and true material, from files diligently prepared for the purpose, to be exposed to the public as their own. Our highbrow literary periodicals carry advertisements of bureaus which will write anything on demand, whether a poem, a college theme, fiction or a state address. The true author is an anonymous scribe who receives no pay and less, if any, credit. At the best, he may hope for that phrase on the title page "as told to."

Even in the field of fiction there are people who aspire to fame and who do not hesitate to call upon some unknown denizen of Grub Street to produce the work upon which their reputations may fatten. Many novels have appeared in the past generation written by one and attributed to another.

Short-Lived Stand-In

The head of a great newspaper chain, who wanted to be at least equal to those he employed in literary renown, hired a younger and less well-heeled author, to write novels for him. Unfortunately, the first book did not receive critical acclaim. The hireling lost his job and the career of his employer as a novelist was nipped in the bud.

There are two cases of ghost writing; one where the real authorship is attributed to an inhabitant of the spirit world or other psychic phenomena, and the other where the work is credited to a supposed living author but is instead the work of a ghost writer, living but unseen and publicly unknown.

In the first category there is the interesting case of a man Frederick Spencer Oliver, who issued a work "A Dweller On Two Planets." He asserted the work was an absolute revelation from the spirit world. Oliver described himself as one of those mysterious persons, "an adept of the arcane and occult in the universe." More than six pages of the book were consumed in emphasizing that the work was a true revelation from a spirit, one Phylos, the Thibetan, to Oliver, who described himself as merely the "Amanuensis."

'Amanuensis' K.O.'d

A rival publisher printed an edition of the work. Suit was brought to restrain publication of this alleged plagiarism without the permission of the "Amanuensis." The court before whom the matter came said; "the law deals with realities and does not recognize communication with and the conveyance of legal rights by the spiritual world as the basis for its judgment. Nevertheless, equity and good morals will not permit one who asserts something as a fact which he insists his readers believe as the real foundation for its appeal to those who may buy and read his work, to change that position for profit in a law suit." So Oliver lost his case.

Had he been less an occult and been willing to assert the originality with him of the material in the book he might have been an author. Alas, he was only a channel through which the spirits flowed and could claim no grant of authorship or proprietorship from a nonexistent Phylos, the Thibetan.

A somewhat similar situation involved the writings of Stewart Edward White, a writer of books on philosophy and ethics of a popular nature. White claimed that he had received through his wife, Betty, acting as an intermediary, communications from a spirit identified as "Gaelic," and which he incorporated in a manuscript called "The Job of Living." In a copyright infringement suit involving the right to publish the manuscript the court went off on the question of whether or not there had been a publication by White of the work sufficient to throw it into the public domain and therefore to protect subsequent publishers. So we do not have another authority on the question of whether spirits can assign to earthly proprietors title to their ghostly writings.

Partners In Literati Crime

In the second class of cases a ghost writer wrote a book for a celebrity which was published in the name of the celebrity. When litigation arose concerning the book a literal-minded British court, before which it came, assumed that since the ghost writer was the sole writer that he was therefore the sole author and entitled to the copyright.

In New York we had an interesting case in which one of our best known Pagliaccis of radio, screen and television decided that he would like to have published under his name a serious novel. He entered into a contract with a female author to write a novel, which was originally entitled "Sit Still My Soul," and later retitled "The Kneeling God." The writer contended that she had been requested by the comic to write a serious novel to be published under the comic's name as the sole author in order that he might gain recognition in the literary field. She had been assured, she said, that if the work was published under his name as the sole author there would be a large sale because he could exploit the book before his huge audience and that therefore her earnings would be great; his name big royalties—her name small royalties.

But thereafter the comedian changed his mind and decided that he would not permit the work to be published. The writer sued to recover damages from him. The court before which it came held that a contract by one to write a book to be published under the name of another was an immoral contract. The court said that by the allegations of the complaint there was "apodictically shown a scheme concocted and devised by the parties to deliberately foist a fraud on the public in the manner described; in effect and ultimate result to extract from the public the cost of the book by means of deception practiced upon it." The court buttressed his opinion with another in which it was said; "thus, if an author were to assign to another the privilege of publishing books with his name upon their title-page . . . it cannot for a moment be supposed that any court would protect such a supposed right, even as against the original assignor."

Since the agreement was void as against public policy, as pronounced by the court, the writer's complaint was dismissed. This case contains a moral and a lesson for all ghost writers.

But despite this case, decided in 1951, the practices of our time continue. It might be wise for the ghost writer to demand coin of the physical realm on the barrel head lest, should the matter come before a court again, the writer would be unable to recover what the court considered the wages of sin and the product of an immoral contract.

Author, Anyone?

By Col. BARNEY OLDFIELD

(Author, 'Never a Shot in Anger')

Some fella once said, "See Naples and die!"—but one needn't go that far, he can just sit down and write a book.

The agent starts by telling the writer that his publishers are the very best naturally, they accepted, didn't they?), but that the book business is "different" (i.e., static).

Once the publisher has the manuscript safely in his hands, he starts downgrading author interest in money. Even if it costs the writer money and doesn't sell at all, after all it's a kick just to have written a book.

The biggest trouble with a book is that nobody can truly define it as a literary, theatrical, advertising, publicity, or ditch-digging venture, but chances are, an author will know them all before he is through —especially the latter.

The reality of a book is only the beginning.

Once it's delivered, if it is going anywhere at all, it is usually in the author's hands to prepare the initial attention - attracting campaign—and he'll be humored to the extent of being allowed to carry it out.

And you find out so many things, too.

Like, for every pusher in the book business, there are 50 with cobwebs stretched from themselves to the wall.

Like, a city like Cincinnati can have a reputation for culture, have symphonies, art galleries, plays— and be a lousy book town.

Such as, a town like Springfield, Mo., the third largest tv film production center in the U. S. and a specialist in country music, sells as many books per capita as the biggest and best in the nation. But, only if the books are on the subject of arthritis.

That there are between 15,000 and 20,000 titles brought out annually in America, any of them better than the one elected by you if you are an author.

And most of the tv network book-and-author shows are on in the early morning when the householder doesn't even want to read what the clock hands say, let alone hear about a book with 300 or more pages of fine print.

Then there are the autographing parties.

Some cities won't even have them because it is embarrassing to both store and author since there is so little public interest. One poorly attended affair recently found the proprietor grabbing two women who came into the shop, asking them if they didn't want to meet the author.

"Not particularly," said one of the ladies, "we only came in to get some gift wrapping paper."

And on the book-and-author local tv shows, a writer can be upstaged by anything.

I went on with a gal broadcaster in a prop sitting room, and she had two kittens playing on the floor to lend homey atmosphere. When I left the studio after the telecast, the switchboard was aflame and two operators were taking calls.

Within three minutes there had been 30 calls for information about availability of the kittens—and none at all about the book.

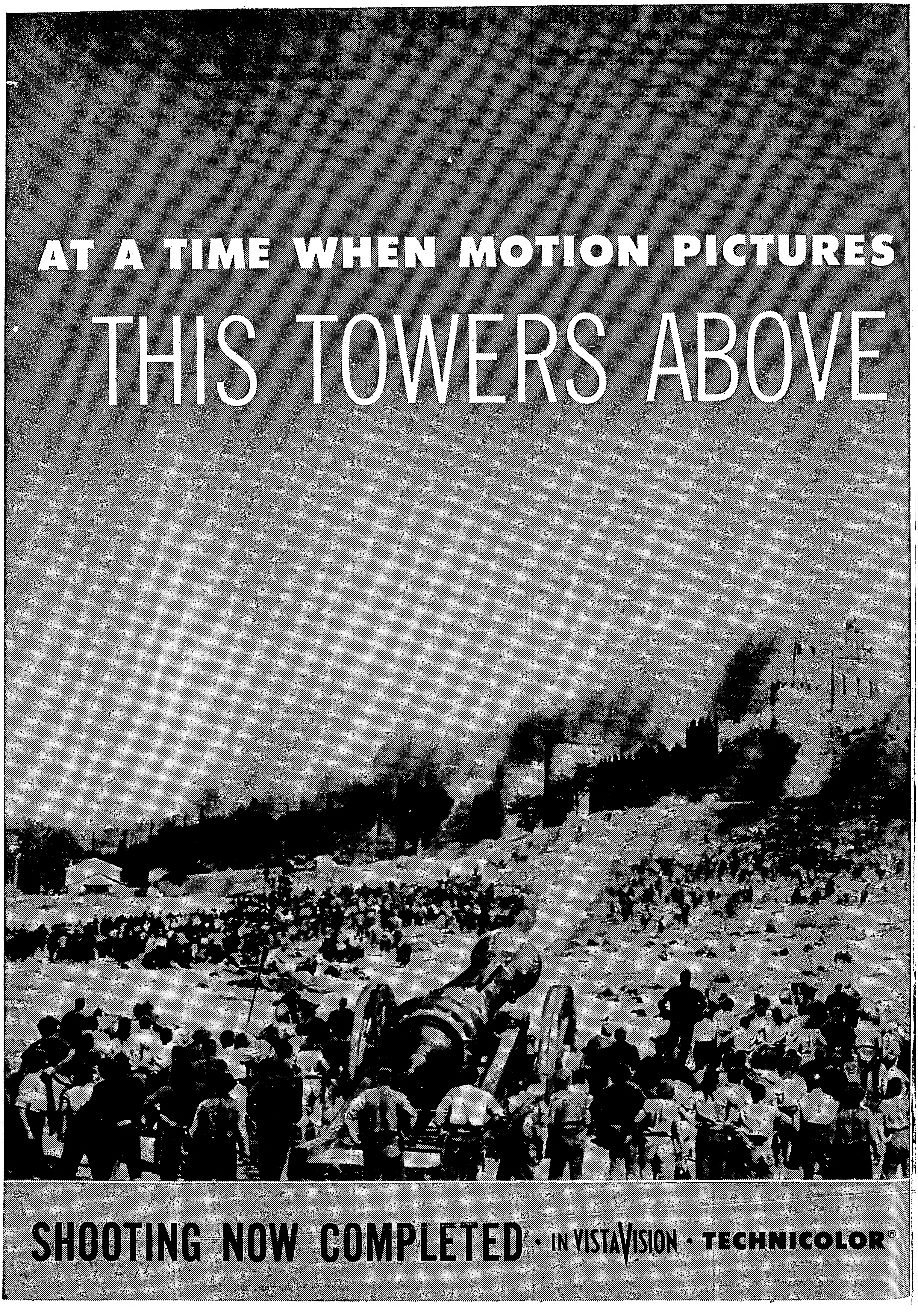
St. Paul's 'Adults Only' Tag on 'Baby Doll'

St. Paul.

"Baby Doll," playing the Minneapolis and St. Paul RKO Orpheums day and date, is getting heat from city authorities only to the extent that the St. Paul police chief ordered that its attendance be restricted to "adults only."

It had been the intention of Harry H. Weiss, RKO Theatres divisional manager here, to advertise it in that manner in both cities anyway, so that the police directive didn't necessitate any alteration of plans.

In St. Paul, which has a large Catholic population, the mayor and police chief requested an advance screening for a panel of city officials in order to decide if the picture should be banned. The panel refused to recommend its prohibition.


AT A TIME WHEN MOTION PICTURES
THIS TOWERS ABOVE
SHOOTING NOW COMPLETED · IN VISTAVISION · TECHNICOLOR®

ARE AT THEIR GREATEST...

ALL OTHERS!

Cary Grant
Frank Sinatra
Sophia Loren

in STANLEY KRAMER'S PRODUCTION of

"The Pride and The Passion"

THRU UA

The Durable Quips of Will Rogers

By EDDIE CANTOR

(The following tribute was telephone-delivered Palm Springs, Cal., to Claremore, Okla., in early November. It is reproduced in excerpt—Ed.)

In life, there was no one like him. In death, he is even more unique. Today, 21 years since that fatal airplane crash, people still chuckle over his sage sayings—unpolished gems of wit and wisdom. More significant, in all parts of the world, Will Rogers is mourned not only by friends, but by admirers who never even saw him. All speak of him with a sense of deep, personal loss.

Newspapers still quote him. That would please Will. He had great respect for the people who report the news. "I'm a hopeless addict of the newspaper drug," he once said, "I read about eight papers a day. When I'm in a town with only one paper, I read it eight times."

Just the other day, I read some of his still-timely comments in one of the columns. In discussing a Hollywood dinner party, attended by quite a few elaborately-dressed phonies, Rogers commented: "I think it would be better if more people worked for their dinners, and fewer dressed for them."

Another quote, apropos at this time, any year, was written by Will in 1932: "Come pretty near having two holidays of equal importance in the same week, Halloween and election. On Halloween, they put pumpkins on their heads, and on election, they don't have to."

On traffic, he said: "I'm a member of a vanishing race—the pedestrian. There oughta be a law that nobody should drive on Sunday except those people who don't drive any other day. Then all they can hit is each other. Another thing that would help," he suggested, "would be to allow on the streets only the automobiles that are paid for."

Why is Will Rogers more alive, 21 years after his death, than many of our current "names" who pay press agents to keep them in the news? Perhaps the secret lies in his recipe for humor: "A gag to be any good," he instructed, "has to be fashioned about some truth. The rest you get by your slant on it and perhaps by a wee bit of exaggeration so's people won't miss the point."

That may explain why he's still quotable, but it doesn't explain why a man with no schooling—who never drank or smoked — never played cards—cared not at all for games like golf or tennis—numbered among his friends: presidents — kings—ranch hands—athletes—stars of show business—stage hands—and, at the same time, won enduring affection from the public.

I think I found the answer when we played together in the Ziegfeld Follies. Will Rogers, W. C. Fields, and I, were such pals, the rest of the company referred to us as "The Three Musketeers." It reached a point where we were ready to "lay down our laughs" for one another (the acid test for comedians).

How Will Rogers could ad lib! On or offstage. When one of the Ziegfeld beauties walked onstage with him, Rogers said, "These girls are so beautiful. Sad to think that 20 years from now, they'll all be five years older."

In the dressing room one evening, we got the news that one of our girls was leaving the show to get married. Rogers drawled, "Y'know, it's tough on Mr. Ziegfeld—especially when we go on the road with the show. In every town, some millionaire comes along and marries one of those wonderful chorus girls Ziggy worked so hard to find. Some of 'em don't come back to the show for three or four weeks!"

At a dinner party, I recall a society dowager saying to Rogers: "Tell me, is the field of humor crowded?" Will replied, "Only when Congress is in session."

Secret N.Y. Meet Of NT Investors Hints Proxy Row

National Theatres may face a proxy fight come February's annual meeting.

Group of "dissidents" met last Thursday (3) in Manhattan. Very sub rosa but name of Rueben Resnick is believed involved. Group reportedly has 750,000 shares, against 2,000,000 with management.

Goal: three memberships on the Board.

WILE CHIDES LEGION

Wrongly Imposes Its Will on Non-Catholics

Columbus.

The Catholic Legion of Decency should restrict its interpretation of God's Commandments to Catholics and "we do not think that the Legion (of Decency) should impose its own standards for the entire country," says Robert A. Wile, exec secretary of the Independent Theatre Owners of Ohio in the org's latest bullein.

Discussion is in reference to "Baby Doll," which has been condemned by the Legion. "The attention given to 'Baby Doll' by certain dignitaries of the Catholic Church will probably have exactly the reverse effect of what was intended," he says. "Obviously, the more publicity is given to the condemnation, the more people will be induced to see the picture."

In his recent message regarding "Baby Doll," Francis Cardinal Spellman mentioned the possibility that his attention might create a larger attendance for the film, which he urged Catholics to avoid "on the pain of sin."

"The Legion, says Wile "may interpret God's Commandments and judge of the conformity of a film to them for its members; the rest of the people will either set up judges or judge for themselves."

ACLU's Amicus Brief For H'wood-Boycotted Wilson, da Silva, Et Al.

Washington.

The American Civil Liberties Union has filed an amicus curiae brief with the U.S. Supreme Court, endorsing the ex-Hollywooders who claim they've been unjustly blacklisted for taking the Fifth Amendment and similar reasons.

High Court has not yet decided whether to hear the appeal of the Hollywood group which appealed to the Court Nov. 2 from rulings of the California state courts. These rejected a suit to end enforced unemployment of Michael Wilson, Gale Sondergaard, Howard da Silva, Paul Jarrico, et al.

By refusing "to grant petitioners relief from respondents' blacklist," contends the brief of the Southern California Branch of ACLU, the state courts in effect made the alleged blacklist a "state action and therefore unconstitutionally deprives petitioners of their liberty and property without due process of law."

The suit aimed at the film studios, their executives, and the House Un-American Activities Committee. A reply to the ACLU brief that the the Supreme Court "is without jurisdiction because the federal question which is now sought to have reviewed was not timely raised below in accordance with state practice. There is no federal question involved at bar but only a question of the correctness of a state court's decision of a local law."

Halloran Omaha Barker

Omaha.

Pat Halloran, branch manager of Buena Vista's offices here, elected Chief Barker of Omaha Variety Tent No. 16; succeeds J. Robert Hoff.

Don Hammond, of Romeo-Hammond Productions, was named first assistant barker; Norman Nielsen, branch manager of RKO Pictures, second assistant; George Regan, branch manager of 20th-Fox, property master; and Glenn Trump, press agent of Ak-Sar-Ben, dough-guy.

Recall Rogers' Offbeat Olio In '3 Cheers'

By LEONARD TRAUBE

Almost everybody in and out of show business has a highly personalized note up his sleeve as to who-made-good-when. This mental rendezvous with history is often brought to the surface by something he has seen or heard that arrested his attention. In this writer's case it was an obitistic type of column on the Palace and Vaudeville titled "Memories Are Made of This," by Walter Winchell in his syndicated pillar a few weeks ago.

In Paragraph 7—which by coincidence happens to be the next-to-closing spot at today's Palace—Winchell said that finger-pointing celebrities in the audience originated at the Palace and not in television. Leaving this thinly veiled barb at Ed Sullivan aside, the stand-up-and-take-a-bow line evoked visions of Will Rogers. The rope-spinning drawler didn't invent the we-have-here-in-the-audience technique, but he certainly was a master of that kind of pointer-outing; in my book *the* master.

Although the Oklahoma buster of stuffed shirtism had come upon the American scene years before, I got my first paid-performance, flesh-and-blood look at Rogers season 1928-1929. That year didn't come out of my hat. It says in VARIETY's File of Plays on Broadway that this was the season "Three Cheers" opened at the Globe. I didn't think it was that long ago—"it seems only yesterday"—but who am I to launch an assault on this hallowed compendium of legitimate works? Anyway, it is my recollection that Rogers had been rushed into the show for his good friend Fred Stone, who was either taken down with an ailment or levelled by one of his numerous challenges to the airplane whirling he loved so much (and, upon reflection, an ironic twist considering that's how Rogers met his death with patcheye Wiley Post).

The night I caught "Three Cheers" there was the usual carload of headliners in the audience, and Rogers picked them off with amazing rapidity in priceless one-liners and more extended observations. Never in all theatre history have more people been more anxious to be mentioned by Rogers, whether with stiletto thrusts or sweetness & light, which may constitute some measure of the universal esteem in which he was held by all—friend—or foe, if any (and there couldn't be).

But to go back to the script, it got so at one point during a high moment in "Three Cheers" that Dorothy Stone, eldest, most talented and most beauteous of Fred Stone's daughters, gave up and, laughing herself sick and silly, said real "out loud" that Rogers was throwing her off and that she couldn't continue with the "book" of the show. Characteristically, Rogers reacted to this by picking off a dozen other millionaires and mountebanks in the pews, getting back on the script track after maybe 15 minutes of one of the greatest offbeat "olios" I have ever seen on any type of stage.

No, Rogers didn't create the take-a-bow pitch, but it was he who made a fine art out of ribbing his pickees and this treatment became part of his trademark. Much like De Wolf Hopper, who never got away from a legiter any night without being stampeded into declaiming his "Casey at the Bat," which I saw him do in his last play on Broadway, "The Monster."

'SNEAK' GAYNOR TEST FOR FORBUSH ROLE

Footage of an extensive test made by Mitzi Gaynor for the role of Nellie Forbush in 20th-Fox's film version of "South Pacific" will be eyed in the next few days by Richard Rodgers & Oscar Hammerstein 2d.

The Gaynor test was made quietly on the Coast 10 days ago with Joshua Logan directing. Rossano Brazzi already has been set for the male lead.

Ode To S.A. With I.Q.

News item: "The Flamingo Hotel in Las Vegas is said to be working on a new night club idea—a line of chorus cuties all of whom are Ph.D.'s . . ." (Erskine Johnson, NEA release, Dec. 19).

I think that I shall never see
A chorus line of Ph.D.'s.
A line of girls, superbly breasted,
Trotting out so highly tested.
Girls who look at books all day,
Then, at night, emerge to play.

High I.Q.'s who for work wear
Little save their own dyed hair.
Upon whose bosoms tomes have lain
While they studied reigns in Spain.
Poems are made by Ph.D.'s.
Only God makes pretty knees.

I cannot think, then, I shall see
A chorus girl with Ph.D.,
A lovely girl with dimpled knees
Who also reads Thucydides.
I might, perchance, a purple cow
(Though even that I doubt somehow).

Richard J. Stonesifer, Ph.D.
(Assoc. Prof. of English & TV Coordinator).
(Franklin & Marshall College)

Shorts Were Great Schooling

By PETE SMITH

Hollywood.

The doors of a long established training school for the development of new motion picture talent are being closed. But tight.

This is being brought about by the fadeout of live-action short subjects for theatre presentation.

Although I have not been associated with this branch of entertainment for several years, I have watched its decline with no little regret. For from its ranks have come many greats in show business. And from this field could come many future greats.

Among those who cut their artistic eye teeth on short subjects in their early days are such top-flight talents as George Stevens, Leo McCarey, Judy Garland, Bing Crosby, Jimmy Stewart, Norman Taurog, Frank Capra and many others.

Under the guidance of men like Mack Sennett, Hal Roach and the Christie brothers, struggling artists learned their stuff and went on to become world famous for their cinema accomplishments.

During the period in which I worked around the vineyards of featurettes, many others at various studios also took their first crack at the movies in one and two-reelers. A good number of them hit the jackpot in the world of entertainment.

Long On Names

In my own case at MGM it was my privilege to introduce a number of talented people to their first motion picture chores. Among them was a guy named Buddy Adler who worked with me for years as a writer. He, together with another youngster named George Sidney, who directed his first and many subsequent shorts for me, helped me win a couple of Oscars.

Other bright lads who became motion picture directors for me were Dave Miller and Fred Zinnemann. Dave O'Brien, a straightman, developed into a grand comedian in my pictures. Arthur Marx, playwright and author of no little note and Joe Ansen started their movie comedy writing under my lash. Hal Elias contributed no little as did Phil Anderson, Joe Dietrick and many others.

In the days when Fred Quimby, Jack Chertok, Jack Cummings, Jerry Bressler, Dick Goldstone and Jules White toiled at Metro, shorts drew world wide attention to personalities such as John Nesbitt, Robert Benchley, Roy Rowland, Chic Sale, Carey Wilson, Will Jason to name only some.

Where once short subjects were featured on marquees and in newspaper advertising as important attractions on the bill, today the double feature practice—which has persisted through later years — has obliterated if not buried them completely.

With the coming of wide screen systems, short subject producers thrilled to new hopes. However, while production costs rocketed, theatre rentals failed to keep pace with negative expenditures. Today, in many instances, exhibitors are playing normal screen sized shorts instead of wide screen subjects not because they are better but because they are cheaper. Instead of attractions, as they were in the past, shorts have become fillers and chasers.

Place the blame where you will, it all boils down to high production costs and low theatre rentals. Unless something is done to correct that situation the death knell has been sounded for theatrical shorts —and that includes cartoons.

U.S. Distribs Too Costly Hooked-Up On Continent?

American distributors in Europe will sooner or later have to merge their releasing facilities on the Continent to effect savings and bring down soaring costs.

Opinion was voiced in Manhattan last week by an industry exec intimately familiar with the American position in Europe.

"The current situation, with most of the companies maintaining their own branches, is untenable in the long run and under present conditions," he said. "There is no reason why the companies couldn't have their product distributed by competent local organizations."

The production cutdown, which affected American exhibs during the past year and a half, is now catching up with Europe, where the companies are always between six months to a year behind. As a result, the American distributors are constantly screening indie and foreign films to handle abroad. On the whole, except for Columbia and except in Britain, the U.S. outfits have refrained from any large-scale investment in local production.

As in the U.S., the administrative and operational costs of the American distributors abroad are continuing to go up and, in areas where importation is limited, the question has definitely arisen whether it's worth while to continue maintaining a full organization.

Fanny Brice 'Snooks' Inspiration for New NBC Telefilm Series

Hollywood.

NBC-TV producer Jess Oppenheimer will use Fanny Brice radio material in a new network telefilm series tentatively titled "Minnie and Snooks," slated to roll late in February. Show will revolve around a fictional showbiz personality who utilizes baby voice character, but Oppenheimer emphasizes it won't be a Brice biopic.

He's also slated to do a series 10 hour long telepix based on modern concepts of the 10 Commandments, and will develop a comedy series for Nanette Fabray and Betty Hutton.

"Michael Todd's show makes this a better world"...*and the whole world loves it!*

—*Mark Barron*, Associated Press

☞ *Motion Picture Critics say...*

"Spectacular Entertainment—Mr. Todd outdoes the movies with 'Around The World in 80 Days'." Crowther—N.Y TIMES

"★★★★! A SMASH HIT. The most star-studded film of all time!" Cameron—N.Y. DAILY NEWS

"Will be playing there the rest of our lives...don't miss it!" Kupferberg—N.Y. HERALD-TRIBUNE

"IT IS A DOWNRIGHT JOY." Gaver—UNITED PRESS

"Absolutely THE TOPS... earth-shaking beauty." Pelswick—N.Y JOURNAL-AMERICAN

"TITANIC, TITILLATING, and THRILLING...it's a pip!" Gilbert—N.Y. MIRROR

"BREATHTAKING SUPERSPECTACLE." Winsten—N.Y. POST

"WHEE-EEEE. Romping Farce... dazzling picture...solid delight!" Cook—N.Y. WORLD-TELEGRAM & SUN

"A marvelous movie...'SUPER-MAGNAGORGEOUS'. Prodigious array of wonder, splendor, sights and sounds." Beaufort—CHRISTIAN SCIENCE MONITOR

☞ *Drama Critics say...*

"The only unponderous spectacle in show business." JOHN CHAPMAN

"Delightful Fun and an Absolute Triumph of Imagination, Gaiety and Showmanship." RICHARD WATTS, JR.

"It's a rewarding show—full of variety and excitement." WARD MOREHOUSE

☞ *Radio & TV say...*

"The miracle of all miracles." *Max Liebman*—NBC

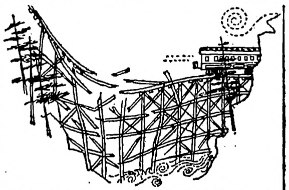
"A great wide, wide WONDERFUL SMASH!" *Dave Garroway*—NBC

"It's Dan-Dan-Dandy!" *Jackie Gleason*—CBS

"Your chair in the theatre is a ticket to enchantment. One of the most wonderful movie adventures I've ever experienced." *Ben Grauer*—NBC

"'Around The World in 80 Days' should be a serial—we just want to keep looking at it week after week." *Tex & Jinx*

"Home and abroad, everyone should see 'Around The World in 80 Days'." *Arlene Francis*—NBC



☞ *Columnists say...*

"Great, great show ...a new epic!" WALTER WINCHELL

"A smashing triumph... hits the jackpot!" ED SULLIVAN

"The most spectacular, most wonderfully entertaining picture we have had in years and years and years". HEDDA HOPPER

"The whole world must see 'Around the World in 80 Days'." LOUELLA PARSONS

"Mike Todd's a Genius... picture's a smash hit!" EARL WILSON

"Clean, clever, classy. Will gross $50,000,000. This you must see." DOROTHY KILGALLEN

"Who ever thought he'd live to see the day when tickets to a movie would be as difficult to scrounge as those to 'My Fair Lady'?" INEZ ROBB

"Michael Todd's '80 Days' is a masterpiece, any way you take it." DANTON WALKER

"'Around the World' is out of this world!" IRV KUPCINET

"Hooray for 'Around the World'!" ELSA MAXWELL

☞ *The Magazines say...*

"A remarkable feat of MOVIE-MAKING!" LIFE

"The world's liveliest showman has made Hollywood's liveliest movie. There is only one Todd." THIS WEEK

"extravagant!...funny! SPECTACULAR!" TIME

"recommended to lovers of anything because it has just about everything." HOLIDAY

"The year's best-class trip!" COLLIER'S

☞ *Nat'l Board of Review says...*

"The human race has never before seen entertainment such as this." NATIONAL BOARD OF REVIEW

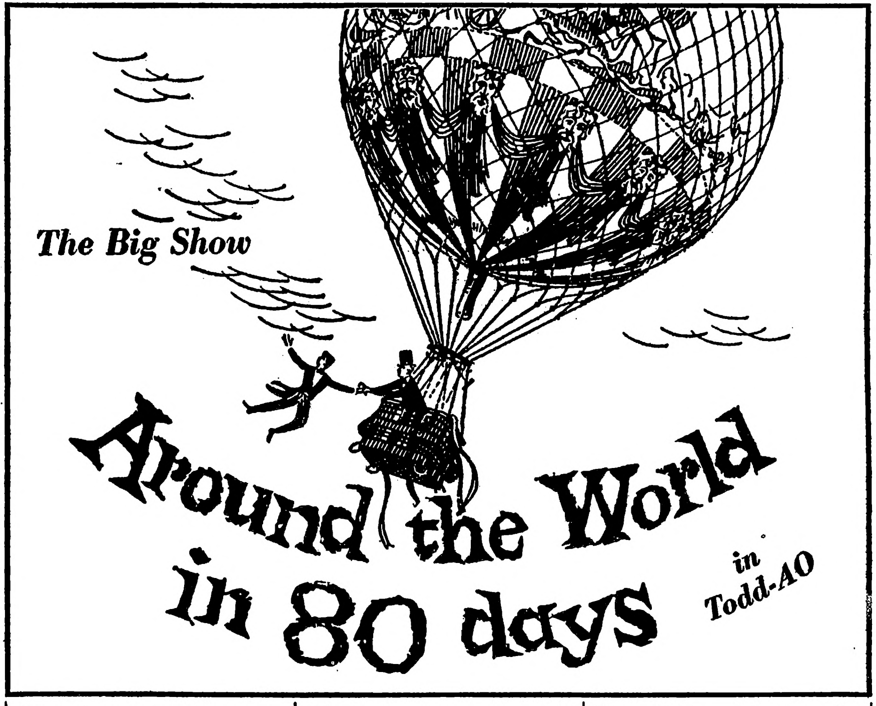
☞ *Public Figures say...*

"I'm overwhelmed." JOHN RINGLING NORTH

"I stamped, clapped and raised hurrahs." ROBERT MOSES

"Thanks for a wonderful evening." JOSHUA LOGAN

"Staggering! A most unique and wonderful film." MOSS HART


The Big Show
Around the World in 80 days
in Todd-AO

"Great entertainment ...could fill Madison Square Garden three times a day, forever!" HY GARDNER

"PURELY WONDERFUL FUN!" ROBERT SYLVESTER

"Loved it! Go, take the kids, the maiden aunt, and your raffish old Uncle Jake!" BOB CONSIDINE

"From sublime to heavenly." FRANK FARRELL

"The biggest and the most successful movies ordinarily create little stir on Broadway. But Mike Todd's fantastic 'what-is-it'...so new that nobody could describe it...does just that!" NEWSWEEK

"Entertainment at its best!" REDBOOK

"Big, splashy. The actors are all fine, and the scenic effects are tremendous!" THE NEW YORKER

"superb entertainment for the entire family!" CORONET

"I am still in a state of wonder at your remarkable film—perfection in every department." COLE PORTER

☞ *The Show Press says...*

"Smasheroo! Sure fire hit of the year." DAILY VARIETY

"The greatest show ever seen on stage or screen." HOLLYWOOD REPORTER

"Treat for movie-goers. A great adventure!" BOXOFFICE MAGAZINE

"Solid showmanship...a jumbo extravaganza." MOTION PICTURE HERALD

"Ranks among the greatest motion pictures...pure joy all the way." FILM DAILY

☞ *The Fan Magazines say...*

"One of the best pictures I ever saw." MODERN SCREEN

"Opens up a new dimension in motion pictures." PHOTOPLAY

"Four stars...outstanding picture of the month." MOTION PICTURE

"A rare delight to the eyes, ears and mind; the most spectacular of the motion picture medium today and the film classic of tomorrow." MOVIELAND

☞ *The Literary Circle says...*

"a good show...replete with comedy, circus attractions, spectacles...Go see it!" SATURDAY REVIEW OF LITERATURE

"Simply wonderful!" BENNETT CERF

"One of the greatest shows I've ever seen." WILLIAM SAROYAN

☞ *The Family Magazines say...*

"Family Medal Award. Rated Excellent." PARENTS' MAGAZINE

"A fantastic movie. Good Housekeeping gives it not 4 but 40 stars." GOOD HOUSEKEEPING

"I predict that we will be taking our grandchildren to see it 20 or even more years hence." EVERYWOMAN'S MAGAZINE

"A delightful fantasy.... merry and magnificently scenic." WOMAN'S HOME COMPANION

"Equals at least 3 of the best pictures of any year." MADEMOISELLE

☞ *International Press says...*

"A spectacle—artistic, full of humor and grace." LA PRENSA

"A cinema triumph. London will love it." LONDON DAILY TEL.

"Michael Todd is a producer who, without any doubt, will lead moviedom on the road to greater glory." FRANCE AMERIQUE

"magnificent... spectacular ...cinema magic at its best." IL PROGRESSO

"The enthusiastic spectators could hardly see enough." STAATS-ZEITUNG

"The craziest and most wonderful thing that I have ever seen." LONDON EXPRESS

Michael Todd presents the big show

AROUND THE WORLD IN 80 DAYS

starring

DAVID NIVEN
CANTINFLAS
ROBERT NEWTON
SHIRLEY MacLAINE

Featuring the following "Cameo" Stars: Charles Boyer • Joe E. Brown • Martine Carol John Carradine • Charles Coburn • Ronald Colman • Melville Cooper • Noel Coward Finlay Currie • Reginald Denny • Andy Devine • Marlene Dietrich • Luis Dominguin Fernandel • Walter Fitzgerald • Sir John Gielgud • Hermione Gingold • Jose Greco • Sir Cedric Hardwicke • Trevor Howard • Glynis Johns • Buster Keaton • Evelyn Keyes Beatrice Lillie • Peter Lorre • Edmund Lowe • Col. Tim McCoy • Victor McLaglen • A. E. Matthews • Mike Mazurki • John Mills • Robert Morley • Alan Mowbray • Ed Murrow • Jack Oakie • George Raft • Gilbert Roland • Cesar Romero • Frank Sinatra Red Skelton • Ronald Squire • Basil Sydney • Richard Wattis • Harcourt Williams

THRU UA

TECHNICOLOR® • From the Classic by JULES VERNE • Screenplay by S. J. PERELMAN • Directed by MICHAEL ANDERSON • Produced by MICHAEL TODD

The Roman Rambler

Finds Rome Ain't What It Used To Be

By SAM'L STEINMAN

(Rome correspondent for European edition of N.Y. Herald-Tribune)

Rome.

Only 2,000 years ago come March 15, the conspirators stabbed Julius Caesar to death in the Rome Forum. While this event contributed to show business via a play by Shakespeare written some 16 centuries later, the great days of Rome as a theatre town came to some kind of an end with the sordid event which occurred on the Ides of March in the year 43 B.C.

Today they are developing a park in the huge area which was covered by the Circo Massimo where Nero found his pleasure in sending the Christian martyrs to the lions. The ruins of the Colosseum still stand, and contrary to available picture postcards, no martyrs were even sent to the lions here because it was the place where the gladiators battled to the death once they had saluted Caesar. The ruins of the Teatro Marcello stand with apartments atop them. In the remnants of the Teatro di Pompeii one finds the restaurant Da Pancrazio. There was great theatre in the old days and the ruins are here to prove it.

Show business in modern Rome is something else again. It's the victim of the free-loader more than anything else. One recent day at a Rome-Florence football game there were 65,000 people in the stands of the 100,000-seat Olympic Stadium—built by Mussolini for the never-held 1940 Olympics and now dedicated to the coming 1960 Olympics. When boxoffice figures were released, the reckoning showed there had been 30,000 paid admissions. Who gets the other tickets? The press? Not on your life. It goes to government officials who have carved, but literally carved their way into all forms of entertainment.

When "Porgy and Bess" came to Rome—the only place where it was not a rousing success—it opened in the Quattro Fontane with some 1,100 seats. At capacity the production might have broken even. But when the management was given the theatre chart there was 105 X marks on the plan. It was explained that these were for government officials. A lot of tickets for the government for opening night, the production management complained. But the theatre-owner explained very quickly that these seats were not only for opening night, but for every night. They could never be sold because they were held in perpetuity by various government departments. The situation holds good for every theatre in Italy.

Movie-owners complaining about the great number of passes which are outstanding have taken one step—they have barred the film writers from free access. Result is that they get less publicity. But they dare not speak up to the government officials who lead the audiences with their families, their relatives and their friends. Who can complain in a country where the government subsidy is an important show biz element?

Popular prices are no element in reducing the number of free passes in the theatres. At the Baths of Caracalla where more than 20,000 people watch outdoor performances of opera during the summer with nearly half the seats at less than $1, the average paid attendance per performance runs about 5,000 although the house is usually capacity. The ever-present government subsidy is there and the politicos use the tickets to reward what it might have meant to woo their political followers. Think of Wagner in the last election if he could have passed out tickets to three-quarters of the house of "My Fair Lady" every night. It could have been a landslide.

Who Pays?

To pay for tickets is somewhat *de trop* in sunny Italy. The sunnier the area the less fashionable it is. In northern Milano La Scala Opera House gets along with almost no subsidy because people actually buy tickets, but as we travel south to Genoa, Florence, Rome, Naples and Palermo, the subsidy increases. Nine of the 10 major opera houses in the land could not exist without the government subsidy. And this holds true for concert, theatre and classic revivals. Only musical comedy, which plays the large cities at a $6-$7 top manages to get along without government aid.

The subsidy means that the theatre must take orders and that, in itself, makes for a political show business—so many plays must be by Italian authors whether they are good or not. John Mather who tried a noble experiment two years back by organizing the "Playhouse of Rome" English-speaking stock company, found that he had a loser. When he thought of trying another season he was offered a subsidy but it meant he would not have free choice in the plays he selected. He dropped the project.

A top-grade traveling attraction, particularly a foreign one, cannot do too much business here unless it plays to a guaranteed house, which means a subscription audience. Rome, for instance, has three such programs. New York City Ballet sold out as part of the Opera program, but Theatre Ballet and Sadler's Wells Ballet had to be content with something less because they were not on a subscription program. The same is true of the experiences of "Porgy and Bess" and "Oklahoma" in recent seasons.

Television?

What is ahead for show business is almost anyone's guess. The impact of television has not yet been felt. Commercial television comes into being on Feb. 1, 1957 and it will probably mean much more improved programs. But one way or the other, the film people have had a taste of what tv can do. Only a few weeks more than one year old, "Lascia o Radoppia," the 5,120,000 lire program, has made its mark. Originally a Saturday night feature it killed attendance on the best movie night of the week. Complaints by the theatres brought a shift of the program to Thursday since all spectacle is controlled by the same government department—television, radio, theatre, opera, symphony, films, sports, etc. Now on Thursday the only way the theatres lure customers is by stopping the show for an hour at 9 p.m. to offer the tv program. Some of the legit theatres use the same device and others shut down entirely Thursday night.

But what happens if the other nights develop outstanding programs? It is now happening with Sunday Night's "Primo Applauso" which is a "Talent Scouts" type program.

Italy was prosperous in the ancient Roman days when Rome ruled the world. Italy is a prosperous land today and even the poverty of the southern sections is being overcome successfully. Today the land which is known as "Hollywood-By-The-Tiber" is flourishing because of a record influx of American film production. The Italian shoestring producers who have been in their storm cellars are beginning to appear once again on the VV Beach with their grandiose plans. Maybe it means there will be another great era in show business in Italy. Maybe things will pick up in Rome.

It's a big maybe and it will probably stay a maybe because there is no sign that the free-loader is going to disappear. Once he is given nourishment he multiplies like the Japanese beetle. The quarantine effort is too late and it is being applied in the wrong places. He represents a hardy species and he will go on feeding at the theatrical trough for a long time to come. If one government goes out, he will attach himself to the new one. It looks as if Rome is going to stay a lousy show town for a long time to come.

What a memorial for a guy who has lasted as long as old Julius in public memory. He never realized that what Brutus did to him may have been the best thing that could have happened to him—he didn't live to see the good old days in Rome die a more horrible death than he suffered.

Can. Tees Off U.S. Mag Tax

Ottawa.

Effective New Year's Day, Canada started collecting a 20% tax on ads in "Canadian editions" of 10 U.S. mags.

The government anticipates $675,000 this year from Time, $525,000 from Reader's Digest, the two largest, with a total of $2,000,000 from all.

(From VARIETY, *March* 26, 1930)

Scarface Al's Scheme; Bootlegger's Trade Wkly.

Chicago, March 25.

Al Capone thinks he has struck a scheme that will stop all strife between bootleggers and beer runners.

"If you VARIETY guys," said the scarfaced one, as he called at VARIETY's office here, "would get out a trade paper for the booze biz, giving the grosses of what the different mobs are doing weekly, it would end all battles over double-crossing.

"Don't you see, if 'The Bootleggers' Guide' would say the South Side mob did $43,890 last week and the West Side bunch got $67,800, etc., all over the country, like VARIETY does with the theatres, there wouldn't be any squawks because 'The Bootleggers' Guide' wouldn't admit it was wrong.

"Think it over, bozos. It's a great chance, and there isn't a trade paper in the racket."

Popcorn Reigns But Dill Pickle Has Its Glamour

By JOHN QUINN

Kansas City.

Popcorn is the undisputed champ of the concession stand, now as it was 20 years ago. But it is continually challenged by other entries, and there is a never-ending list of new entries trying to elbow into the snack revenue.

An informal survey of theatre managers in this area shows that new items are being tried out almost continually, in indoor theatres as well as drive-ins where the snack has reached new highs of variety and volume.

A most unusual new item to catch on here recently is the dill pickle. It is not entirely new to concession stands, but has never had much of a play here. For a dime the attendant at the Granada Theatre in Kansas City, Kansas, will reach into the barrel and hand you a dripping dill.

Perhaps one reason the Granada is having singular success is because Charles Barnes, manager, gives the pickle first class merchandising. He has taken a keg and handsomely refinished and stained it, labelled it "Ye Olde Pickle Barrel" and built a steady trade on this sweet-sour snack.

The Roxy Theatre of the Durwood circuit has just put in hot chocolate, and early returns indicate it is here to stay during the chill months. The Palmer House brand, marketed by the Folger Coffee Co., it is prominently displayed with the dispenser which keeps it hot and continually stirred. The Roxy is finding the 7-oz. cup at 15c. a good seller, according to Norman Sprowl, manager.

A recent addition to the concession stand in these parts is the big red apple. Early in the fall Harold Lyon, manager of the Paramount Theatre, put them in, offering the 113-size for a dime each. They went well from the start, and will be an item all winter.

'Giant' Appetites

The Paramount has just concluded what has proved to be one of its all-time great attractions in "Giant," which played to top biz for five weeks. In hypoing interest Lyon played upon the title, in many ways, including several at the concession stand. There he put in a 25c. apple, a 48-size, and added a giant drink for 30c., as well as a 35c. bag of popcorn. All have gone so well they are now regulars at the stand.

In contrast to regular practice, the Stanley Warner operation at the Missouri Theatre has no popcorn. With Cinerama the attraction and the two-a-day policy, the only real chance to sell refreshments is at the intermission. The Missouri sticks to orange drink, ice cream cups, and a wide range of candy, in packages up to 75c. each. Without popcorn in the picture, it turns out at the Missouri that Hershey kisses are the best single item. The limited amount of popcorn that can be sold at a brief intermission makes it almost useless to try to handle it there, and the resultant trash would not be worth the take.

The Indestructible Western

By FRANK GRUBER

Hollywood.

Hollywood calls them "oaters," "horse operas" and "sagebrushers," yet without them Hollywood would roll over. In the spring of 1956, VARIETY listed a total of 54 Western pictures on the schedules of the eight major studios, one-third of the entire product! The independents, although not polled at the time, had somewhere between 30 and 40 Westerns in the works, almost one-half of all the independent pictures to be made in 1956.

This scribe has toiled in and about Hollywood, since 1942, when he sold a Western novel to the late Harry Sherman and received with it a six-weeks writing assignment. The first person he met in Hollywood, exclaimed: "Oh, not another Western!"

He has heard the same plaint an average of four times a month, for 14½ years, although sometimes an adjective is placed between the words, "another" and "Western."

However, for every third or fourth time that he has heard the "Not another Western" phrase, he has heard another, sweeter refrain: *"No Western picture has ever lost money."*

Look down your noses, ye producers of "Important pictures, but face the facts. John Wayne has been the No. 1 boxoffice champion, year after year and the bulk of the pictures he has made, have been Westerns.

Clark Gable, after a half dozen "important" turkeys, was becoming boxoffice poison. One Western, "The Tall Men," bounced him right back to the top of the heap.

A Western, "Shane," grossed $16,000,000 for Paramount. Howard Hughes' "Outlaw" took in that much or more and David Selznick's "Duel In the Sun" was right around there.

Sure, sure, but how long is the Western trend going to last?

A long time. In spite of the "Oh, not another Western!", Western pictures will be around for a good many years; in fact, the Western trend is still on the upgrade.

Before Softcovers

This writer has worked both sides of the street, for quite a few years. Before coming to Hollywood, in 1942, I was one of the most prolific magazine and book writers in the business, publishing some 350 stories in more than 50 different magazines. Western stories, at that time, were fairly popular in the magazines, but were at an all-time low, as books.

The average Western novel, from depression times until about 1942, sold less than 2,000 copies in hardcovers. I published one in 1939 that sold 1,850 copies; another in 1941 sold 1,900 copies. A third, in 1942, sold about the same. Each of the three went into the cheap Grosset & Dunlap hard-cover editions and sold another 1,500 copies each. That, apparently, was the end, for Westerns were not yet being brought out in pocket books.

A Western writer had a hard time in those prewar days. Unless he had a market for serial rights—and only a few writers had such a market—a writer's total income from a Western novel, could be under $500.

Pictures bought virtually no Western novels. The few that were bought were picked up for from $250 to $750, in rare cases up to a thousand dollars.

Came the war!

Pocket books zoomed. They scraped the bottom of the barrel in mysteries and a few publishers, desperate for stories that were not dated, decided to try a few Westerns. They sold well. The Council of Books in Wartime threw in a few Western books in the Armed Services Editions and found that they were the most popular of all books.

By the end of the war, Westerns were selling just about as well as any other type of book. A publisher could bring out 100,000 copies in a pocket book edition and sell most of them.

Westerns remained steady for two or three years. Then, along about 1947, something happened. The pocket book publishers began increasing their printing of Westerns . . . and sold them. Overnight, Westerns became runaway best sellers. By 1950 they were on a par with mystery novels. They have pulled steadily ahead and are now selling a good twenty percent better than mysteries.

⅓ Of Total

Somewhat over 300,000,000 pocket books, of all kinds, will be sold in 1956 (a few million more than in 1955). One-third of all these pocket books, roughly one hundred million, will be Westerns. Mysteries will account for perhaps eighty million copies and all other categories, "important" books, etc., will total roughly one hundred and twenty million copies.

The writers of Western books, who in prewar days, were lucky to earn $500 from a novel, now think nothing of getting *advances*, from publishers, of $2,000 and $3,000. The top writers in the field get advances of $5,000, $6,000 and even $7,000.

Sales of 200,000 and 300,000 copies per Western book, are run-of-the-mill. The top writers double that figure, sometimes reach the million mark. And Westerns do not die. The good publishers continue to reissue them, as long as they sell. "Fighting Man," one of my books, was first brought out by Bantam Books, in 1949. It sold 40,000 copies in 1955.

Western books are in demand, in Hollywood. Every Western novel that I have published, with one exception, has been sold to motion pictures.

As long as Western books sell, so long will Western motion pictures continue to flourish.

FRANK GRUBER has sold 18 *of his books to pictures: currently "Tension At Table Rock," an RKO release, is based on his novel, "Bitter Sage." Warner Brothers will shortly release "Buffalo Grass," starring Alan Ladd. His latest book, "Lonesome River," not to be published until March,* 1957, *is already on the schedule of a major independent.*

Besides his numerous novels, he has written many Westerns directly for the screen, including 12 *for porducer Nat Holt.*

Reich Producers Urged to Go Easy On Terms in U.S.

German producers are reminded by Munio Podhorzer, prexy of United German Film Enterprises, that—in asking for large guarantees for their films—they overlook the fact that the American distributor also is taking risks.

In a special bulletin to the German trade, Podhorzer said: "The most vital aim at the moment is to get German pictures shown in the American market. This should take precedence over commercial considerations, at least at the start."

Instead of "getting a foot in the door," complained Podhorzer, "some in the German industry prefer to haggle over terms. It is too often overlooked that the American distributor also takes risks; that he invests time, money and effort in trying to sell a picture. He is, naturally, reluctant to pay advances to foreign producers on pictures whose potential is still questionable, or at least remains to be proven.

"The wise thing," he added, "would be to respect the American distributors' point-of-view and to 'gamble' with him, at least until the German film has created a firm foothold for itself here." Observed Podhorzer: "It is a grave mistake to stifle the kindling American distributor/interest in German films by throwing up a roadblock of forbidding terms."

Podhorzer noted that "a great deal can and must be done for the German film" in the States. He disclosed that he had discussed German film weeks in New York, with each picture booked for a week or two. However, he warned, "such film weeks are a waste of time unless they are properly arranged and supported so that the pictures involved create the widest possible attention."

Painless Memory of Being Fired by Sime

By THEODORE PRATT

Phoenix.

As a member of that rather exclusive fraternity — people who have worked on VARIETY I am also a member in good standing of a smaller branch of the club: Those who have been fired by the late Sime Silverman, its founder.

You haven't lived unless you have gone through the rare experience of being fired by Sime. Some staffers were fired many times.

Still, I was fired once, which makes me a member with voting privileges. The achievement is something of an honor, depending on how the firing was done, how you took it, and how you regard it when looking back on it.

I regard it fondly, as one of my delightful memories.

It happened in 1928. I had worked myself up to hold one of the lowliest editorial positions ever invented (by me) on the staff of VARIETY. I began years before by catching shows out of town, mostly in Stamford, where many tried out then. That made me yearn for the second-floor city room on 46th Street; to work there became the great ambition of my life, and to be known as a "mugg," the term then applied with gentle affection to members of VARIETY's staff.

I didn't make it for a long time. I had to start one floor below, in the advertising department. I never completely understood how my qualifications as an out-of-town reviewer fitted me to solicit theatrical advertising, but I was given the job, probably because Sime couldn't fathom what I could do on the second floor and had an opening on the ground floor.

That wasn't, to use good mugg grammar, the job I was fired from. Instead of that, or moving one flight up, I went to Europe on my own. There, without formal portfolio of any sort, I appointed myself a roving reporter for the sheet, sending in an occasional story overlooked by the European staff. I remember sending one in from Rome and then arriving back in Paris flat broke—only to find a draft from Sime that kept me eating for a while.

Later, back home, I finally made the second floor, though in a rather curious capacity. I had two jobs already. One was as playreader for the late Winthrop Ames. The second was reading material and covering the Broadway shows for the then Fox Film Co. Neither was supposed to know I had the other job, though they must have suspected something was odd when I could read a play for them at the drop of a hat, often having seen it before they asked me to look it over. With such quick service neither ever kicked.

Art ? ? ?

I am sure Sime didn't care if I had 10 other jobs when I approached him one day and suggested that he let me institute a weekly department on Art Theatres, covering the little, community, and a few professional art theatres such as the Theatre Guild and Eva Le Gallienne's repertory. Sime thought it over for about three seconds. I think he was a little shocked at the word, "art," but he grunted skeptically that I could try it.

I'm not sure if "Art Theatres" in VARIETY ran for five or six months. Maybe it was only five or six weeks. Anyway, all the breezy, breathless news of art theatres all over the country, and reviews of their productions in the New York area, appeared under my proud byline. I went to weird lofts to review some of those terrifying productions.

My other two jobs didn't leave much time to get around to the VARIETY office, so I managed to do that job by remote control, sending in my copy. That way I also kept out of Sime's sight, for I feared my department wasn't doing the paper much good and if he happened to see me, dire things might happen.

One thing I couldn't avoid. When review tickets came in I had to duck in the office to pick them up. I chose times I felt sure Sime wouldn't be around. I grabbed them quick and ran. Always it was my hope that he never looked at the page where my department appeared.

Then, one day when I went in, I thought at a safe hour, Sime was there. I saw him out of the corner of my eye in the south end of the room, the opposite end from that combined editor's throne and elevated stage of his in the window at the front. I got what I came for and then quietly edged toward the swinging doors.

I didn't quite make it.

Just then Sime turned and came down the aisle between the desks. Even so, I thought for an instant he hadn't seen me, for he passed by as though taking no notice of me. But he had seen. As he went on he turned for an instant and said offhandedly, "Say—Art Theatres isn't doing us any good, so it's out of the paper, starting after this week."

He'd got me.

It was a simple, quite pleasant firing. There was no sting to it. Sime made a simple statement of fact. He issued the edict quietly, with no blame and he took no joy in it. It was direct, sincere, honest, easy, and without any nonsense whatsoever. He didn't insult me by saying he was sorry I had to go because I'm sure he realized I would know he couldn't be sorry for dropping dead weight. He just mentioned it in passing, like an afterthought or something minor that had been in the back of his mind for some time. The sight of me reminded him.

The most salient thing I remember about it was that I never resented it. It was so casual that he left me with the impression it was no more to me than it was to him.

It is an art to be able to fire a man like that. Looking back on it, I regard it as an accolade. Today it amounts to practically a measure and recognition of success to have been fired by Sime, leaving me, as it does, a member of one of the most exclusive clubs in existence. Our membership, though dwindling over the years as some join Sime in covering another kind of a show, is still proud and valiant.

Only Four Applicants In Entire Nation For 'Modernization' Loans

Washington.

Four theatres in widely scattered states have applied to the U. S. Small Business Administration for loans between $15,000 and $20,000 for modernization purposes.

These are the first applications since administration decided last fall that it would accept them from conventional theatres. The requests have been made to regional offices and will be acted upon there. The states are Georgia, California, Connecticut and West Virginia. Names of the applicants are not being disclosed at this time. They will be revealed only if the loans are approved.

Tower, Atlanta, Relights Under Art Film Policy

Atlanta.

Famous Films Ltd., a new film exhibiting company, relighted the Tower Theatre the day after Christmas with a Hungarian Relief benefit showing of Mozart's opera, "Don Giovanni."

New outfit is headed by Ralph Bridges and J. P. Rudolph, partners, who also operate Famous Artist Series, whose shows are given on Tower stage. Rudolph will manage Tower.

Pic policy will be on arty side and Tower will be available for legitimate productions if and when any make their way this far south.

Tower's gallery will be closed and only 1,400 of house's best seats will be utilized when films are shown. During run of "Giovanni" only evening shows will be offered on weekdays with matinee and night shows set for holidays, Saturdays and Sundays.

Library Check: Women's Favored Novels

AUTHOR	TITLE
Adams, Samuel	"GORGEOUS HUSSY"
Ashton, Helen	"DOCTOR SEROCOLD"
Bailey, Temple	"SILVER SLIPPERS"
Baldwin, Faith	"AMERICAN FAMILY"
Banning, Margaret	"ENOUGH TO LIVE ON"
Barnes, Margaret	"WITHIN THIS PRESENT"
Baum, Vicki	"GRAND HOTEL"
	"HOTEL BERLIN"
Bellamann, Henry	"KING'S ROW"
Bentley, Phyllis	"INHERITANCE"
Bottome, Phyllis	"MORTAL STORM"
Boyle, Kay	"AVALANCHE"
Bromfield, Louis	"THE FARM"
Bronte, Charlotte	"JANE EYRE"
Bronte, Emily	"WUTHERING HEIGHTS"
Buck, Pearl	"HOUSE OF EARTH"
	"DRAGON SEED"
Caldwell, Janet	"DYNASTY OF DEATH"
	"EAGLES GATHER"
	"FINAL HOUR"
Cather, Willa	"SONG OF THE LARK"
Chase, Mary	"MARY PETERS"
	"WINDSWEPT"
Christie, Agatha	"MURDER OF ROGER ACKROYD"
Corbett, Elizabeth	"MR. AND MRS. MEIGS"
	"MRS. MEIGS AND MR. CUNNINGHAM"
	"YOUNG MRS. MEIGS"
	"EXCUSE ME, MRS. MEIGS"
Cronin, Archibald	"THE CITADEL"
	"KEYS OF THE KINGDOM"
Davenport, Maria	"OF LENA GEYER"
	"VALLEY OF DECISION"
Deeping, Warwick	"SORREL & SON"
De la Roche, Mazo	"JALNA"
	"MASTER OF JALNA"
	"WHITEOAK HERITAGE"
	"WAKEFIELD'S COURSE"
Douglas, Lloyd	"DISPUTED PASSAGE"
	"FORGIVE US OUR TRESPASSES"
	"GREEN LIGHT"
	"MAGNIFICENT OBSESSION"
	"THE ROBE"
Du Maurier, Daphne	"REBECCA"
	"FRENCHMAN'S CREEK"
	"HUNGRY HILL"
	"JAMAICA INN"
Dunlap, Katherine	"LADY BE GOOD"
Ferber, Edna	"SO BIG"
	"SHOW BOAT"
	"SARATOGA TRUNK"
Field, Rachel	"ALL THIS AND HEAVEN, TOO"
	"TIME OUT OF MIND"
	"AND NOW TOMORROW"
Forbes, Kathryn	"MAMA'S BANK ACCOUNT"
Franken, Rose	"BOOK OF CLAUDIA"
Galsworthy, John	"FORSYTE SAGA"
Glasgow, Ellen	"VEIN OF IRON"
Golding, Louis	"MR. EMANUEL"
Goudge, Elizabeth	"CITY OF BELLS"
	"GREEN DOLPHIN STREET"
Hale, Nancy	"PRODIGAL WOMEN"
Hemingway, Ernest	"FOR WHOM THE BELL TOLLS"
	"FAREWELL TO ARMS"
Highet, Helen	"ABOVE SUSPICION"
Hilton, James	"LOST HORIZON"
	"RANDOM HARVEST"
Hobart, Alice	"OIL FOR THE LAMPS OF CHINA"
	"CUP AND THE SWORD"
Hurst, Fannie	"LUMMOX"
	"HALLELUJAH"
Idell, Albert	"CENTENNIAL SUMMER"
Keyes, Frances	"CRESCENT CARNIVAL"
	"FIELDING'S FOLLY"
	"ALL THAT GLITTERS"
Larrimore, Lida	"MULBERRY SQUARE"
Lewis, Sinclair	"ARROWSMITH"
	"BABBITT"
Lin, Yu-t'ang	"MOMENT IN PEKING"
Llewellyn, Richard	"HOW GREEN WAS MY VALLEY"
Lorimer, Graeme	"STAG LINE"
	"HEART SPECIALIST"
Marks, Percy	"TREE GROWN STRAIGHT"
Marquand, John	"LATE GEORGE APLEY"
	"SO LITTLE TIME"
Maugham, William	"OF HUMAN BONDAGE"
	"RAZOR'S EDGE"
Miller, Helen	"HAWK IN THE WIND"
	"NEVER ANOTHER MOON"
	"SONG AFTER MIDNIGHT"
Norris, Kathleen	"MOTHER"
Norway, Nevil S.	"PIED PIPER"
	"PASTORAL"
Priestley, John	"GOOD COMPANIONS"
Prouty, Olive	"LISA VALE"
	"NOW, VOYAGER"
Rawlings, Marjorie	"THE YEARLING"
Rorick, Isabel	"MR. AND MRS. CUGAT"
Seton, Anya	"DRAGONWYCK"
Sharp, Margery	"CLUNY BROWN"
	"NUTMEG TREE"
Sinclair, Upton	"WORLD'S END"
	"BETWEEN TWO WORLDS"
	"DRAGON'S TEETH"
	"WIDE IS THE GATE"
	"PRESIDENTIAL AGENT"
Smith, Betty	"TREE GROWS IN BROOKLYN"
Steen, Marguerite	"SUN IS MY UNDOING"
Steinbeck, John	"GRAPES OF WRATH"
Stern, Gladys	"MATRIARCH CHRONICLES"
Stevenson, Dorothy	"MISS BUNCLE'S BOOK"
Stone, Irving	"LUST FOR LIFE"
	"IMMORTAL WIFE"
Tarkington, Booth	"KATE FENNIGATE"
	"MAGNIFICENT AMBERSONS"
Taylor, Rosemary	"CHICKEN EVERY SUNDAY"
Thane, Elswythe	"TRYST"
Thirkell, Angela	"THE BRANDONS"
Tucker, Augusta	"MISS SUSIE SLAGLE'S"
Turnbull, Agnes	"ROLLING YEARS"
	"DAY MUST DAWN"
Walker, Franz	"DR. NORTON'S WIFE"
Werfel, Franz	"SONG OF BERNADETTE"
Widdemer, Margaret	"ANGELA COMES HOME"
Williams, Ben Ames	"STRANGE WOMAN"
	"LEAVE HER TO HEAVEN"
Yenni, Julia	HOUSE FOR THE SPARROW"

French Film Industry Hopes Rise

By GENE MOSKOWITZ

Paris.

The Gallic showman is more inclined to be prudently pessimistic than opulently optimistic. So he usually looks at the worst side, but a summing up and a looksee denote that the past season (1955-56) has been one, primarily, of expansion in the French film industry.

French production increased by 25 films with 125 against the 100 of the 1954-55 season. This meant some backing up of playdates since there was already product unabsorbed from the '54-'55 season. There was talk of a six month production stoppage, a return to double features and a freeing of the frozen admission prices to allow charging what the market would bear. However, all such proposals were discarded after a less hysterical look at the setup.

It was soon remarked that it was the substandard product that still lack playoff. The better product moved freely. Suffice that the French film industry still stands at the crossroads but has recaptured some of its prestige-quality standing via many international film festival prizes.

Before 1939 France depended on foreign markets for almost 70% of her total film income, which is now down to 39%. It is making a determined effort to build this up with the Eastern countries (including Asia) and the U.S. as prime targets. This year's spurt of French pix attention in the U.S. has built up hopes in France, and the CDC, via Film Aid Funds, still plans to back a regional distrib outfit, headed by U.S. distribs with funds up to $500,000 for the first three years to start their needed "depth" distribution in the U.S.

Statistics show that 64% of French males over 15 years of age, in towns with population over 2,000, go to films. Most of them choose their films carefully. The non-filmgoers either lack the time, prefer other forms of entertainment or find film admissions too high. Trying to right this situation are the governmentally and industry bankrolled "Days of Cinema." Here, a small group go from town to town with a special show made up of unusual foreign and Gallic pix, plus lectures and film clips to instill taste in films and build up an appetite for more offbeat pix. These shows are gratis and studies have found that most areas, which have been exposed to it, have registered a rise in film attendance.

There are a lot of "producers" in action, some 389, for the 125 pix produced annually. Coproduction is falling except for the Italo-French setup which remains almost the same in proportion. In '55 there were 110 pix made with 76 purely French films which stacks up as only a 30% average of coproductions which were in the 50% bracket a few years ago.

French film industry paradox—some crying the blues and others proclaiming prosperity—are not readily explained. Happily the best directors are working again and film quality has shown a marked improvement.

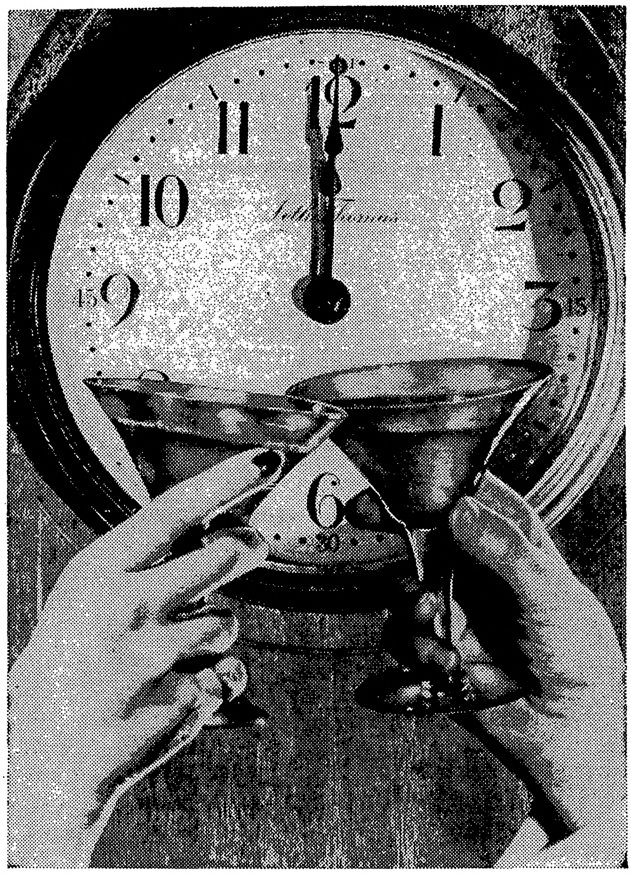
Folk Arts Get Aid in India

By N. V. ESWAR

Madras.

Towards the close of 1956 a Russian Circus team of 52 artists performed for a week and more in the principal cities of India, to raise funds for the Prime Minister's Relief Fund. India also sent out a number of Cultural Delegations and Film Delegations to Russia and other European and Far Eastern countries. The Egyptian Dancers Lys and Lyn also came to India towards the latter half of December to give a series of performances. Other memorable visits were those of Yehudi Menuhin, the American violinist, and Russian Ballet Teams, followed by the Chinese acrobatic troupe.

There was renewed interest in the native Stage and other folk art, but performances on a professional basis were sporadic. Mysore and Hyderabad set up their own Academies of Dance, Music and Drama under the tutelage of the Central Academy at Delhi. A Music college was started both in Bihar and Cochin States during the year. The Central Government also has drawn up a plan for upgrading the Kathakali Art Centre in Cheruthuruthy into a College for teaching Kathakali Dance and other folk art forms of Kerala, at a cost of $1,000,000. Dancer Uday Shanker developed his open-air shadow play and gave a series of performances in Bombay and Calcutta during the visit of the Chinese Premier. The plays were based on mythological themes and the Life of the Buddha.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Seth Thomas

WHEN THE CLOCK STRUCK MIDNIGHT NEW YEAR'S EVE–

We wished all our friends in the industry a happy and prosperous New Year. M-G-M is contributing to that prosperity with fine box-office attractions, some of which are listed on the next page.

1957 BOUNTY!

"THE TEAHOUSE OF THE AUGUST MOON"
(*CinemaScope—Metrocolor*)

Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Paul Ford, Jun Negami, Nijiko Kiyokawa, Mitsuko Sawamura.

"JULIE"

Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy. An Arwin Production.

"THE IRON PETTICOAT"
(*VistaVision—Technicolor®*)

Bob Hope, Katharine Hepburn, Noelle Middleton, James Robertson Justice, Robert Helpmann. A Remus Film.

"THE GREAT AMERICAN PASTIME"

Tom Ewell, Anne Francis, Ann Miller.

"EDGE OF THE CITY"

John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire, Ruby Dee. A Jonathan Production.

"THE BARRETTS OF WIMPOLE STREET"
(*CinemaScope—Metrocolor*)

Jennifer Jones John Gielgud, Bill Travers, Virginia McKenna.

"THE LITTLE HUT"

Ava Gardner, Stewart Granger, David Niven, Walter Chiari. A Herbson, S. A. Production.

"SLANDER"

Van Johnson, Ann Blyth, Steve Cochran, Marjorie Rambeau, Richard Eyer.

"THE HAPPY ROAD"

Gene Kelly, Barbara Laage, Michael Redgrave, Bobby Clark, Brigitte Fossey. A Kerry Production.

"THE LIVING IDOL"
(*CinemaScope—Color*)

Steve Forrest, Liliane Montevecchi, James Robertson Justice, Sara Garcia, Eduardo Noriega. An Albert Lewin Production.

"LIZZIE"

Eleanor Parker, Richard Boone, Joan Blondell, Hugo Hass. A Bryna Production.

"THE WINGS OF EAGLES"
(*Metrocolor*)

John Wayne, Dan Dailey, Maureen O'Hara, Ward Bond.

"RAINTREE COUNTY"
(*In M-G-M Camera 65—Metrocolor*)

Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Tom Drake.

"THE VINTAGE"
(*CinemaScope—Metrocolor*)

Mel Ferrer, Pier Angeli, John Kerr, Michele Morgan, Theodore Bickel, Leif Erickson.

"SOMETHING OF VALUE"

Rock Hudson, Dana Wynter, Wendy Hiller, Juano Hernandez, William Marshall, Sidney Poitier.

"TEN THOUSAND BEDROOMS"
(*CinemaScope—Metrocolor*)

Dean Martin, Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid, Jules Munshin.

"DESIGNING WOMAN"
(*CinemaScope—Metrocolor*)

Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole, Tom Helmore, Sam Levene, Mike Shaughnessy, Chuck Connors.

"GUN GLORY"
(*CinemaScope—Metrocolor*)

Stewart Granger, Rhonda Fleming, Chill Wills, Steve Rowland.

Working for British Film Production

By SIR HENRY FRENCH

President of the B.F.P.A.

London.

I have been asked this year, in view of my imminent retirement, to give my impressions of the 10 years and more in which I have occupied the post of Director-General of the British Film Producers Assn. This would require a book instead of an article but I will gladly say something on the subject.

When I was offered this appointment in July, 1946 I was told that it would not be a whole-time job. In no year has it been less than 120% of whole time and in some periods it has been much more than that. In the last 10 years, however, there has never been a week in which I have not learned something new about films. Nor has there been an evening when I have returned home feeling that I had not done anything in the day that was worthwhile. My contact with the film industry has brought me much interest, excitement and pleasure. One thing, however, I must confess: it was the first word in the B.F.P.A.'s title which attracted me into the industry.

It was explained to me before I "joined up" that the Cinematograph Films Act of 1938 would expire in 1948 and that the Association were very concerned about the content of the Bill which the Government would submit to Parliament to extend the Act for a further 10 years. A few weeks after I took up my appointment, I advised that a special committee should be set up to prepare a memorandum for submission to the Board of Trade stating the alterations which the Association recommended should be made in the new Act. This advice was accepted and acted on immediately. It soon became apparent to me that British producers had to face opposition from two directions.

> *First, many, probably the majority of, exhibitors in this country at that time wanted to be left free to select what films they would show in their cinemas.*
>
> *Secondly, the American motion picture industry wanted to be left free to supply films to British exhibitors without any restrictions whatever.*

It was obvious that merely to send a memorandum to the Board of Trade would not be sufficient to ensure that the British producers" case would "win the battle" that was coming. Whilst British films had a few staunch supporters in Parliament, every exhibitor was able to make personal representations to his local M.P. I, therefore, advised that the B.F.P.A. should raise a special fund for a nationwide advertisement campaign to bring home to newspaper readers the importance of every cinemagoer being assured by statute that a certain proportion of the screen time at his near-by cinema would be reserved for the showing of British feature films.

Too Big A Victory

We won the battle. Indeed, we were too successful for the Board of Trade in its first Order under the new Act laid down that of features to be shown in the 12 months after the new Act came into operation 45% should be British. That was too high a proportion, and was soon brought down to 30% where it has remained unaltered. This percentage, however, indicated a great change in the prestige and supply of British films. In the first Cinematograph Films Act passed in 1927 the proportion laid down in the schedule increased from 5% in 1928 to 20% in 1935; but the Act of 1938 put the percentage back to 12½ in 1938 and 1939.

The ink was, however, scarcely dry on that Act before the United Kingdom was engaged in World War II and the Act became practically a dead letter until hostilities ended in 1945. The important point, however, is that the jump from 5% (i.e. 3 British films per annum at a cinema with a weekly change of programme) in 1928 to the present 30% (i.e. 16 films) has proved to be realistic and in no way excessive. Today the percentage of British first features shown throughout Great Britain is 29.4%. No longer do exhibitors urge the Government to reduce the 30%. Moreover, the most thoughtful of them realize that they need British films to satisfy their patrons.

The next event of importance in my service with the B.F.P.A. was the meeting of the Joint Anglo-American Film Council which was held in the Washington office of the M.P.A.A. in April, 1949. The Council consisted of three members on each side. The M.P.A.A. members were Eric Johnston, Barney Balaban and Nicholas Schenck. The B.F.P.A. representatives were J. Arthur Rank, the late Sir Alexander Korda and myself. We felt that we had grounds for a serious complaint against the M.P.A.A.. and over the breakfast table before the first morning session, my two colleagues decided that I should be the spokesman for our side. The first session which lasted nearly two hours was a duologue between Johnston and me, with the other four members remaining silent. Then we had luncheon together and after that each of the three following sessions became progressively less critical.

Since then I have met Eric Johnston on many occasions, in London, Cannes, Venice, Berlin and Washington. On every occasion he has been most friendly and courteous to both my wife and me. Looking back, I can recall how often at school, boys after a vigorous fight became close friends. As I was the assailant at the Washington meeting, I seize this opportunity of acknowledging with gratitude the behaviour then and subsequently of my "opponent." Notwithstanding that this was the last as well as the first meeting of the Joint Anglo-American Film Council, its establishment served, in my opinion, a useful purpose.

Yank 'A's in England

The discussion at the other three sessions was mainly concerned with the showing of American 'A' pictures on the three major circuits in Great Britain. The showing of films on these three circuits is always a subject of serious and often difficult discussion whenever film producers meet, be they American, British, French or Italian. It figured prominently in the B.F.P.A-A.N.I.C.A. negotiations in Rome last September. With Robert Clark, B.F.P.A. President in 1953-55, and John Davis, President since July 1955, it is difficult to persuade representatives of producing interests in other countries that the selection of films by the three major circuits is a matter for which the B.F.P.A. has no responsibility.

The next important milestone was one evening in June, 1950 when both the late Walter Fuller, General Secretary of the Cinematograph Exhibitors Association, and I received a telephone message from Sir Wilfrid Eady of the Treasury asking us to call and see him early the next morning. During the interview, which lasted less than 10 minutes, we were given an outline of what came to be known as the Eady Scheme. After we left Sir Wilfrid's room, Fuller asked me "Will your members accept this novel proposal?" I replied "Yes," and added that the conversion of the proposal we had listened to into a practical administrative scheme would need a lot of careful drafting and if the industry was wise the drafting would be left to me. This, in fact, is what happened. But I have written so much about the British Film Production Fund (including an article in VARIETY in December 1951) that I am not going to say any more about it here.

Thus ends my last contribution to VARIETY's Anniversary issues.

Less-Than-Wow Product Facing Added Lethargy

Hollywood's "bigger and better" pictures are proving murder on lesser-scale entries. Sales execs at all top film companies are finding it increasingly difficult to get less-than-epic entries off the ground. One distribution v.p. this week stated that the moderately entertaining film which, a short time ago, could be relied upon to gross $1,500,000 in the domestic market, now is bringing in $1,000,000 or less.

Gist of the problem is that "Ten Commandments," "80 Days Around the World," "Oklahoma" and "Seven Wonders of the World," for example, are tieing up first-run theatres for months on end. Exhibitors operating in competition with this kind of kingsized product assert they cannot do adequate business unless they have the best of the remaining pictures available to them. Consequently, the distributor with an in-between film to sell is often finding it impossible to get a first-run booking in many key cities.

Manhattan is an example. Three important showcases are no longer available to the pic drummers, the Criterion being tied up with "Commandments," the Rivoli with "80 Days" and the Warner with "Wonders." These runs figure to go on and on. As a consequence, more and more non-blockbusters will be forced to open in Gotham theatres which are not showcase houses.

A still greater hardship prevails in key cities which have fewer first-runs. Providence and Indianapolis have only four each. Buffalo has six, and of these three have marathon-run product in "Giant," "Wonders" and "War and Peace." In such situations nearly all distribs have a number of pictures backed up. The companies have their choice of waiting for available dates for their in-between films or foregoing first-run playing time. Latter choice means the immediate loss of a substantial part of a film's potential revenue. When the companies decide to hold back on product until a first-run house becomes available, the subsequent-run theatres also suffer. They're beefing that it's taking too long for pictures to get to them.

THE SCREENPLAYWRIGHT

No Longer Just a 'Face in the Crowd'

By BUDD SCHULBERG

In his introduction to the forthcoming Randam House and Bantam Book edition of the full screenplay script of "A Face in the Crowd," Elia Kazan describes his original impression of the status of film writers in the bygone days of Hollywood. (Well, nearly bygone.)

Writers were frequently paid high salaries, as much as $2,500 per week. But even these astronomical wages did not prevent their being low men on the Hollywood totem pole. They were often assigned to work in teams—and not infrequently a number of teams would either work in unison, or succeed each other in 2-to-10-week shifts. One star-spangled production boasted 10 writers, not the usual $1,000-a-week, proficient-if-undistinguished craftsmen either. These were writers of triumphant plays, distinguished novels—Pulitzer Prize winners. But their work, as Kazan remembers it, was torn from them and reassembled by the producer as a pastiche; the result, time and again, was something that not one of the celebrated writers could recognize as his own, or compare favorably to his own individual efforts.

Something was obviously wrong. Surely it was not the fault of the medium per se. It is a medium that combines all the known art forms, dramatic literature, photographic composition and content, the rhythm of motion—it's an undeniable and universal art form, and will endure. But for the most part, in America, it has loomed as an overpowering giant who, when he opens his mouth, talks baby-talk. Conditioned to think of their mass audience as a retarded 12-year-old, and encouraged to pollyannaism by various censorship groups, the big studio-producer-managers tooled out their 50-odd pictures a year with only an occasional nod to the demands of reality or the challenge of the intensely personal creative conviction. Now and then a "Grapes of Wrath," an "Informer," a "Lost Weekend" would cut through the asbestos curtain of play-it-safe. One picture in 200 might reveal the unfathomable depths of the motion picture at its potential best.

Little wonder that writers who believed in themselves oriented themselves to film work in one or two ways: either they forsook the screen to devote themselves to media in which their voice was obeyed, or at least respected; or they accepted work in Hollywood as a cynical, albeit craftsmanlike way of subsidizing the things they really wanted to do. But to conceive of writing those *really-want-to-do* directly for the screen was Don Quixote at his most quixotic. Any self-respecting writer accumulated his paychecks and went back, like Faulkner or Odets or Maxwell Anderson or Edith Sitwell (and how many others whose stature has little or no relation to their screen achievements) to "their own work," the work that conveyed them most intimately.

In this spirit, after a few years as a sort of screenwriters' pinch-hitter and utility outfielder, I left Hollywood some 15 years ago—although I had been brought up there—and devoted the next decade and a half to writing novels and short stories. "The last redoubt of individual enterprise," I described it somewhere. "For better or for worse, it's all mine."

How It Started

Thus, I was at work on a series of short stories (one of them, "Your Arkansas Traveler") when, some five years ago, Elia Kazan approached me about joining forces to make a film in the east. I told him of my interest in the New York waterfront and the material and spiritual corruption infesting that great harbor. Oddly enough, he said, he had also been interested in a waterfront film. And his suggestion for a method of work—once we had reached a general agreement on what we wanted to say—was strikingly similar to that of my longtime literary adviser and friend, Saxe Commins—and strikingly unsimilar to anything I had heard in Hollywood: "Go home and write it. Don't worry about length. Pour into it everything you've seen or heard or felt about the waterfront. Don't write down or pull punches. Write it just as if you were doing it for a novel. Write it for yourself."

There were many, many tribulations before—with the help of producer Sam Spiegel—we finally were able to bring "On the Waterfront" to the screen. But in the course of this project, Kazan and I learned we could pursue the same author-director relationship that lends strength, dignity and impact to the work of the theatre.

So we decided to try it again, in fact further the experiment, this time just the two of us, making "Your Arkansas Traveler" into the forthcoming motion picture, *"A Face in the Crowd."* It was ours to develop as to theme and action, ours to cast, ours to style. And perhaps for the first time in motion picture history not a line was to be changed without the permission of the author. Kazan promised me this when we first began to examine the two-headed god of public persuasion, television and advertising, in the summer of 1955. He has kept his word impeccably.

In return I had to promise to stand with him behind the camera from the first day of shooting in Piggott, Arkansas, in early August 1956 to the last day in downtown New York late in November. For just as a playwright must attend rehearsals and be ready to revise according to the *play* of his lines and his people, so the screenplaywright, if he is not to let the artistic reins slip from his hands, must be prepared to attend *his* rehearsals. The only difference, and it is a fearsomely time-consuming difference, is that the rehearsal for each motion picture scene immediately precedes the shooting of that scene. In this particular case I found it challengingly, stimulatingly—fun. At least a dozen times Kazan and I were able to stop and improvise scenes that highlighted our theme—our comment on the relation of the extraordinary power of television to the life—and health—of this Republic.

The publication both in hard cover and paper back of first "Baby Doll" and now "A Face in the Crowd" may be a trend that eventually elevates the screenplay to the same level of respect enjoyed by its sister-work for the dramatic stage. The day when writers were encouraged to take the same solicitous pride in their film work that they have for their legitimate plays and novels will mark a period of motion picture development even more significant than the innovations of Technicolor, Cinemascope, Cinerama or Todd-AO.

The true third dimension is *humanity.* And humanity is the writer's material just as surely as cloth is the tailor's.

What This Business Needs Is More Old Faces

By MAXWELL SHANE

(Sole Owner of My Old Face)

Hollywood.

If I've heard it once this year, I've heard it a million times, "What this business needs is more new faces." The TOA holds a hard-headed conclave and out of it comes a pronouncement, "What this business needs is more new faces." The ASAMPE labors in convention and a plaint is born, "What this business needs is more new faces."

Trade paper editorial writers, members of the MPAA, men in the street, and Leonard Sillman all want new faces. New faces, they say, will put new blood in the anemic arteries of the boxoffice, will blast the laggard audience away from the tv sets and back to the Bijou.

With all the respect due the elder statesmen, I disagree. Not that I'm against new faces. Not in the least. The newer the better, and the more the merrier. But, more than we need new faces, I say what this business really needs is *old* faces.

Fat old faces, thin old faces, sad old faces, funny old faces, but lots of good old faces like the ones it used to have. The old faces I'm talking about are old faces that can be starred in pictures just as new faces are. I mean that old actors, who are not being starred any more, can be just as powerful in attracting customers to the boxoffice as the Tony Curtises, the Debbie Reynoldses, the Marlon Brandos, and all the bright and shiny new faces that have become boxoffice bait in the past few years.

My text is that there are no important *old* stars in our pictures today as there were in the golden era of yesterday. Why? I don't mean middle-aged stars who still play virile romantic roles. I mean old actors, actors who are between 50 and 70 and who play old characters compatible with their ages. Why don't we have such players in starring roles today?

Only last night I saw Wallace Beery and Marie Dressler in "Min and Bill." On television, of course. They were the stars of that very successful film. Not the boy and girl who played the juvenile leads. They were a couple of elderly, warm, lovable, comic rascals, and they brought millions into the motion picture theatres. Where are the Beerys and Dresslers of today?

Bunny, Arliss, Will Rogers, et al.

There are many character actors just as lovable, just as talented in Hollywood now, but invariably they play roles which are secondary to those of younger stars. Until recently every studio has several such old faces on its roster, from white-haired John Bunny to crotchety Lionel Barrymore. Ernest Torrence, Theodore Roberts, Rudolph Schildkraut, Emil Jannings, Louise Dresser, George Arliss, George Sidney and Charlie Murray, W. C. Fields, Will Rogers — the list is large and happily nostalgic. All of these great names were 50 to 70 when starred in their most successful films.

Yet, today there is hardly a picture in release which has as its principal star an elderly actor. Not only are the elderly actors not starred, but because of this, many excellent stories are not being considered for production because they are concerned with the problems of older characters.

It seems to me that this is a pernicious circle. It seems quite logical that, just as they were in the past, old faces could be starred with great success. And yet, as an independent producer, I doubt that I could get financial backing or distribution for a great dramatic vehicle that projected as its stars a man of 70 or a woman of 65. Today such a film would probably be considered downright revolutionary.

But don't get me wrong. I love new faces.

Well But Not Favorably Known

Minneapolis.

Minneapolis Morning Tribune's poll, devoted on this occasion to learning how well Elvis Presley is known among the state's adult citizenry and the latter's opinion of him, shows that nearly nine out of 10 Minnesotans know who he is; but only 17% of those interviewed regard him favorably.

The article relating the survey's results points out that the rock 'n' roll star "scores low among Minnesota adults."

Roaring Twenties & Ballyhooligans

By TERRY TURNER

The "Roaring Twenties" were not only good for the bootleggers but for many press agents in the heyday of exploitation. Three tabloids, The Daily News, The Daily Mirror and The Graphic, with three great managing editors, the late Walter Howey, Phil Payne and Emil Gauvreau, were trying to knock each other's brains out. Any stunt that held a grain of imagination was a cinch and I got real lucky.

For instance, do you remember Alvin "Shipwreck" Kelly, the first flagpole sitter? He insisted, and I believed him after hearing just how he would do it, that he could sit on a flagpole 13 days, 13 nights, 13 hours, 13 minutes and 13 seconds. I had just arranged with the Claridge Hotel for the stunt when the late Police Commissioner Enright (with whom I had had trouble before) got wind of it and summoning me before him, advised that while there was no law covering an idiot sitting on a flagpole, that he had decided to cut the pole from under my sitting Kelly without further ado, and throw me in the clink to boot. That ultimatum naturally changed my plans on the spot and Mr. Kelly did his sitting atop a small side street hotel in Newark. Unfortunately, the manager of the hotel lost his job, the hotel its customers, because the elevators were being used mostly to carry my customers to the roof at 50c a pop, to get a closer view of Kelly.

Or, for instance, the saga of the Siamese Twins. I had 'em all, the Hiltons, the Gibbs Twins and the Godino boys. The Hiltons were first. The late Alf T. Wilton had them first and offered them to Keiths. They were given an audition on the vast Hippodrome stage and asked to dance with two pretty good hoofers. They broke down and cried and Alf was told to send them back to the sideshows. At that point Frank Braden, vet press agent of the Ringling show, brought it to my attention. We rehearsed them for three months, had them taught saxophone, urged them to sing a little ditty and even dance with two boys. We were ready but the booking office was not. The late Jake Lubin, (God love him) and the same Jake who gave me my first job in show business, would have nothing to do with them. About everybody stopped speaking to me around the Loew office. In desperation I went into Mr. Loew's office one morning while he was having his usual chit-chat with David Warfield. Instead of the usual beef that you would put in a case like this, I said:

"Can I shake your hand, sir?"

He looked kind of startled and asked me if I felt all right. I said I felt all right, but I wanted to shake hand with a man greater than GOD. Now he was really startled and asked if I had been drinking.

I replied that I was perfectly sober, but that GOD had made a set of Siamese Twins, that E. F. Albee could not do it, that the Loew Circuit had them and wouldn't even try and see whether or not the public would buy them. Warfield really got a belt out of that, and within 10 minutes Jake had been told, "Give those twins an opening somewhere before I have a crazy man on my hands here." Many will recall they broke all records and played Loew Theatres in New York that never before or since played vaudevile acts.

More Siamese

For instance, like a lot of folks who have something big and never know it until an agent steps in and grabs them, I lost the Hiltons but found another pair, The Gibb twins, Mary and Margaret of Holyoke, Mass.

The same rehearsals, the same routine and believe it or not the same Loew office turned them down. The bloom was off the grosses, was the opinion. I was offered a route by Keith providing I did a stunt with them. That's where the tabloid managing editors came in. Gauvreau was fiddling with what were known as composographs. That meant dooling with negatives to make crime or sex scenes come to life. Front page of course. So between Gauvreau hatching his composographs and writing the yarns in advance, the making of X-Rays and with a doctor abetting (but quite innocently) we put the twins and their mother in a private hospital (behind locked doors) and broke the story. Despite the copyright lines on every story, Howey and Payne picked up the yarn and the fat was in the fire. The stunt was in, I got my route, and what happened? After an opening at the old Hippodrome the Gibb twins played 40 weeks right in New York City without leaving once. I'll never forget Sime Silverman going all the way to Bayonne, New Jersey to review the act prior to the Hippodrome opening because as he put it, "it took a lot of guts to stage that phoney."

For instance. I'll never forget the Godino Boys. First, because I had to put up a cash guarantee of $100,000 so that they be paid $2,500 a week for 40 weeks to be played in 52, and also because I had an almost certain flop when they reached me in Vancouver, B. C. with their newly acquired wives and a woebegone band of 12 little men.

The late Eddie Milne gave me a percentage date in Vancouver at the Pantages and let me rehearse (for admissions) in Victoria (for eatin' money). That hundred grand stripped me, my family and many friends of even a milk diet. With the help of a good campaign, we broke the record of the house, but the elder Pantages, on trial at the time in Los Angeles, figured on another break to wit: to break me and let us stay in Vancouver to sue, or perhaps, eat the twins. My partner in New York, one Arthur Klein, a most astute agent, had other ideas and within the space of a week came up with a 40 week tour of the Keith Circuit at $5,000 NET weekly to be played in 52 weeks. We opened in Oakland a week or so later and "all the T. Turners and all of their friends began to eat, and hearty, again."

Seattle Up; 'Moon' Huge $16,000, 'Wind' Sock 11G, 'Anastasia' Lofty 15G

Seattle.

Fine weather, with no snow storms or slippery streets in hilly Seattle, was good for show biz over New Year's. All first-run houses are holding over, most of them opening Dec. 31st. "Baby Doll," "Written on Wind" and "Anastasia" look standout among bigger coin entries.

Estimates for Last Week

Blue Mouse (Hamrick) (800; $1.50-$2) — "Oklahoma" (Magna) (10th wk). Last week, great $11,000.

Coliseum (Evergreen) (1,870; 95-$1.25) — "Zarak" (Col) and "Ride High Iron" (Col) (2d wk). Last week, smash $14,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Anastasia" (20th). (2d wk). Last week, big $15,000.

Music Box (Hamrick) (850; 90-$1.25) — "Teahouse of August Moon" (M-G) (2d wk). Last week, giant $16,000.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Written on Wind" (U) and "Night Runner" (U) (2d wk). Last week, smash $11,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Baby Doll" (WB) (2d wk). Last week, tall $13,000.

Paramount (SW) (1,282; $1.20-$2.45)—"This is Cinerama" (Cinerama) (21st wk). Last week, lively $12,000.

Jack Cummings completed his producer contract at Metro and will enter indie production.

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6 Studios and Censors Active In New Pakistan

By A. GHAFFAR

Karachi.

Pakistan came into existence as an independent sovereign state about 10 years ago and had to start from scratch in every field, the motion picture industry being no exception. Before partition, Lahore was the only city of what is now Pakistan where film production of some sort was carried on. But this city, as a film production centre, was far behind the Bombay and Calcutta centres.

The film studios were ill-equipped and laboratory facilities were practically non-existent. Even talent, technical and otherwise, for which this area was famous, found the glamor of Bombay and Calcutta more attractive. Moreover, all the studios were owned by Hindus who migrated to India after the establishment of Pakistan.

Most of the distribution and exhibition trade was also in the hands of the Hindus. So when Pakistan was established the motion picture industry was left in a chaotic state and it took full two years before production work of any kind could be undertaken. But today the Pakistan film industry is forging ahead. A number of well equipped and well manned studios have been established and production is at an all-time high level.

Film production is confined to two centres—Karachi and Lahore. Lahore is the major centre, Karachi having entered the field only in 1954. There are six film studios in active operation—four in Lahore and two in Karachi.

(1) Shahnoor Studios, Lahore: Three stages, two of which are soundproof; has latest machinery and trained and experienced staff; some 20 full-length films and 12 shorts have been produced; 12 features are in production; fully equipped laboratory is attached to the studios.

(2) Evergreen Studios, Lahore

(Continued on page 52)

A Global Perspective on Film Medium

Yankees Too Often Consider 'The America Way' As the Only Proper Criteria

By SIR TOM O'BRIEN

National Assn. of Theatrical & Kine Employees of United Kingdom.

London.

Another year, making it clear that the future of the film industries of the world is becoming more precarious. Twenty-five years ago Hollywood dominated the screens of the world. Not so today. We have seen the rise of native industries of all kinds. We have seen that cotton, textiles, steel, oil, tin, automobiles and the rest are being produced in many countries. One of the tragedies of the American film industry is that the great leaders of that industry—founders, executives, entrepreneurs — believed that they were laws unto themselves.

Whatever happened to other industries could not happen to films. They thought, and still think, that films from America can hold sway everywhere. But the stark realism is that: countries like France, Italy, Japan, even China, Russia, India, to say nothing about our British production, are striving to portray something about their own way of life, their literature, their stories, their tragedies, their sorrows, their fun, their humour.

I don't think that the American producers really understand all this fully.

The American producers are caught up with what is called "The American Way of Life"—as though the only way of life in the world is the American way. How fortunate is the motion picture industry of the United States in having a man like Eric Johnston at its head.

He knows the world; he knows the film problems and political problems which beset all countries. I would say to the readers of VARIETY that we have need to reorientate our thinking.

It is the responsibility of nations to encourage their own native film production centres. Governments must relax their taxation upon the film industries of the world. President Eisenhower gave the lead some time ago by reducing the entertainment tax in the United States. What a wise decision!

The English-speaking races are over one half of the world's population. Films reach all these people and more. It is time that the two great film-producing centres of the world—Hollywood and London—should get together; not in the spirit of animosity but in the spirit of healthy competition and co-operation. The producers can make money, yes, but they can portray a way of life and enjoy a way of life divorced from serfdom, from tyranny, from dictatorship.

This is a challenge to Hollywood and a challenge to England; indeed a challenge to any film producing centre in the world; a challenge which I hope most sincerely we will take up. The menace of Russian International Communism is still with us. Negative denunciations of that philosophy get us nowhere. Let us strive to make our film industries in the free countries of the world a medium whereby we can make people happy, make millions of our world population feel relaxed but at the same time understand that what they see and what they hear when they sit in their seats in the cinema is not purveyed in the interests of any one nation.

Pitfalls in Theatrical 'Memoirs'

Phoney Candor or Pressagent-Ghosting Worse Than Too Kindly an Approach

By ROBERT DOWNING

Show biz memoirs pour from the presses, printed editions of plays, films and musicals flourish as never before, while paperbacks feature dozens of titles with stage and screen hook-ups. In a single month last summer, Bantam had six titles tied-in with pix. James Dean has followed Marilyn Monroe into hard covers, and a glance at coming events, via Publisher's Weekly, underscores the greasepaint theme in the book world.

Recollections of show people may be more numerous now than the "sunset strip." Or it may be that many publishers, like Doubleday's Ken McCormick, are now more aware that "show people are excitingly articulate . . . often able to remember with verve things that have happened to them in a way that more ordered, formal minds would never do."

There has been nothing ordered or formal about some of the shockers that have been dished up with show biz trimmings. Beginning with Ethel Waters' "His Eye Is On the Sparrow," and bursting through Billie Holiday's "Lady Sings the Blues" (both from Doubleday), naked private lives have been reported in garish and sometimes ghoulish detail.

"Shock value does help to put over a show business book," McCormick says. He should know. His house also published Mary Pickford's recollections, "Sunshine and Shadow," which hit the remainder stalls all too soon. "Mary wrote and rewrote her book so that she would hurt no one, and although this certainly is a quality to applaud, the fact remains that if Mary had laid about her with a shillelagh a lot more people would have read her book."

Sociological View

At the New York Public Library's Theatre Collection, George Freedley looks upon books like the Holiday item and Lillian Roth's "I'll Cry Tomorrow" (Fell), as sociological rather than theatrical studies. William van Lennep, curator at Harvard, finds that trashy show biz books are often compensated by the careful work of scholarly writers like Eric W. Barnes, former actor, who, in recent seasons, produced sound bios of actress Anna Cora Mowatt and playwright Edward Sheldon (Scribner). Van Lennep also sees lasting merit in other current offerings, such as Frances Winwar's Duse-D'Annunzio run-down, "Wingless Victory" (Scribner), and Wisner P. Kinne's "George Pierce Baker and the American Theatre" (Harvard).

Shock treatment in theatrical memoirs only too often seems to be balanced by the autobiography that is something of a disappointment. Ethel Barrymore's "Memories" (Harper) fell into this category, mainly because the author, like Miss Pickford, exercised too much restraint in choosing her material. A star with a great story to tell offered crumbs in place of cake. Eleanor Ruggles' life of Edwin Booth, "Prince of Players," whatever its success on the stands, and despite a plush sale of films, did not satisfy devoted admirers of America's greatest dramatic actor. Likewise, Lawrence Langner's "Magic Curtain" (Dutton), failed to convey the topflight yarn its writer had lived. It was much in need of proofreading, and slid from $6.60 to $1.49 with alacrity.

Freedley believes many current stage bios are more carefully documented than of yore, but failure of most publishing houses to retain editors and proof readers who grasp the show biz pitch accounts for too many mistakes—not all of them typos.

Tempus Fugit

Careers reported as bios when the subject is still professionally in transit become dated too rapidly to enjoy marked success. One exception in this division was Agnes de Mille's excellent recap, "Dance to the Piper" (Atlantic-Little, Brown), Quickly "outgrown" were Pete Martin's report on Ethel Merman, "Who Could Ask for Anything More" (Doubleday), Felix Barker's "The Oliviers" (Lippincott), and Guthrie McClintic's "Me and Kit" (Atlantic-Little, Brown).

Simon & Schuster have, for some years, published, simultaneously, hard cover and paperback editions of their show biz entries. Sez Veep Albert R. Leventhal: "Theory behind the two editions is that a man like Crosby, Gleason or Hope will have mass appeal and can sell in drug stores, five-and-dimes" and the like. Leventhal is undaunted by "failures," because one smash hit more than compensates, he feels. Bob Hope's "I Never Left Home," published during World War II, sold 1,500,000 in two or three months. Other headliners from S&S have included Hope's "Have Tux, Will Travel," "Life With Groucho" by his son, Arthur Marx, Bing Crosby's "Call Me Lucky," and Burns and Allen's "I Love Her, That's Why!" Leventhal is satisfied with returns on Richard Aldrich's "Gertrude Lawrence as Mrs. A.," published in association with Greystone, although its final printing hit the remainder stands last fall. S&S regards Wally Cox's "Mr. Peepers" as an outstanding floperoo.

Cerf Unimpressed

Bennett Cerf, head of Random House, has definite notions on show biz publishing: "I take an exceedingly dim view of the spate of theatrical recollections that have been pouring into the book stores in recent months. One out of twenty may have cause for being—Lawrence, Roth, Waters, Joe E. Lewis—most are pallid, made-to-order conglomerations that are no more 'autobiographical' than my left foot. They often have been whipped together from stale radio and tv scripts by yawning press agents, and the so-called authors frequently not only have not written the books, but haven't even bothered to read them. Fortunately, the public has gotten wise to this dodge, and most of these books are remainders before they are even published.

Not trash, in any sense, were Random House's history of Harrigan & Hart, "The Merry Partners," by E. J. Kahn Jr., or Vincent Sheean's recent "Oscar Hammerstein I."

THE WRONG MAN'S READY!

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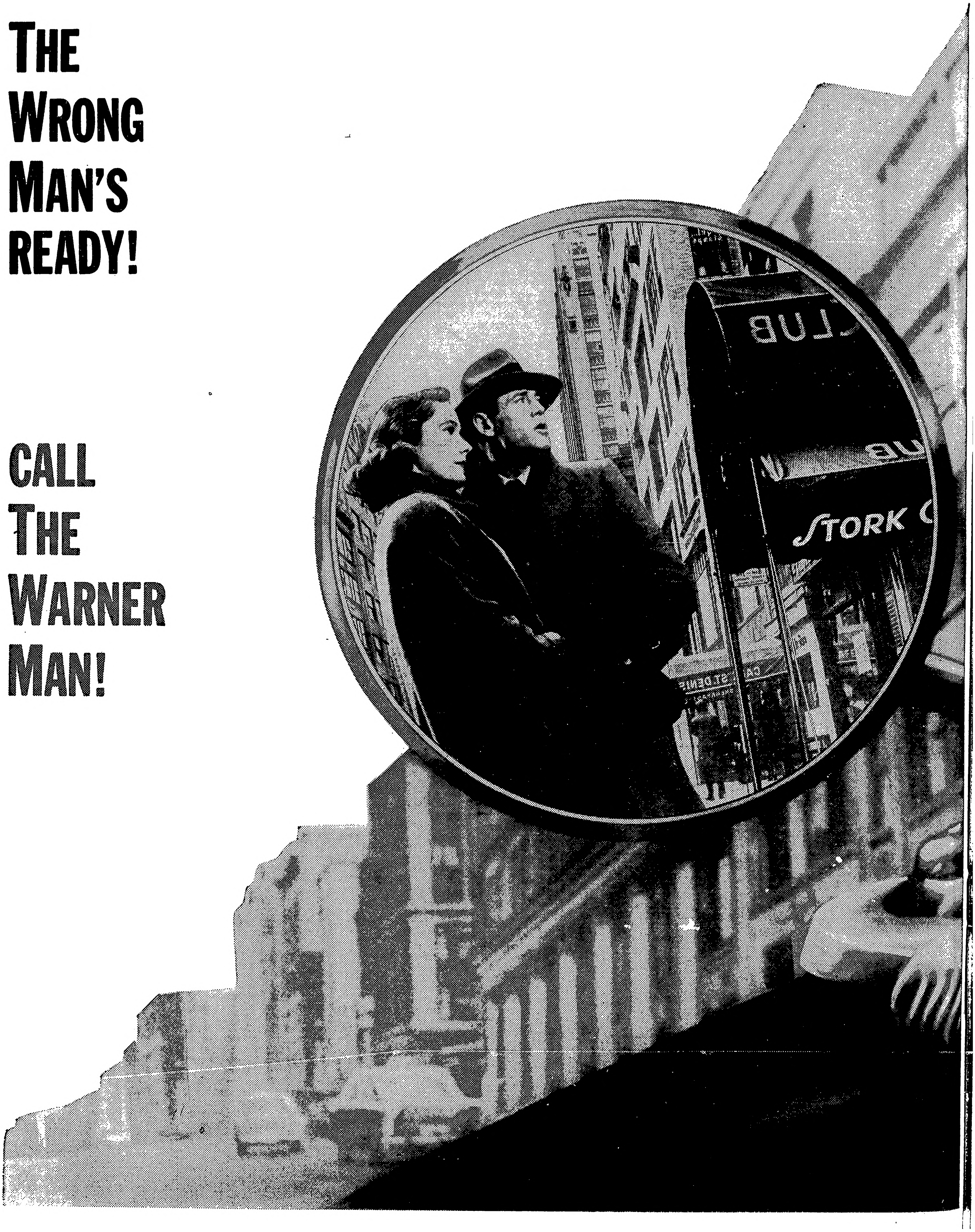

Alfred Hitchcock holds the mirror up to life... and catches The Wrong Man! A true-life story so suspenseful that only Hitchcock could film it! Somewhere, somewhere in New York's crowded streets, shadowed subways -- or the Stork Club -- there must be the right man!

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The Wrong Man

EVERY TWIST AND TURN OF IT IS TRUE!
THIS IS THE CHALLENGE WE MAKE TO MOVIE-GOERS:
If you don't believe that this weird and unusual story actually happened, see the records of Queens County Court, N. Y., Apr. 21, 1953 Indictment #271/53, "The Balestrero Case"

also starring ANTHONY QUAYLE
Screen Play by MAXWELL ANDERSON and ANGUS MacPHAIL
MUSIC BY BERNARD HERRMANN
Directed by ALFRED HITCHCOCK

Can't Stop A Tidal Wave With A Tennis Racket

By HARRY RUBY

Hollywood.

My fame, such as it is, rests on the most dubious of distinctions—namely, getting credit not for things I have done, but for things I had nothing whatsoever to do with. How it all started, I do not know. But I do know that once a thing like this gets started there is no stopping it; and, like the proverbial snowball rolling down hill, it gets bigger as it goes.

For instance: In the opinion of that gifted actor, gentleman and scholar, Herbert I. Marshall, I am a man of sparkling wit—because as he thinks, I wrote that famous witticism about Hollywood: "No matter how hot it is in the daytime, there's nothing to do at night." Being a man of unquestioned probity, as everybody, including myself, will admit, I felt I was being an accomplice to a crime, letting this canard go on without doing something about it. So, one night I did something about it. I told Herbert Marshall, in the presence of some very stylish guests assembled at the home of Chester Morris, that it was Solly Violinsky—not I—who authorized that immortal line about Hollywood.

I don't remember exactly what H. M. said, but I shan't ever forget the look he gave me. I wound up humbly apologizing for denying I wrote something I did not write.

I had a similar experience with another friend of mine, an ex-baseball player by the name of Pat O'Shea who, because of the experience, also became an ex-friend of mine. His claim to fame was knowing me, who, according to him, wrote a big hit that flourished in the early twenties, entitled: "Oh, What a Pal Was Mary." It says on the copy that the song was written by Bert Kalmar, Edgar Leslie and Pete Wendling. But had I shown the copy to Pat, I am sure he would have sworn I had it printed up just to rib him.

One night, at a party I threw for the Chicago Cubs, when they were training at Catalina, I decided to do something about it; to make a clean breast of it all. I confessed that I had not written the song; that I was still a songplugger in the days of that song's celebrity; that —well, that's as far as I got. Pat glowered, called me a lying so-and-so, gulped down his sixth straight drink and started menacingly toward me. But for two outfielders and a catcher who ran interference, I wouldn't be here today to tell the story.

Dorothy Parker will tell you that I also wrote a parody that was the favorite of the Algonquinites. It was sung to the tune of "The Parade of the Wooden Soldiers" and went like this:

Giddy-Ap Ginsburg, Giddy-Ap Ginsburg, Mississippi's Calling Me, etc., etc.

This was written by Solly Violinsky and Benny Rubin, but I'm not telling anybody because it's no use. They won't believe me.

The same aforementioned Benny Rubin phoned the other night to tell me how he wowed a group of his friends with a story of mine. What story? I asked. Benny told me the story, then said: "Herschel they screamed, and I gave you credit for it." I thanked him for giving me credit, but didn't bother to tell him that the story he wowed his friends with was not one I had told him—but one he had told me.

An admirer of mine says nobody but me could have written the following from the show: "Animal Crackers:"

Groucho (to Mrs. Rittenhouse): Do you mind if I smoke?
Mrs. Rittenhouse: No, not at all.
Groucho: Do you mind if I don't smoke?

The above, as well as all the other confections in that show, was written by George S. Kaufman and/or Morrie Ryskind.

A certain music publisher, one of Tin Pan Alley's biggest, loves me because I wrote his favorite song. Every time I see him, he shakes my hand warmly and beams: "Ruby, you old stick-in-the-mud, when are you gonna write me another 'Thinking Of You'?" He then proceeds to sing—not the one I wrote with Kalmar, which goes:

Why is it I spend the day,
Wake up and end the day,
Thinking of you.

He sings the one Walter Donaldson wrote, which goes:

I get so lonely
Thinking of you,
Thinking of you.

If you hear that I wrote the Gettysburg Address, don't believe it. I checked on it very carefully in the encyclopedia. It was written by a man by the name of Abraham Lincoln.

Berlin's Commie Studio Still Very Party-Lined Up

By HANS HOEHN

Berlin.

There is more than just a slight difference between Berlin's West (Allied) and East (Soviet) Sector. In someways it's easier today for a W-Berliner to do business with the United States than with East Berlin. Providing you have the money, you can easily travel from here to N.Y. but it's not so simple when it comes to a trip into the eastern part of Germany. Much red tape to obtain the necessary permit. It even requires a special permit to visit cemeteries which happen to be located outside the West Sector. There are also two different currency systems.

Red authorities control nearly the entire show biz in East Berlin but in 1956 exhibited a more tolerant attitude toward Western art and entertainment. Jazz, long condemned as part of capitalist "decadence," was admitted. More western movies (none of U.S. origin though) were shown and modern dancing was "encouraged." Radio was giving more attention to entertainment (also American jazz) programs. Functionaries took pains to intensify connections with the West. Latter is suspicious, naturally, feeling it is just another propaganda drive.

There is only one film producing outfit (DEFA) and one distributing company (Progress) in East Germany. Both are state-ruled, of course. DEFA has the former UFA plant at Babelsberg, once one of the best studios in the world. DEFA's output is between 10 and 20 features per year.

Best pix of the early German postwar era were of DEFA origin. Films like "Affair Blum," "Rotation," "Marriage In The Shadow" or "The Murderers Are Among Us" stirred even international attention. However, the artistry of that time was soon sacrificed to the party line. Apart from very few exceptions, DEFA product of recent years has either been unbearable heavy political stuff or extremely dull.

There's supposedly a trend towards more "entertaining" films but a glimpse at DEFA's 1956 production list reveals that propaganda is still playing a major part. Incomplete list of DEFA pix preemed during the 12 months in East Berlin: "The Devil's Circle" (anti-Nazi stuff), "Secret Marriages" (comedy with political background), "Recovery" (political drama based on a radio play), "Friedrich Schiller" (full-length documentary about the great German poet), "Small Fry" (self-critical stuff with political tendencies), "Three Girls In the Finale" (sports feature), "Judge of Zalamea" (pic version of Calderon's stage play of the same name), "Thomas Muenzer" (biopic of the leader of the Thuringian peasant uprising who was executed in 1525), "Csar and Carpenter" (film version of Lortzing's opera), "Berlin Romance" (anti-capitalist stuff with anti-West Berlin tendencies), "I'm Thirsty" (anti-capitalist pic playing during the Spanish Civil War with anti-Franco tendencies), "You and So Many a Comrad" (strong anti-war documentary), "Rendezvous spot Aimee" (blackmarketeer story with anti-West Berlin tendencies), "Special Marks—None" (postwar misery).

New Pakistan

Continued from page 49

Not so well-equipped as Shahnoor Studios, it has two small soundproof stages, a laboratory and all other facilities; owners are currently building a new studio which, they claim, will be the biggest east of Suez; about 12 full-length films have been produced at these studios and an equal number is under production.

(3) Screen and Sound Studios, Lahore: Has only one small stage which is soundproof; little of latest equipment; only a few pictures have been turned out.

(4) Malika Studios, Lahore: Has two soundproof stages, a laboratory and most of the equipment is of the latest variety; has turned out about 20 films and about 12 are under production.

(5) Eastern Studios, Karachi: This is as well equipped as the Shahnoor studios, has a laboratory attached to it and has three stages; has turned out 12 full-length features; currently four pictures are on the sets and 12 await floor space.

(6) Kaiser Studios, Karachi: well equipped, small and compact with two soundproof stages: has only recently gone into production; two films are in work.

Also, there is one studio in East Pakistan at Dacca. This is government-owned studio and is primarily concerned with producing government publicity and documentary films. Facilities are extended to private producers and one full-length film was produced by a private film-maker.

Censors Kept Busy

All films to be screened in Pakistan (whether produced in Pakistan or of foreign origin) are required to be censored before they can be released for public exhibition. For this purpose there are three separate censor boards—one for the federal capital, Karachi; one for the area comprising West Pakistan and one for East Pakistan. The code is more or less similar for all the three Boards. There is a move now to have one common Code for the whole of Pakistan. The existing codes are similar to the American Code.

There are three main centres of distribution — Lahore, Dacca and Karachi. The number of distributing concerns at all these three centres comes to about 120. American and British films are mostly distributed by subsidiaries of American and British companies. Their offices are also situated at these three centres.

Besides the home produced films, American, British and Italian films find a thriving market in Pakistan. Indian films are restricted as they form the most serious competition for the locally-produced films and it is the policy of the government not to allow unrestricted imports of Indian product until the home industry can come on a par with its Indian counterpart.

There are about 400 theatres in the country with a total seating capacity of about 250,000. (The country's population is 80,000,000). Only the cinemas in the major cities are equipped for CinemaScope. Except for the cinemas of the major cities, exhibition outlets are old fashioned. With the increase of production at home it is becoming increasingly important to have more and better houses throughout the country.

The rates of admission range from 10c to 80c and the seats from luxuriously covered divans to crude wooden benches.

Pakistan film business is heavily taxed via central as well as provincial imposts. Sales tax of 20% is imposed on all imported prints and in the case of India on the contracted value of the films. Import duty at the rate of about half a cent per foot is charged on imported raw film. Import duty on exposed film is 1c per foot and on cinematographic equipment 35 to 40%. (All raw film consumed is imported.)

A special tax on publicity materials, rentals on government-approved films and on storage of films is levied. Then there are the income tax and "super tax." Sales tax of 20% on the total cost of a film production also is levied. The average cost of a film produced in Pakistan is $75,000 to $80,000; the tax alone amounts to about $15,000.

The entertainment tax varies from 37½% to 50% of the rate of admission.

Canada 'Taken for Granted'

Ottawa.

"The Canadian film industry is doing a slow burn at the offhand treatment accorded this country by the parent industry in the U.S.," writes Gerald FitzGerald in the Montreal Gazette (22). "The Canadian market is too much taken for granted, they complain, with too little money sent this way for exploitation. Whatever is spent is laid out by the Canadian industry itself. Regarded as a sure sale, the rich Canadian market is by-passed while funds go to hard-sell areas. There should be more recognition of Canada's contribution to Hollywood's dividends, they argue."

'Everybody Wantsa Get in Duh Act'

By JOEY ADAMS

The Schnoz was hitting on all 88 when he said, "Everybody wantsa get in duh act."

I never met a comic who didn't want to play Hamlet. Or at the very least a dramatic role on Studio One. Or a square in some theatre-in-the-round. Conversely, every singer wants to be a comic. Personally, I don't know any comedian that's funnier than Elvis Presley.

Everybody's grass is always greener. Any Lindy waiter would rather hand out yox than lox. I never met one that wasn't ready with a topper at the drop of a heckler. Like the comedian who was annoyed with the service one early morning. "How do I get some water around here?" he heckled the waiter. "Just set fire to yourself," was the topper.

For years, every fighter's ambition was to open a bar or restaurant. Now every pug wants to go "from punches to punchlines."

When Lou Nova works in a night club he threatens hecklers, "I'm my own bouncer." Champs like Maxie Rosenbloom and Tony Canzoneri answer pests with "I had 300 fights—what's your excuse?"

Mickey Walker put so many opponents on the canvas when he was champion that he continued to do that after he lost the title. But this time he did it with a brush instead of his fists.

Rocky Graziano made good as a comedian but now he wants to paint, too. Some of his pictures are pretty good. I asked the Rock to make a clown for me, I collect them. "Try to put a cauliflower ear on him," I suggested, "a fighting clown might be a good subject.' "Are you kiddin'?, he grumbled, "it's easier to get a cauliflower ear than paint one."

Everybody wants to get in somebody else's act. Red Skelton wants to be a painter. Georgie Price invaded Wall Street. Jackie Bright left the stage to become the head man at AGVA. Even Sherman Billingsley wants to become an actor.

Victor Borge and Morey Amsterdam went into the poultry business. I resent anybody who says they started it with eggs that they laid.

In his heart, Mickey Spillane is the rough Mike Hammer who is the hero of his books. Mickey would rather be an actor. Right at this moment he is negotiating with Coral to make a long slaying record.

Jane Russell would give it all up to preach a sermon. Her "Chapel in the Valley" is known the world over. Whoever comes in contact with the beautiful star, comes away with a touch of faith. It was Jane Russell who helped me when I needed it most. The Bible she gave me was inscribed with a passage from the Good Book, "All things work together for good for those who love the Lord." It was signed "old Jane."

Laffs & Left Turns

Eddie Davis was a cabdriver until he made Eddie Cantor laugh. Now he's a successful comedy writer who is doing what he always wanted to do—make everybody laugh.

Jack Benny and Henny Youngman started out as violin players. But they got so many laughs with their playing, they decided to become comics. Youngman is still Jack Benny's favorite violinist. Maybe because Henny is the only one that plays worse than Jack. Benny still wants to be a musician. Recently he appeared at Carnegie Hall as a soloist—the 57th Street landmark was sold the next day.

Phil Foster, Buddy Hackett, Joey Bishop and Dick Shawn went for golf so strongly that they bought their own golf course in Englewood, N. J. Katherine Murray gave up dancing to m.c. her own tv show. Pretty good for a grandma to find a new career. Gaxton, Godfrey and Downey went in the perfume business. Godfrey would rather fly than make with the jokes.

This is the era where shoemakers become tv stars and schoolteachers become comedians. And what is so annoying, good ones, too. Sam Levenson and Morty Gunty have added considerably to their principal since leaving their classrooms.

Myron Cohen was a silk salesman who always wanted to be a comedian. Gene Baylos, like Joe E. Lewis, claims that his real business is gambling. Once in Las Vegas, when Gene had a bad streak, he threw himself on the table and hollered, "I bet my life on the hard six." Gene's ulcers have made him an authority on food. He knows the exact hour of the changing of the coffee at the Automat. He makes it just in time to "gas up." At Hanson's drugstore he warned me, "I think Hans is putting make-up on the roast beef."

Will Rogers Jr. left Congress to become an actor and Tom Dewey quit singing baritone to become a politician.

Show people love to stick their kissers into politics. I guess they figure if Harry Truman can play the piano, they can play politics. Personally, I don't care who writes the laws of the nation, as long as I can make them laugh. Come to think of it, some of the laws are pretty laughable—like the Tax Laws, for instance.

Like maybe Lee Mortimer says, "Just amuse the American public —let the politicians abuse them."

Imagine the comics in Politics. They could run the U.N. meetings at Lindy's and call it Lox Success.

Guy Lombardo would rather lead the field in his speed boat then lead a band.

Even Lassie got tired of leading a dog's life and became an actor.

And Everybody but Everybody wants to write a book.

When Bennett Cerf became a tv star, Steve Allen asked for equal space in the bookstores.

Joe. E. Brown, Eddie Cantor, Milton Berle, Arthur Godfrey, Bob Hope, Georgie Jessel, Burns & Allen are only a few of the great comedians who have written books in recent years. Even Joe E. Lewis, who only played with books for years, decided to write a book. Like Joe E. says, "My business is horses, I just work so I can make enough money to put back in my business."

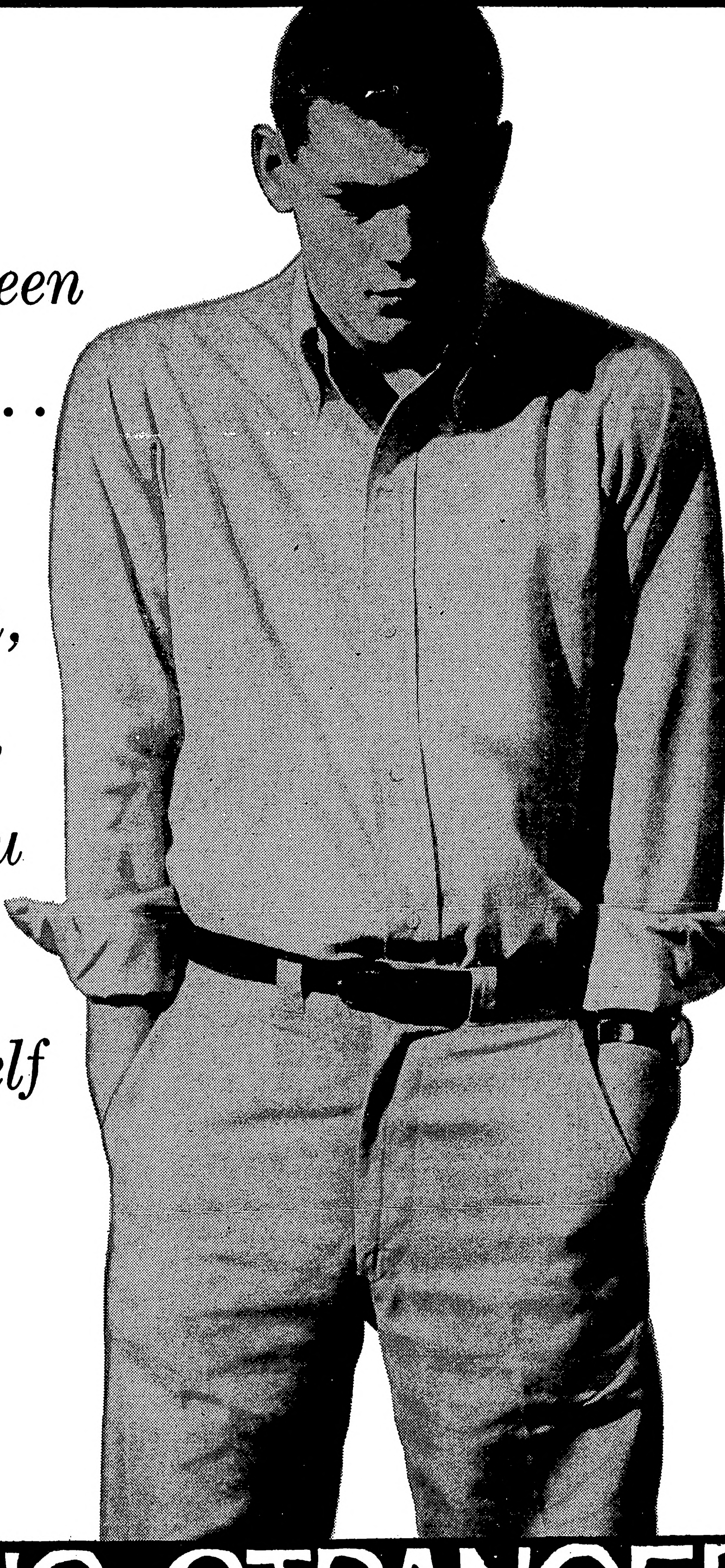
The late Fred Allen started in show business as a rather bad juggler billed as "Freddy James—The World's Worst Juggler," and became the greatest monologist of them all. He made millions as a radio star but he had no affection for it or the tv that followed. He would gladly have given it all up for the vaudeville he loved.

Fred always had a strange inferiority about his talents as a writer even though he was the master humorist. He wanted so much to be a best selling author. In his book, "Much Ado About Me," he finally accomplished that, even if he isn't around to see it. But as Fred said, "This is only the prologue, the big show is up there."

As far as I'm concerned, I'd rather write than eat. There are those critics who say if I continue writing, I won't eat at all.

Like Jackie Gleason said when he heard I was writing my fifth book, "If you keep writing any more books, you'll be doing your act in the Public Library."

The word-of-mouth will be TREMENDOUS



seventeen
isn't an age . . .
it's an eternity . . .
nobody knows you,
and worse,
you
hardly know
yourself

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RKO RADIO PICTURES

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Continued from page 3

legit world. Eleven of the city's 29 theatres are on Corrientes, others on side streets, and how impresarios hate risking shows off this beaten track!

Beyond Callao, Corrientes goes commercial in a show biz way, as film distributors' offices are grouped there, close to the Corrientes and Lavalle film row. West again is the "Abasto," great wholesale market, surrounded by crummy eateries which serve gourmet food cheap to all late workers. Carlos Gardel, legendary tango warbler, was an 'Abasto" muchacho till Corrientes bookings made him idol of the masses. Now he sleeps still further West at the "Chacarita" (cemetery). His ghost must have wept along Corrientes when a public opinion poll last year gave only 15% as still loving his tango, 32% plumped for rock 'n' roll, 24% for longhair and 15% for native samba, vidalita or carnavalito music.

The average Porteno (Buenos Aires citizens are socalled because their city is a port) works hard and late, plays late. Nightlife is his spiritual necessity. Corrientes the street of nightlife, as Florida is of the afternoon. Its real life starts after midnight, when theatres empty and showfolk emerge to eat, argue and often see shows staged for them after dawn.

The Porteno has a mind, so the street is peppered with bookstores, full of browsers till 2 a. m. Each cafe has its "Pena" or intellectual club, patronized by writers, students or actors. The Porteno reads all the world's books in translation: Benavente, Hemingway, Lin Yutanlg, Anatole France, Shaw, Malaparte have all been bestsellers; Cronin is a favorite, with native authors Cain, Rodriguez, Larreta, Hermandez, Mujica. Paylater book sales exceed $1,500,000 annually.

'Get Your Papers'

There's at least one newspaper booth at each corner with lavish spreads of local and foreign newspapers and magazines. It's said that if two Porteno newsmen meet they start planning another magazine, *the* perfect one, so 455 magazines, plus 54 newspapers, are published in B.A. city alone. The Porteno resumed reading foreign mags with pleasure after Peron's exit and the Latin-American Reader's Digest "Selecciones" has a zooming circulation. French and Italian mags like "Paris Match" and "Oggi" are equally popular.

Important Corrientes landmark for Yanks is the American (Methodist) Church, with gray spires rearing incongruously among myriad neon lights, opposite B.A.'s snootiest Arms Circle Club. On a corner, a concrete monster Telephone Bldg. is now rearing its 25 stories, stolid reminder of one of Peron's last rackets. Yank entertainers mostly lodge along the street's many service apartment buildings.

The Porteno is sophisticated and spendthrift, more formal in dress and manner than the average Yank, though social and sartorial informality grows dizzily. In Gardel's day he wore striped trousers, dark coat, slouch hat Today he dons stovepipe slacks, sports jacket, goes hatless and his hair is no longer slicked patent-leather but windblown in a so-called Marlon Brando style.

His favorite entertainments are: sparking the dames, spotting the horses. football, films, eating (he's not a drinker), burlesque and legit.

The Porteno gambles shamelessly: at the Sunday racetracks, on the Friday lottery, the Numbers during the week and "his" football (soccer) team on weekends. Football is a passion, not a sport. On Dec. 3, despite general strikes and an economic crisis, the Porteno threw away $1,210,064 on some horse in a single race of a nine-race program.

Films are preferred entertainment for 92% of Portenos. Males are suspected of preferring sexy European pictures, the femmes prefer American for the life of luxury they tend to portray. "Gina" still tops the popularity poll, her rival Sophia Loren comes in only third best, after Germany's Maria Schell. Marilyn is catching up, now that she has been seen more here. The distaffers root for Brando, de Sica, Stewart Granger, Bill Holden, James Mason, Montgomery Clift. Gable and Cooper have been hurt by some weak pictures recently released, but are still money-makers.

Twenty of B.A.'s film-theatres are on Corrientes, others nearby. The largest, Gran Rex, seats 3,298, smallest (Lorraine), 310. The Rex and Opera, facing each other, with the nearby Ideal and Suipacha, afford a boxoffice barometer. Shows close well after midnight, four daily on weekdays 5 to 6 on Saturdays, Sundays and holidays. Post-midnight shows added last winter made nifty grosses, were forbidden by the mayor, may be resumed next year.

The great problem is insufficient theatres for the population growth. New building is deterred by low admissions and past excessive State interference, added to obsolete building codes. Until the new Film Law emerges and a Constitutional Government is elected, there's no telling whether State controls are ended. A great event in 1956 was the opening of Loew's Metro, first deluxe house built in 14 years, and just off Corrientes. Congestion is now relieved somewhat by a city edict allowing boxoffices to start advance booking from 8 a. m. instead of 11 p. m. daily.

The great disillusion last year was similarity of Entertainment Board police action with that of Peron's day. Theatres were shuttered for non-compliance with a Protection Law condemned by all, prices slashed, and exhibitors treated as though legitimate profits were a crime. Nevertheless, from the spectator angle, things were fine. Portenos had all the foreign pictures they liked, uncensored, on their screens, and if native product couldn't meet holdovers, they faded out. Newsreels were objective and business boomed for distributors and exhibitors, except for the "Protectionist" shutterings.

U.S. 1-2-3 on Pix Poll

"East of Eden" was declared best picture in a mid-year poll, with "Marty" and "On the Waterfront" right behind, but "La Strada" and "Marcelino, Pan y Vino" came later to put their noses out of joint. Yank distributors ceased revealing their grosses early in the year. to avoid envious gripes by native producers.

The Porteno must still endure the "Numero Vivo" (obligatory vaudeville turns) before he may see films, but the general consensus is that this unwanted Peronist absurdity will be cancelled in the New Year.

The new Film Law was endlessly discussed over Corrientes tabletops this year as unemployed cinemactors sought employment on the street. Veteran cameramen worked as news photographers and "stars" on the Peron regime were hissed off screen and stage. The new law has been clamored for, fought over, drafted, debated, revised and expected since the September '55 Revolution. Producers expect it to subsidize their future via cash awards, State loans, or boxoffice taxes. Exhibitors hope it will remove all controls and set them free to operate as the great public commands. It is feared that well-intentioned though legislators may be, lack of original thinking will retain many of the Peron era evils.

The Porteno had enough of Protection under Peron, is ready to patronize native material if good; he is furious if his local cinema is shuttered for non-compliance with a Peron-made law, and he wants to see new faces in the local industry, and he does not want stymieing of free foreign imports.

This year of 1957 will show if all this is possible, provided President Aramburu signs the Film Law by the reported Jan. 1 deadline. (This article was mailed several weeks in advance of that.)

Porteno Ain't Buyin'

Corrientes is the street of cabarets of the "hostess"-type. Few night clubs prosper on this "street of the bachelor." The Porteno of today is less wildly dissipated that his Pop or grandpop, and the famed "Ta-Ba-Ris" on Corrientes is now more for tourist than Porteno gambols, unless a late meal is sought and the "Tab" food is available all night at reasonable cost," it's when the drinks and "girls;" get mixed up that the average customer gets rooked. The "Tab" operator, Andres Trillas, got himself mixed up in the Peron rackets and is still behind bars.

Mechanization changed the street's eating habits. Few old sitdown cafes survive; with their 'Orquestas de Senoritas" (girl bands), they were superseded by auto-service joints. Bars are dubbed "Copetin al Paso" (drink as you go), coffee is drunk standing at myriads of "Cafecrema" or Cafe Express emporia. Quick-lunch counters each serve an average of 2,100 customers daily, who spend 15 minutes in time and about 32c in coin for lunch and 45c for evening meals. Spending is freer around the early part of each month, coinciding with pay-day (wages are monthly). Pancakes and Italian foods are favored dishes. These joints open at 10:30 a.m., cater to the bank clerks who start at 11, then briefcase men, and so on 'round the clock. Menus offer a selection of about 45 dishes. The Porteno gets through 7,000 head of cattle, or 1,500,000 kilos of meat, 73,473 kilos of fish, 41,093 dozen eggs, 7,090 hens, 10,136 chickens, 760 ducks, 66 geese, 540 kilos of turkey and around 637,170 kilos of potatoes daily. The cheapness and excellence of food is an attraction for visiting showfolk, as is the wonderful shopping—at about 30-35 pesos to each dollar!

'Revistas'—Burley—No. 1

Burlesque, or what the Porteno calls "Revistas," are the studiest legit form, and three theatres cater to the taste: El Nacional, Maipo and Comedia (converted to films for the summer). Because there are always plenty of stray men, they are certain of good grosses all year, but the Maipo this strawhat season will be closed for modernization, and El Nacional is feeling the stress of tense competition this year for the top talent, and may have to economize. Shows are a combination of cheesecake and political satire. The latter, suppressed by the dictatorship, revived with "brio" and made a terrific impact, spelling high wage boosts for comedians and sparking fierce competition for the top talent, which segued into near bankruptcy for one impresario who paid out too much.

Competition from imports like the Folies Bergere and Lido shows in '53 and '54 spurred improvement in these shows. There'll be a tough battle in 1957, as the Maipo is importing foreign attractions to offset El Nacional's signing most native celebs.

American musicals were tested in 1956 with a locally cast production of "Plain & Fancy," with negative results. Others are willing to try again in 1957 and William Morris Agency's Leonardo Barugel has a deal brewing with the Smart Theatre (R. Ribelli) to import a Yank show with Lauritz Melchior, Billy Eckstine, Yma Sumac and Jane Powell, while agent Pablo Williams has signed a Las Vegas night club show for next August at the Maipo.

Last year was a critical one for straight legit. While film-theatres turned away customers by the thousand, only a small handful of legit shows hit the jackpot. Actor-producers ascribe all problems to the theatre shortage, aggravated by recent conversion of five legit houses to films. Impresarios abandon legit because of high production costs, featherbedding and labor problems which convince them it's easier to cope with entertainment served in a can than with temperatmental talent. Demolition of the Politeama removed a famous old Corrientes landmark, though a new 700-seat theatre will rise there some two years hence, as part of a 40-story project costing 200,000,000 pesos. The rebuilt Municipal San Martin Theatre, with three halls, another Peron racket, has cost taxpayers 120,000,000 pesos and its upkeep would be so costly no one can be found to accept the lease or concession.

The legit crisis could be blamed on over-late shows and long intermissions. Two 20-minute intermissions to shows opening after 10:15 p. m. mean that suburbanites reach home after dawn, so keep away. Earlier opening shows may be tried this year.

Another legit problem was the issue of native versus translated plays, now solved by a pact calling for alternative translations and native plays, no run to exceed two years and royalties payable only through Argentores (ASCAP). A boxoffice tax of 35 centavos will be applied from which awards will be made to best plays, actors and set designers of each year. Once this pact is inked, harmony should reign in the thespian midst after a long period of bear-baiting.

The only plays which clicked strongly last year were "Cat on a Hot Tin Roof," "Anniversary Waltz" (Colette-Loos), "View from the Bridge," "Dialogues des Carmelites" (Bernanos), "Proces a Jesu" (U. Betti). "Teahouse of the August Moon," an ANTA import, did well, but couldn't break even due to transportation costs (and overlapping management).

Little Theatre groups, known here as "Independents," continued making as big an impact as the so-called "professional" theatre, through more enterprising choice of plays and daring production. Their problem is lack of theatres, and they play in improvised basement theatres rarely seating over 100. These "Independent" groups (there are 70 of them) are a force to be reckoned with and have been taken note of by the wiliest impresarios and film producers. Lautaro Murua and Duilio Marzio are two big names on stage and screen who started in Little Theatre groups.

Corrientes looks on radio and tv as allies and not enemies of show business, affording increasing prestige for provincial tours and provide new income for showfolk.

About 80% of Portenos have radios (most about six years old) but only 70,000 have tv, which is still priced beyond their reach; 30% prefer sportscasts, 25% comedy, 20% news, 15% quiz programs and 8% longhair music. Top programs are "Odol Quiz for 100,000 Pesos" (Double or Nothing) on Belgrano's radio and tv channels, and "La Revista Dislocada" (a sort of Crazy Gang.)

Radio is still all mixed up and in a morass of debt, as the government is only just getting around to unloading the radio and newspaper properties amassed by Peron. So many government "interventors" have had fingers in the pie, everything is in worse confusion than before. Nevertheless, there is full freedom of speech on the air and 1957 will be an electioneering year, so should provide some thrills.

Corrientes is full of galleries where pinball games, bowling, shooting galleries and novelties are working late and add to the din. Dancehalls combine with eating, and although for a time the tango seemed to be retreating before lively Yank or Central American tunes, the emergence of a new tango band, Hector Varela's, put some of those tunes at the top of the Hit Parade, notably "Fumando Espero" (Smoking & Waiting) (which is 30 years old but revived by this maestro), "Fueron 3 Onos" (Three Years Ago), and "Historia de Un Amor" (A Love Story) popularized by Libertad Lamraque, who had to encore this hit three times on the air. These three hits have been waxed by Columbia.

Hector Varela's latest tango, "A Pesar de Que has Venido" (Although You Came), had sold 106,000 platters by year's end, a record for a tango, as latterly the "old guard" rhythms barely reached 20,000-50,000. Varela has eclipsed all the other tango outfits—D'Arienzo's, Canaro's, Pugliese's.

So far, the only rock 'n' roll tune known here is "Rock Around the Clock" (Bailando el Rock), which certainly made the grade; possibly when other rock tunes become known the craze may become as widespread as in other countries.

"Baion de Madrid," a Chilean tune, made a hit in Uruguay and by snowballing topped the Argentine hit parade in December. Doris Day's "Que Sera, Sera" (Whatever Will Be, Will Be) is predicted as probable sensation of 1957.

The Porteno's favorite whistling tune along Corrientes was "La Cancion del Pobre Juan" (Giovanni & His Guitar). The themesongs from "The High and the Mighty" and "Love is a Many Splendored Thing," "Rose of Washington Square" and "The Happy Whistler" were others to make the grade.

Taken all in all, the Porteno was a happier man in 1956 than he had been for 12 years. He could entertain himself as he pleased, could think as he pleased and say what he pleased, and no one was urging him to hate anyone or anything.

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412 Feature Pix Hit Australian Market in Year

By HERC McINTYRE

(U-I South Pacific Supervisor)

I write from Australia, as a motion picture man. My baptism was with the limelight presentation of motion pictures, when a mixing of calcium carbide provided illumination to the screen, when you travelled by horsedrawn wagon until the horses could travel no more and you sold them and bought a new relay.

From screenings in open parks, under canvas bigtops, constantly collapsed by high winds; then the original of the service theatre of this day and age — the tin shed enclosure, plus the introduction of sound effects off-stage via coconut-shells, tin drums and so on—until the memorable occasion when "Birth of a Nation" came our way.

We were raw and bought the D. W. Griffith epic on a 70-30 percentage basis. The picture got the business allright, but our 30% showed out in big red letter in the ledger after operating expenses, advertising and incidentals were met! The experience taught us a lesson and we bided our time until Griffith's follow-up "Heart of the World" came along. We stood pat and struck a deal at a flat rental . . . There was no slip-up this time! The boxoffice cleanup was a big one, well offsetting the previous piece of buying error.

I have learned, over the years, that a target must be set so that you know what you're after and with this, work and resourcefulness will rise to the occasion and weld into a selling approach that catches public fancy. Show business is an aggregation of ideas backed by personal confidence! The public has an uncanny sixth sense and any attraction is only as big as the driving force back of it.

Film pioneers had to have the hearts of a lion, because they were working to establish something new in mass appeal of direct family interest and, at the same time, meet the limited loose money in the (then) public purse.

Today, in Australia, we are in there pitching against the impact of home television which, right now, is beginning to be a competitor. We view this new medium with respect as we did the challenge of radio years ago, but not in any crepe-hanging mood.

Australia, like California, is a land of eternal sunshine. Its area is the same size of the United States. We have a population of over 9,000,000 spread over six States. There are 1,765 theatres in the territory, not including drive-ins. Motion picture theatre attendances, in the last two years, varied between 137,861,000 and 140,085,000.

Production of feature length films over the years has been spasmodic although visiting English and American units have, from time to time, spurted local production. "The Kelly Gang" turned out in 1905, the year of VARIETY's founding, may have been the first full-length dramatic feature made in the world. It ran 4,000 feet of horse-riding and hold-up action.

Employees in the Australian film industry total 25,000 and the largest exhibitor circuits are Greater Union Theatres controlling 130 and Hoyts Theatres Limited with 178 ultra modern shows.

Last year, 412 feature films were imported, made up of 223 from America, 104 from Britain and 85 from other countries. All major American distributors have their own offices here and operate as individual units.

EDMONTON, ALTA.

Veteran Saskatoon theatre op, Bill Winterton, resigned as manager of Capitol at Saskatoon. His successor is Reg Plumb, long manager of Daylight Theatre, and a son, Douglas Winterton, who has operated houses in Manitoba, named manager of the Daylight.

Former manager of Inter-City Drive-In at Port Arthur, Ont., James G. Fustey named manager of Orpheum, Moose Jaw. He succeeds Ralph Crawford, manager of Golden West Drive-in, who filled in after resignation of Ed Dulko.

When boxoffice records are tabulated at year's end

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Screen Play by DOROTHY KINGSLEY • Based on the Stories by JOHN O'HARA

Stage Play by RODGERS and HART • Produced by FRED KOHLMAR

Directed by GEORGE SIDNEY

An ESSEX and GEORGE SIDNEY Production

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Where Are the Shows of Yesterday?

(Too Much TV Is a Dangerous Thing!)

By BENNETT CERF

A couple of nights ago, the Cerf family was watching a 90-minute spectacular in color. Obviously, it had cost about half a million, and it had enlisted the services of four of the biggest stars in show business.

Bennett Cerf

In the middle of it, my 10-year-old son Jonathan decided he had had it. His exit line line was a scornful, "How corny can you get?"

I submit that this manifestation spells future trouble—and plenty of it—for the entertainment industry. Kids of today are exposed to so much topflight talent and so many super-duper productions that they've become jaded by eight and cruelly critical before they're sure of how to spell "It stinks." How on earth will anybody be able to amuse them when they've grown up?

John O'Hara says to heck with the little monsters: Lock 'em up in a cellar with a tv set and every Friday evening just throw a fish down to them. I, however, feel sorry for them.

I remember the thrills kids of my generation were afforded by their first exposure to the glamorous world of the theatre. We hadn't been surfeited with round-the-clock entertainment on video and radio. We looked forward then to a Saturday matinee at the neighborhood vaudeville house—or an hour of one-reel atrocities at the nickelodeon—with mounting excitement, and never were let down once. That moment after the house lights dimmed and before the curtain rose provided a thrill the sophisticated brat of 1957 will never experience!

My own introduction to the theatre came via the Alhambra, on 7th Avenue, in the Harlem district of Manhattan, along about 1909. For a quarter you could get a seat in the balcony, and since one of our coterie always was near the head of the line when the new week's ducats went on sale, we generally had seats somewhere in the first four rows, dead centre. Simonet's caramel emporium next door provided the confectionery, and we were riveted in our places in ample time for the very first note of the overture (cannily billed by the management as one of the "10 all-star attractions in the lineup).

In those days, we depended on outdoor billboards to provide the details of the coming week's program. They always were printed in red and green on a white background. The big star act, of course, was billed at the top—Vesta Victoria, Eva Tanguay, Bayes & Norworth, or Eddie Leonard, for example. The runner-up attraction (usually a miniature musical like Jesse Lasky's "Redheads" or a thriller-diller like "Circumstantial Evidence") was accorded slightly less space at the bottom of the poster. Once that spot was occupied by an act called "A Night in an English Music Hall," featuring a drunk called Charlie Chaplin. The name meant nothing to us at the time.

The "sleepers" on the bill—acts that were on the way to the top but were not deemed quite ready for headline treatment—shared the two spots in the centre on the lineup. We critics aged 10 to 12 had a pretty shrewd notion of the ones that would make the grade: The Six Brown Brothers; Mr. and Mrs. Jimmy Barry in "The Rube;" Herb Williams in "Spotlight;" quartettes modelled along the lines of our all-time favorite, the Avon Comedy Four; a couple of promising comics named Ben Bernie and Phil Baker. I also remember rolling in the aisles at the sallies of Hoey & Lee, and Moran & Mack, not to mention two fast-talking monologists named Julius Tannen and Walter C. Kelly. Years later, I'm told, this Kelly was showing anybody he could buttonhole pictures of his little niece, Grace, declaring that one day she would be a positive queen. This was one actor's exuberant boast that in due course came true!

There was an elaborate prestidigitating act I remember as much for the name as for the tricks: Long Tack Sam & Co. A similar turn was The Great Keller—who lifted a reclining girl from a couch by a wave of his wand, and then passed hoops about her to prove she was suspended by no wire. I still wonder how the hell he did it!

Harlem Rhapsodies

Many vaudeville houses had all the acts on the bill listed at both sides of the stage, with the number coming up indicated by electric lights. That's the way it was at the 116th St. Theatre and the spanking new Regent, with continued entertainment, punctuated by one-reel movies that chased out most of the audience but ourselves. At the ritzy Alhambra, however, the acts were indicated by numbers, and you had to consult your program to make the necessary identification. This was a good way, too, to make you notice the ads inserted in the program by local merchants like L. M. Blumstein, J. R. Senior, H. C. F. Koch, and Weisberger's super-meat market.

Weisberger's was directly across 125th St. from Hurtig & Seamon's burlesque house, whose lobby displays taught us a lot more about female anatomy than we learned at P.S. 10. Halfway between the burlesque emporium and the Alhambra stood the old Harlem Opera House, and that's where the kids of my generation first saw Denman Thompson in "The Old Homestead," and stock company versions of "Uncle Tom's Cabin," "Mrs. Temple's Telegram," and "Mrs. Wiggs of the Cabbage Patch."

Then there was the West End Theatre, where Broadway hits tarried briefly ere taking to the road. I particularly remember seeing there Dustin and William Farnum in "Cameo Kirby," Douglas Fairbanks in "The Cub," and Sam Bernard in "He Came from Milwaukee." Some miles away was the Star Theatre on Lexington Avenue where we risked parental wrath to see such ten-twent'-thirt' stuff as "Engine 999" and "Bertha, the Beautiful Sewing Machine Girl."

If you're old enough to remember all those wondrous performers and plays yourself, you'll get a nostalgic thrill out of three new show biz books that were published just in time to bag a healthy segment of the holiday trade. One, of course, is Fred Allen's best-selling "Much Ado About Me." Equally flavorsome, and with scores of photographs to provide icing for the cake, are Marjorie Farnsworth's "The Ziegfeld Follies" (Ah, that Marilyn Miller! Ooh, those Ben Ali Haggin tableaux!) and Bernie Sobel's "A Pictorial History of Burlesque" (which will bring out the Gypsy in you). Flipping these pages, you'll discover with a start that you remember the details of shows you saw 30 years ago more clearly than a costly tv "musical comedy" you yawned through night before last.

The television set, as a matter of fact, is turned on in our house as I write this piece. A famous orchestra is playing a symphony. But in my years the music is inextricably mixed with the familiar strains of the "Poet and Peasant Overture," tootled one Monday afternoon in 1911, at the Colonial Theatre on Broadway, by Jules Lenzburg and his "world famous philharmonists."

2d Half Century

Continued from page 3

know I can do it, if you will let me alone. Don't come to take me back home. Take care of Son and I will make you proud of me some of these days. Love to all, SOPHIE."

I posted the letter, went out into the show business world and started the difficult climb to the top.

Those were the days when I needed a true friend and VARIETY was it. As I travelled in vaudeville from city to city, the VARIETY reviews always appeared. How well I remember the reviews of John J. O'Connor of the Chicago VARIETY office. Tis observations gave me a lift and help when I really needed it. I'll always remember when I appeared at the American Theatre, he said: "Sophie Tucker with some new songs and a new and very becoming gold gown held over, repeating hit of last week . . ."

At times, when things were low, VARIETY'S continued interest spurred me on. Those were such trying days. Just as VARIETY then sold for a nickel and had only 16 or 20 pages, show business was not the perfection that it is today. Now, it is a very departmentalized and specialized business. In those days the performer was a jack-of-all-trades. In fact, it is a carry-over from long ago that I still manage my own affairs, handle my own mail and run my own business activities. Today show business involves, besides the performers and the writers, such people as personal managers, theatrical lawyers, advisors, counselors, etc. At the turn of the century a performer had to rely on his own abilities and he had very few friends. But VARIETY soon became a friend to the performer. It not only helped pour lifeblood into show business but the paper itself acted as a Mecca and gathering place for show people. They read about each other and about the business and it gave them an interest and a pride in our profession.

For example, today one of my great pleasures is to sit down with this Annual Edition each year and read the special articles and ads and to learn what is happening year in and year out in our fraternity.

Show business has been good to me. The first 50 years were a lifetime of thrills, and the second set of 50 has started off looking like I'm going to continue to have a lot of fun. I've just completed a stint with Frank Sinatra in the Joe E. Lewis film "The Joker Is Wild," playing the same role in the movie I played in Joe E.'s real life—I introduced him back into show business after his Chicago experience.

In April I open at the Cafe de Paris in London and then I expect to fulfill a lifelong dream. I'm planning to visit Israel, to play some concerts there, to talk with the wonderful people, and to make some contributions to their worthy activities in behalf of my "Sophie Tucker Foundation."

I've arranged for my copy of VARIETY to follow me on my overseas tour. I know that the VARIETY correspondents will look in on me wherever I'll be working, for now as always in the past, my show business friend, VARIETY, will be with me.

God bless VARIETY for what it has done for show people!

'Plus Ca Change'

Continued from page 3

shorts, men wear shorts and little babies wear longs. Selling is soft or hard, but if you can't sing it, you can't sell it. I don't know what things are made of any more. If it isn't plastic, it's some other chemical that I can't spell, or else it's simply X. Chemists, in fact, and engineers are now the kings of commerce. Fifteen-year-old boys earn $75 a week during summer holidays. Something called The Pelvis wears velvet, but I'm told that this will pass as quickly as the Hathaway eye-patch or a streak of blonde hair. Jewels are worn in spectacles, and spectaculars are shows. You don't say "long," you say "king-sized"; you don't say "sentimental song," you say "sentimental-type song." Bread comes sliced, cheesecake deep frozen, and a hit song becomes a commercial before you can learn the original words.

There are some familiar aspects to this new America, however. They've dug out all the old songs and hotted them up. I think I recognized "Japanese Sandman" and "I'm Sorry I Made You Cry" the other day. I'd like to suggest a few other revivals—just things I haven't seen around for a long time, but that aren't any older than VARIETY is: the ear spoon, for instance. Or the gold toothpick. There ought to be a demand for the gold watch fob as an earring or the knitting hook as a bracelet. With trading coupons back in use, can't we have Persian rugs in cigaret packages again? Where's the cane? Whatever happened to black-strap molasses? I haven't seen a leg in a lisle stocking for years, or a silk shirt-sleeve holder, or a button-shoe or a buttonhook. Not to mention pine-needle pillows saying, "I pine for you and balsam," and sea-shell door curtains, and upholstered family Bibles, and little girls playing jacks, and pressed flowers and corncob pipes.

Have you shopped recently for a rocking-horse or a rocking-chair, small chestnuts, wooden wheelbarrows, cannon crackers, or tiddleywinks? You won't find 'em. But tattooing and ear-piercing are back in style, so why not raccoon coats, roll-brim derbies and a belt in the back? Who did away with spats, the roll-top desk, the fern in the parlor as well as the parlor, the bulldog pipe, Spencerian handwriting, flagpole sitting, applejack in jugs? Where did Melachrinos and Violet Milos disappear to? Who's got a slate-roof, who wears a pince-nez, who takes Epsom salts or knows the taste of castor oil?

But Crosby and Hope and Benny are still on the air. And I was almost happy to hear Gabriel Heatter again still predicting the end of the world—tonight.

America's quite a country. It'll be great if they ever finish it.

Ballet Russe

Continued from page 3

Baltimore, Cincinnati, Pittsburgh, Detroit and St. Louis were the other key towns played, balance of dates being in smaller spots. Cleveland gross was $16,481 for two performances, the company getting in just before the newspaper blackout that deflated grosses in many forms of show biz.

Chi Opera House, with its 3,531 capacity, had registered a $65,000 advance sale for the current run. Top is $4, except for the higher tariff New Year's Eve. Following Chicago, the trek as laid out by David Libidins, includes Denver, Seattle, Vancouver, Portland, San Francisco, Los Angeles (9 performances), Houston, New Orleans, Miami, Philadelphia and Boston, in addition to the fill-in spots.

"Harlequinade," with score by Drigo, is novelty that debuted with boffo results and will be programmed extensively on balance of tour and in New York stand. Troupe has extensive repertoire of its old bread-and-butter staples. Toppers in cast include vet Igor Youskevitch and Alicia Alonso. Booker Libidins already is setting key dates for 1957-58 tour. Many of the important local impresarios play the Ballet Russe year after year. Despite heavy competition in the terpsichorean circuits, this troupe seems to have the most potent pull at the b.o., with its chief competition coming from the imports as Sadlers' Wells, etc. For year-in-year-out biz, Ballet Russe probably tops them all. That name has magic, in and out of the trade.

'Pants Roles'

Continued from page 4

Rosenfield included in his review a remark to the effect that Mildred Miller, as the gypsy Carmen displayed two fine reasons for the only pair of silk stockings and high heels in Seville. Had they known of this critical estimate they would doubtless have been willing to take the evidence for granted.

In fairness to the critic, he did not confine his review to that sort of comment, but generally speaking, such preoccupation on the part of the press and public makes one wonder.

Having done my debut-Cherubino to everyone's satisfaction with due public notice that my legs did justice to the costume, I found myself doing other pants-roles. There are a lot—Fyodor in "Boris," the Page in "Salome," Siebel in "Faust," Octavian in "Rosenkavalier," Orlofsky in "Fledermaus," and Nicklausse in "Tales of Hoffman," to list a few. I did them all. I began to feel as type-cast as Marilyn Monroe and not nearly so feminine. I wearied of working out masculine stage gestures, of developing a boyish stage-stride, or practicing flinging a cape around me as no self-respecting female would ever drape a sable stole. Only rarely did I get to break the monotony with a deliciously feminine role like Carmen or Dorabella in "Cosi Fan Tutte." Dorabella was my special favorite because her clothes include a ballgown so luscious that it's a pleasure to be weighed down by the crinolines, and a delight to wear a flattering female wig for a change instead of a severe mannish one.

What's the future of all this? I'd ask myself. Last season, so well had this legs-trousers gimmick caught on, I appeared only once as female. After that it was back to the salt mines and more boys' roles.

Sometimes I feel like a reluctant Peter Pan. He WANTED to be a boy all his life.

Austria Swings

Continued from page 4

this year. In the last few weeks, another phenomenon has been noted. Jukebox operators are including in their program lists Vienna "wine songs" and other old and new Viennese tunes. This has lead to a sort of revival of Vienna music in cafes here where before practically only American music was selected.

It was also a year for musicals. Marcel Prawy's 10-year endeavor was crowned with 72 performances of "Kiss Me Kate" in the Volksopera. In November "Wonderful Town" was preemed and is doing just as good. Perhaps for the first time in the history, two local newspapers admitted frankly that they are against American musicals in the Volksopera. They wrote very unfavorably about "Wonderful Town" but advised "between the lines" their readers to go see it. Strange things happen in Austria very often.

Legit Honors

On the legit side, Volkstheatre won first honors with its Swiss play "Visit of an Old Lady." Josefstadt had with "Rendez-Vous in Vienna" by Fritz Eckhardt as its outstanding success with "No Time for Sergeants" as close runner-up. The Haeussermann-Stoss management voted again the Viennese preference for American satire.

That the opera had its two scandals rather pleased the Viennese. A year without an uprising would be regarded as tiresome. They need it for their gossip in the espresso. First, Karl Boehm quit (or was fired because he was too much abroad; and then the fourth gallery objected to the modern "Tannhaeuser" production. There are sufficient explosives for 1957 on hand.

Television made its bow, operating on a strict "studio system," that is with no license fees. From Jan. 1 on, it will be on regularly and the Austrian ASCAP will have another source of revenues. Contrary to America, AKM accounts for each "minute," yes second, music is played, it having its own control clerk for that purpose.

The "Halbstarke" (half strong), meaning juvenile delinquent, have their own language. In the cafes with jukeboxes, they say "R 8" is better than "K 7," meaning the slots where the coin (4c) is deposited. The name of the composer (or lyricist) is quite uninteresting. This might also account for the fact, that prominent composers have lots of pseudonyms. Besides, its a trick against the radio stations. Some of them have sort of a "quota," cutting down transmissions to give others a chance also.

Business has been excellent. There is no reason to fear that 1957 should suffer a setback.

To Sophisticates

Continued from page 3

a bachelor, had taken our mother along with us so she might see England's historic sights, he was accused of "Momism!" As paying tourists, though, we were never assailed at any time by shouts of "Tourism!"

Patently because they were rankled at the theatrical success of an American in a London music hall, the hecklers heaped scorn, too, on their fellow countrymen who flocked to see my brother. They picketed my brother wherever he went with their insulting picards.

What to do? In looking back now I think my brother met the challenge. He made sure that wherever he went, on business as well as social calls—particularly on visits to Britannia's historic shrines—he escorted mother, proudly. And, as best we could, we shielded her from seeing, in print or public demonstrations, the resentment-ridden clique's antics.

It worked. The abuse subsided. My brother began receiving hundreds of letters from Londoners deploring the attacks of the few. By the time we left England the sidewalk jeers and the newspaper columnist jabs had ceased.

"Momism!" That expression, which outraged us when my brother and I first heard it, has taken on a new meaning. Possibly it has taken on a new meaning in Britain, too.

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Show Biz: Then, Now & To Come

(Continued from page 3)

ditto in the Iron Curtain countries. Benny Goodman's ditto in the Far East. Mike Todd and Billy Rose's Russo-American "talent accord"—out the window in light of Hungary, the Middle East, the UN and recent history.

Dr. Kinsey died, and the jokes.

The "feuds." Winchell versus Sullivan. Winchell vs. Earl Wilson. Winchell vs. "ratings." Winchell and Sherman Billingsley. Billingsley and Toots Shor.

The "ratings": Como versus Jackie Gleason. Steve Allen versus Ed Sullivan. Winchell versus the entire system.

The Quiz and money shows: $64,000. $75,000. $250,000. The "$64,000 Challenge" for the "strikes back" and "rides again" winnahs—and challengers. Coming: a $1,000,000 jackpot. Remember when bingo, banko, banknite and free dishes were a big thing? Fred Allen said it first: even talent can't compete against a free icebox.

UNESCO came up with these statistics: 257,000,000 radio sets in use in the world.

235,000,000 copies of daily newspapers circulated on a peak day.

There are 130,000 movie theatres (the U.S.' estimated 17,000 cinemas is a bad second to Russia alone).

Some 54,000,000 tv receivers exist, 40,000,000 or so in the States.

Changing Executives Characterized the Year

The French axiom about *plus ca change* was never more fully illustrated than in the shifts of top-level show biz personnel this year. Perhaps the most dramatic was Loew's Inc., long the bellwether and blue chip of the amusement business—the only film stock in the Dow-Jones averages for years, but eliminated this year—which saw not one but two new presidents within the same 1956 semester. First Arthur M. Loew took over, succeeding Nicholas M. Schenck, who moved up to chairman of the board, and when Loew decided that heading the company, founded by his father Marcus Loew, was too arduous he kicked himself upstairs to board chairman and Joseph R. Vogel, head of the Loew's Theatres Corp.—still in technical process of divorcement from the parent company—became president.

Schenck, the venerable "general" of the Loew's Inc. dynasty, became "honorary board chairman" but resigned that post in mid-November. His contract with the company expired at the end of 1956. Leopold Friedman, another Loew veteran, is the new prez of the theatre chain. As the year ended, with an eye to the annual stockholders' meeting in February, 1957, rumbles anew of a proxy fight and a "showdown with management" were heard.

In Hollywood, Darryl F. Zanuck abdicated as production boss of 20th Century-Fox Films, succeeded by Buddy Adler; Jerry Wald badly wanted out of ditto post at Columbia Pictures, now heads his own unit at 20th.

Jack L. Warner became president of Warner Bros. in a pool with the Serge Semenenko-Charles Allen-David Baird interests, as brothers Harry M. (founder president) and Major Albert Warner, were bought out. (Executive veepee Ben Kalmenson is touted as the next WB prez, when and if Warner retires.)

Don Hartman exited as Paramount production topper, in favor of an indie unit, and Y. Frank Freeman and a committee took over.

Mary Pickford sold out the last of her United Artists holdings, the company she founded with her then husband Douglas Fairbanks, Charles Chaplin, David Wark Griffith and Hiram Abrams.

United Artists Orphanage For Happy Freelancers

As the great "home" of the indie producers, United Artists' roster included Samuel Goldwyn Jr., Frank Sinatra, Robert Aldrich, Jane Russell (with her husband Robert Waterfield, as Russ-Field Productions), Aubrey Schenck-Howard Koch (Bel Air Pictures), Hal Makelim, Robert L. Jacks, Frank & Walter Seltzer, Norman Krasna, William & Edward Nassour, Collier Young, Hecht-Hill-Lancaster Productions, William Pine-William Thomas-Maxwell Shane, Stanley Kramer, Sheldon Reynolds, Clarence Green & Russell Rouse, Robert Rossen, Mark Stevens, Otto Preminger, Herbert Wilcox, Michael Myerberg, John Wayne (Batjac), Burt Balaban, Lewis F. Blumberg, Jeff Chandler, Joan Crawford, Kirk Douglas, Joseph L. Mankiewicz (Figaro), Walter Wanger, Joseph Fields, Fred Finklehoffe, Henry Fonda, Jules Levy, Robert Goldstein, Edward Small, Titanus, Betty Grable, Sidney Harmon-Philip Yordan, Rita Hayworth, Arthur Hornblow Jr., Anatole Litvak, Gregory Peck-Sy Bartlett, Victor Mature, David Miller, Robert Mitchum, Errol Flynn, Danziger Bros., Hugo Haas, Robert Bassler, Richard Widmark, Cary Grant, Orson Welles, Abbott & Costello.

Michael Todd's blockbuster, "Around the World In 80 Days," is the standout of the year, also a UA release.

Shifts in B'casting Just As Dramatic in 3 Webs

The shifts in broadcasting were equally dramatic. First Sylvester L. (Pat) Weaver Jr., half of the much-publicized Pat & Bob team at NBC, was moved upstairs to board chairman and 38-year-old executive veep Robert W. Sarnoff became the new NBC prexy. In due course Weaver resigned and a new echelon was created within NBC, including four exec veeps instead of the one when young Sarnoff held that post.

A No. 5 veepee was added to NBC when Robert E. Kintner was eased out as president of ABC, affiliate of American Broadcasting-Paramount Theatres Inc., and Leonard H. Goldenson, president of the latter parent company, also assumed the top office in the network.

Jack L. Van Volkenburg resigned as president of CBS-TV and exec veepee Merle S. Jones moved up.

Those 3-4 Hour Pix

In the 1956 pitch for blockbusters to bolster the film b.o., the battle of the longies asserted itself. Paramount's Ponti de Laurentiis-King Vidor production "War and Peace," produced in Italy at a $6,000,000 cost, runs three hours and 28 minutes without intermission.

Michael Todd's "Around The World In 80 Days," running five minutes under three hours, was warmly accepted, made the more palatable via an intermission.

Another "intermission" picture is Cecil B. DeMille's $13,500,000 epic, "The 10 Commandments," which is being roadshowed at $3.30 top. Its footage is the longest by two minutes since "Gone With The Wind," or exactly three hours and 39 minutes. Metro's upcoming "Raintree County" is clocked around 320 minutes.

Blockbuster Films With Budgets in Accordance

The global market's importance for the economics of the picture business provoked greater study. Some American films did best overseas, others faltered because of taste criteria. For example, the "iron pants" cycle, i.e. the medieval actioners—Royal Palace westerns, as it were, of the genre of "King Arthur"—did well in foreign release, to offset their frequently mild homegrounds boxoffice reaction. On the other hand, the Europeans laughed in the wrong places at "Summertime" and "Rose Tattoo" because, to the Latin mind, a Katharine Hepburn who wouldn't make the most of her romantic opportunities with a Rossano Brazzi, in light of her lovelorn state, didn't make sense to a Continental. Ditto as to the romantic premise in the Tennessee Williams play.

Typical of "blockbuster" costs are "King and I," $6,500,000; "War and Peace," $7,000,000; "Giant," $5,300,000; "10 Commandments," $13,500,000; "Moby Dick," over $5,000,000; "Around the World In 80 Days" near $6,000,000; and the other business-getters like "Eddy Duchin," "Trapeze" and "Bus Stop" run into the $2,000,000—and upwards—production investment.

The ruggedly individualistic producers like Hecht-Hill-Lancaster, Otto Preminger and Elia Kazan, veering more and more to the "eastern school" of realistic film production—hard-hitting themes, minimum of names and fancy deals—have perforce treaded on heretofore tabus. It also had its reflexes in Hollywood in other forms such as "Man With The Golden Arm" (narcotics), Metro's "Tea and Sympathy (homosexualism), and has pyramided into Hecht-Lancaster's "Bachelor Party" (abortion theme), Erskine Caldwell's "God's Little Acre" ("p'oh white trash"), "Baby Doll" (unconsummated marriage, seduction, etc.).

Personalities of 1956

Hollywood's offbeat product also included Patty McCormack recreating her child murderess performance in "The Bad Seed;" Deborah Kerr and William Holden in "The Proud and Profane," adult love story; "Somebody Up There Likes Me," hard-hitting a la "Blackboard Jungle;" Bette Davis' "Storm Center," written and directed by Oscar-winning Dan Taradash with its "book-burning" theme that stirred American Legion criticism.

International glamor skirted frontiers as more and more overseas actresses invaded Hollywood. England's Diana Dors was Britain's defi to Marilyn Monroe's English invasion. Marianne Cook (nee Koch) came from Germany to the American film capital.

Japan's Mitsuko Sawamura went into Metro's "Meet Me In Las Vegas;" Sweden exported Anita Ekberg (Paramount's "War and Peace" etc.); India's dancing Anna Kashfi, Finland's ballerina Taina Elg (Metro), Australia's Victoria Shaw ("Eddy Duchin Story"), Italy's Elsa Martinelli, Britain's Valerie French and Greece's Irene Papas were other pulchritudinous Hollywood imports.

On Broadway, France sent over Maurice Chevalier, pantomimist Marcel Marceau and the Comedie Francaise; Irish star Siobhan McKenna made impact (also on tv); and French plays, "Tiger at the Gates" and "The Lark," likewise won Broadway acclaim in their American adaptations.

Sample of pyramiding costs: When Orville and Wilbur Wright built their historic Kitty Hawk in 1903 it cost them $985. To make a facsimile for Paramount's filmization of the Wright Bros. saga, a non-flying duplicate cost $45,000, and a practical model $75,000.

Most of all Europe remains a problem for American musicals although otherwise they go for the Yank brand of pulchritude, dance styles and pop music. Samuel Goldwyn did a missionary job in Japan on behalf of his "Guys and Dolls" which surprised by getting extraordinary b.o. though Japan also has the reputation as a "soft" market for filmusicals.

As the picture business took stock of its parlous times, all hands, on both sides of the production-exhibition fence, conceded that divorcement and Governmental regulation was not the expected panacea. For one thing, no longer have the majors been risking building up new faces, as under the old order, because the blockbuster-or-else principle placed increasing reliance on surefire, established or recognized boxoffice values. It resulted (1) in boosting talent costs to constant new highs (fancy package, independent and percentage deals) and (2) discouraged developing new potentials.

Aver Show Biz Changed But Showmen Haven't

In the allegation that the business has changed but showmen haven't, the one plus sign conceded by all has been the upsurge of the drive-ins. The ozoners are attuned to a nation on wheels.

Showmen mulling show biz lore in the hope of present-day adaptation to bolster the boxoffice wondered about reviving stage shows. Personalities like Judy Garland and Danny Kaye were prerequisite—former in another socko comeback at the Palace on Broadway, and Kaye's six-weeker at the Shubert Theatre, Chicago, at $5.50 top garnering $304,000 made the point.

However, these are not vaudeshows in the tradition of vaudeville but one-woman and one-man concerts with a few supporting acts as the hors d'ouvres. (Jerry Lewis is set to follow at the Palace.)

The champ one-man showman Victor Borge repeated overseas following his marathon run of 849 performances on Broadway, spanning more than two seasons. This made him the 34th ranking "show" in the Broadway long-run sweepstakes.

Eclipse of Tented Circus A Heartbreak to Troupers

A heartbreaker for troupers during 1956 was the folding of Ringling Bros.-Barnum & Bailey. (See the nostalgic account of circus doldrums written by Claire and Tony Conway elsewhere in the present edition). As to the reasons-why of the Ringling closing and the future of this, and other, big tops, the jury is still out. A better economic picture will be possible in the 52d Anniversary.

Theatrical enterprise in a world moving to the suburbs, of younger-marrying, bigger-breeding Americans, of high taxes and installment buying beyond credence two decades ago naturally was a challenge. It put a premium on all sorts of claimed remedies for what ailed business. One scheme to permit customers to "charge it" was given a road test in Indianapolis but as the VARIETY headline of Dec. 4 put it, "Credit Card Flunks Its Exam." Actually the moving picture industry had always been famous (especially with bankers) for conducting a cash transaction.

Experiments with "green stamps" pend. Significant, too, was Paramount's gesture to striking miners in Minnesota who were admitted to theatres on a pay-when-you-go-back-to-work basis.

While on the one hand circuit heads were talking cutting theatre circuits from the 17,000-19,000 U.S. total to perhaps 8,500 "cream" cinemas, the rank-and-file exhibitors keep screaming for product. It's all right for Samuel Goldwyn and kindred proponents of the "class" film—geared for long runs—to decry the "decrepit, outmoded theatre" but, contended this segment of theatredom, "we need product to keep our screen lit."

There was a wave of plans by exhibitors in 1956 to go into production on their own. Top distribution execs deprecated as abortive such plans by theatre men of the past to become producers. Nonetheless, AB-PT, for one, plans active indie film production.

Backlog (Library) Oldies Flood Into Television

Only yesteryear it was a film trade wheeze that "Good pictures go to the Music Hall or the Roxy and bad little pictures wind up on television." But as more of the major studios' film unspooled on tv it became no gagging matter.

The situation dramatized that it's not a case of the public not liking movies. They sure must. Because they went for those pre-1948 inferior B's and C's. Theatres began suffering from tv-fed celluloid-poisoning.

'73,000,000-Hour Film Grind'

A VARIETY statistic, "television's 73,000,000-hour film grind" scared show biz on all fronts. A study of 190 television markets indicated that 4,169 feature films were being shown per week on the air. This embraces two-thirds of the U.S. Translated into hours, and with all markets considered, the nation's 36,500,000 homes are being offered approximately 5,212 hours of cinematics each and every week.

Carrying the yardstick further, the average number of weekly hours available to each of the 36,500,000 tv homes is 20, and assuming that only 10% of these homes watch one feature each week, an astronomical total of 73,000,000 home-hours in the U.S. are spent each week in watching features on tv.

Deals started popping all over the show biz map. RKO sold its 740 backlog to Matty Fox and C&C Super. Warner Bros. sold its pre-1950 backlog (about 1,800 features and shorts) to Lou Chesler's P.R.M. Inc. Metro leased its rights to 725 films, and used them to buy in on stations. Republic offered 400 pictures. J. Arthur Rank, 165; David O. Selznick, 11; 20th-Fox leased 442 features to National Television Associates (NTA), utilizing that backlog to buy-in 50% on NTA. Paramount sold 1,400 shorts and cartoons to UM&M, which in turn sold them to NTA. And another 100 features came from the independents' stockpile.

Diversification

Some showmen envied Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres Inc., because "if he had to diversify, at least he did it and got into an affiliated branch of show business." Others segued into textiles, electronics and non-theatrical realty.

One big 1956 change of cast had General Tire & Rubber (Tom O'Neil) which already had a broadcasting stake in the Yankee Network, Don Lee Network and the Mutual Broadcasting System, buying RKO Radio Pictures from Howard Hughes and installing Daniel T. O'Shea as president of RKO Teleradio. Also bought out the Unique Records label, and was eyeing music publishing and other expansion moves. (AB-PT already was in the diskery biz with the Am-Par label. At year's end Paramount Pictures was also set on a deal to acquire Dot Records.)

As soon as Loew's Inc. completes its divorcement, which is now pegged for February 1957, new prexy Joseph R. Vogel plans an elaborate diversification program. Same is true of the Loew Theatre chain (Leopold Friedman, new president). It is a sorry intra-trade note that after a half-century of progress in the basic picture business, the industry is now compelled by economics and taxes to get into girdles and you-name-it.

Banker Influence

Meantime the bankers and financiers who have come increasingly into the picture business have set a course for quick liquidation of assets. This is being projected for practically every major company.

The idea is to unload "dead" theatres and cash in on choice realty sites. If an old film is down for a $1 book value these bankers can't see what's wrong with getting a couple of hundred thousand for the video rights. Sell and leaseback is another pattern. Merger of studio facilities, shutting down of lesser exchange centres, shipping through a common carrier, are details of the economy program.

Warner Bros. and ABC-TV made a co-tenancy deal for utilizing the Burbank studio facilities for television production. RKO and Universal talked merger of distribution facilities, which may become the pattern for others.

H'wood Increasingly Modifies the 'Code'

The Hollywood Production Code loomed large in 1956. F. Hugh Herbert's saucy play, "Moon Is Blue," had the previous year defied the Production Code. Thereafter Otto Preminger bucked the narcotic taboo ("Man With The Golden Arm"). The screen came to grips with such vigorous issues as juvenile delinquency (Metro's "Blackboard Jungle"); James Mason's "happy pills" ("Bigger Than Life," 20th Century-Fox). The bars appeared to be down on previously nixed "adult" themes. Metro's filmization of "Tea and Sympathy," from the Robert Anderson legit click, hints at homosexuality. Late in December came the "revision" of the Code, coincidental with the uproar over "Baby Doll."

Per the Legion of Decency there were only four "C" (condemned) pictures in 1956. Were the studios purer, or the Catholic agency less stringent?

At year's end, Hecht-Lancaster's "Bachelor Party" posed a new problem for the industry code and church attitudes because of the "abortion" angle which is part of the Paddy Chayefsky script. And Elia Kazan's "Baby Doll," with its frank sex approach, is already "C" rated.

Many TVers Into Pix Prove NSG at B.O.

"Marty," a $350,000-budgeted picture, which swept the Oscar sweepstakes, started a wave of television-to-Hollywood plays, players, playwrights and directors, but not all scored in the "Marty" manner. In fact the video tag presently seemed to be boxoffice poison. Poor marks went to "Foreign Intrigue,"

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Show Biz: Then, Now & To Come

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"The Rack," "Patterns," "Our Miss Brooks," "The Lone Ranger." Exceptions were "Dragnet" and "Crime In The Streets."

Italy's gift to Hollywood, Anna Magnani, won the "best actress" nod for her performance in "The Rose Tattoo."

What Oscar means to the boxoffice is exemplified by the additional $1,000,000 gross "Marty" was expected to garner. It had already crowded the $2,000,000 mark via U.S. and Canadian bookings but added some 5,000 playdates following the Acad awards.

Playwright Paddy Chayefsky followed up "Marty" with an elaboration of a tv playlet, "In The Middle of The Night" and Edward G. Robinson made a triumph return to Broadway. (Robinson was the challenger on "The $64,000 Challenge," and he and Vincent Price, another actor-art expert, made their Sunday night contest a pleasant rivalry for several weeks, winding up in a tie, with each collecting $32,000.)

Liberace was perhaps the most disappointing of the tv stars on theatre marquees; it got so that "Sincerely Yours" exhibitors sincerely played down Liberace's cast identification in the film. Steve Allen in the title role of "The Benny Goodman Story" wasn't so potent either. "The Glenn Miller Story" (James Stewart) or "The Eddy Duchin Story" (Tyrone Power) made for invidious comparisons. The Liberace b.o. disappointment may or may not have had something to do with Warner Bros. cancelling a proposed biopic of Ed Sullivan. Meantime, Darryl F. Zanuck is committed to produce "The Walter Winchell Story" for 20th-Fox.

Grace Kelly Marries Non-Pro

Anything as glamorous as the Prince Rainier III-Grace Kelly nuptials and the international hoopla attendant to the Monaco festivities, overdone, overplayed and overboresome, invited cracks. It got 'em.

Despite one columnist's wonderment about "all this excitement because a Philly bricklayer's daughter married the owner of an amusement park," the Metro film star and the obviously nervous (hence human) Serene Highness of the Principality of Monaco weathered the harassments with eclat.

The principality's postage stamp and tourist gross paid off the nut. Metro released a featurette of the wedding etc. in which Rainier had a cut. The sundry radio and tv pickups had sponsors that ran the gamut from Bourjois, Coty and Arpege perfume to Peter Pan Foundations (bras, girdles), Maybelline (eye makeup), Lettuce Inc. (the stuff for salads), Slenderella (reducing) and Purex Corp. (cleanser). The opportunistic Maybelline also has CBS-TV sponsorship rights to the Inaugural Ball in Washington.

VARIETY merely recorded under Marriages that Grace Kelly, Metro player, had married a non-pro.

Macabre Postmortem Cash-In on James Dean

The dead James Dean vied with the very much alive Elvis Presley as 1956 phenomena. Despite denials, there was a macabre cashing-in on sentimental values on several fronts, chiefly from the opportunistic magazine "one-shotters" and Tin Pan Alley. The diskeries spawned some banal pops and "salutes" to the late player. They were riding the crest of the just-released "Giant," filmization of Edna Ferber's novel, in which he has a posthumous featured role. Producer-director George Stevens personally was adamant against cashing in on of this morbid appeal, and issued orders to treat Dean's cast presence as "just another player."

Record companies jumped on the Dean bandwagon. Items: (1) "The Ballad of James Dean" (Victor), (2) "A Boy Named Jimmy Dean" and (3) "The Story of James Dean" (both Coral), (4) Bill Hayes' Cadence disk, "Message From James Dean (Danger, Danger, Danger)." Add the albums titled "A Tribute to James Dean" and "Music James Dean Lived (sic!) By," plus themes from Dean's two earlier films ("East of Eden" and "Rebel Without A Cause").

On the newsstands, "His Name Was Dean," vied with Fawcett Publications' "one-shotter," a 25c mag tagged "The Real James Dean Story." Its first 400,000 printing sold out in a couple of weeks. These one-shotters are a new quickie publishing opportunism, ranging from 15c to $1 and sell into the millions. Top sellers have been subjects as diverse as Pope Pius XII and the Rev. Billy Graham, Elvis Presley and Marilyn Monroe. Curiously, the biggest bulk sales are on how-to and hobbies, viz., "Your Hair-Do," "Fix-It Yourself," "Complete Guide for Young Marrieds," "How To Buy Air Conditioning" etc. Fawcett published 55 out of the year's 200 such one-shotters.

Hollywood wits anent the Dean thing sneered "Boy meets ghoul," but after Photoplay, a fan mag, showed him No. 1 in a "popularity" poll, Jack Warner told the studio fan-mail department to ignore requests for stills. At one time Dean was drawing 1,000 fan letters a week ("Dear Jimmy: I know you're not dead").

With the release of "Giant" both Ed Sullivan and Steve Allen, on competitive networks the same Sunday night, had portions of "the Dean Story" telecast. ABC-TV was, or is still, planning a spectacular on the young actor's career and independent film producer Abner J. Greshler registered the idea of producing a film on his career, from a Redbook magazine article by Joe Hyams.

On Nov. 29, Ballantine Books published William Bast's "James Dean: A Biography."

Columbia's "Rock Around The Clock" scored Europe-wide reaction as the "Teddy boys" of Britain—the juvenile delinquents who effect exaggerated Edwardian era attire, more zoot-suit than authentically period attire—made the film a booking hazard. Managers in a number of key cities in Great Britain encountered rowdyism, destruction and general nuisance when the film was booked. Same was true in some other European countries. Cautious German exhibitors were refused anti-riot insurance when they sought it from Lloyds of London.

In-personals by Lionel Hampton et al. inspired columnar cracks about "wreck 'n' roll" as the r&r vogue swept Europe.

Of a different sort was the Mexican reaction to the French film "Rififi." The 27-minute sequence depicting how to burglarize a jewelry store from the apartment upstairs had its counterpart in real-life robberies. Mexico thereupon banned further showings. Mexican jewelers complained: "Why do they have to ruin our ceilings?"

Political Big Show TV's 'Flop of The Century'

As was evident in the 1952 Presidential campaign, the magic of television was destined to bring the time-honored crossroads stump-speeching right into the home via the image orthicon. The industry did a bangup job including miraculously portable video cameras—"creepie-peepies"—to cover the Chicago and San Francisco politico conclaves. NBC started with a 19-lb. device, CBS got its portable tv camera down to 15 pounds and ABC came out with a 10-lb. job. A corps of 1,800 network people did the job for all networks.

The ingredients were there but no matter the showmanship, the conventions were "the flop of the century." "Joe Smith," not the Smith & Dale comedy half, was a from-hunger interlude in Frisco; and NBC's hiring of a lipreader, 26-year-old Dolores Mona, a teacher of the N.Y. School for the Deaf, "to video-eavesdrop on the delegates' conversation" was productive of nothing noteworthy.

Westinghouse Electric went for $5,000,000 to sponsor the CBS radio and TV pickup, Philco's ABC bill was $4,300,000 and RCA, Oldsmobile and Sunbeam split a $5,000,000 tab to NBC, while Kohler Co.'s Mutual bill (MBS-radio coverage only) was $200,000. This left the networks a couple of million in the red as their contribution to the commonweal.

The 100,000,000 audience never materialized. On paper it looked great in light of comparative statistics. In 1948 there were 30 tv stations on the air, with under 600,000 sets in use, chiefly along the Atlantic Seaboard. In 1952 it had hopped to 108 stations and 17,000,000 receivers. Now there are 496 commercial tv stations in operation, plus 20 more educational outlets. But with close to 40,000,000 sets in homes and public places, the expected 100,000,000 audience was nearer 33,000,000. Elvis Presley on Ed Sullivan's Sunday night CBS-TVer got 54,000,000 lookers in contrast.

It's generally agreed that politics needs a better producer in 1960. There was no glamor and little excitement. The newsmen resented the hamming-it-up proclivities of the candidates who favored the TV coverage. On the subject of political *jambon*, Tennessee's Governor Frank G. Clement acted like a road company William Jennings Bryan while his telegenic wife, Lucille, 36, blonde, and mother of three boys, was getting the pan shots as the Guv was giving-'em-hellfire in his keynote.

The networks, with an eye to that $17,000,000 sponsorial coin and the overall sensitivities, issued directives that virtually imposed a "gag" rule on political jokes. The conventions have used a little humor.

'Spectacularity' in Video, And Color on Horizon

Anent the 40,000,000 tv sets in American homes: This means that three out of four families now look at video. Of these, almost 2,000,000 homes are now two-set television owners. As the portable set sales boomed (statistics not in yet) many a home added a third.

As color booms, the at-home entertainment appeal looms larger. It is figured this intensive show business indoctrination should prove beneficial to the boxoffice on all fronts in time. As with radio's elevation of the "middlebrow"

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1956 DISA AND DATA

(SHORT TAKES)

Striptease, now mostly banned in America where it was invented, was booming in Paris, where you'd think they'd be more blase.

Lambs Club followed where other men's clubs had led, admitted dames for cocktails and dinner pour le exchequer.

Margaret Sullavan embarrassed CBS, her fans, her handlers and her hubby by doing an unexplained last minute duck-out on a "Studio One" broadcast and CBS, where gallantry isn't dead, took the full financial rap itself.

Noel Coward was in disfavor in Britain because he said out loud that he lived in Jamaica to evade British income tax.

Mrs. Janet Walker, dead at 70, recalled that her late ex-pouse Mayor Jimmy had written, "Will You Love Me In December As You Did In May?"

A souvenir album marked Paul Whiteman's 50th year in show biz.

Before the Israeli debacle, Egypt's Nasser expressed his ambitions to further Cairo film production via its eight local studios which could have a capacity of 88 feature films.

40,000 medicos in 51 U.S. cities witnessed a borderline cancer case operation via closed-circuit television hookup, originating from Boston.

Although no Zionist, Danny Kaye expressed himself he "couldn't care less" at Jordan's film censor nixing the comedian's films because of alleged pro-Israel sympathies.

Nazi stage designer Benno von Arent, of Berlin, fined $2,500 on charges brought by the West Berlin Denazification Court for "advocating the Nazi regime and politically misusing his art."

Like his collaborator Pelham Grenville Wodehouse, who became a naturalized American citizen late in 1955, British-born playwright Guy Bolton also took the oath of allegiance to Uncle Sam this year.

NBC, which has been bankrolling legit musicals as well as tv packages, formed Figaro Productions with Joseph L. Mankiewicz.

A central theatre ticket office for out-of-towners and others' convenience again proposed for Broadway legit, but it's still mostly conversation.

When 17-year-old Susan Strasberg's name went up in lights over "The Diary of Anne Frank" she became the youngest dramatic star on Broadway.

John Wayne guaranteed $650,000 per picture at 20th, perhaps the record per-picture wage.

NBC-TV renewed the World Series at $3,000,000 per, but the ballplayers thought that "wasn't enough."

"Zero Hero" Don Larsen got the usual tv and other guest-shot bookings as extra show biz gravy.

A Motion Picture Hall of Fame again was being promoted.

Kermit Bloomgarden's quartet within one season, solo and in partnership, were "Diary of Anne Frank," "A View From The Bridge," "The Lark" and "Most Happy Fella," but the Lady Luck of Broadway fortunes caught up with him with "The Auk."

"Hollywood and the Bible" under discussion by all faiths, some deprecating "the Biblical westerns" and the s.a. overtones to Biblical lore when transmuted into celluloid.

The Duke and Duchess of Windsor got the biggest rating on Ed Murrow's "Person To Person" CBS-TVer wherein (1) she plugged her just published memoirs, "My Heart Has Reasons" and (2) created another gag-of-the-month with that "playing jacks" bit.

Cornelius Vanderbilt Jr., author, lecturer and quondam VARIETY correspondent, wrote the story of the original Commodore Vanderbilt and his mother, when her cotillions were limited to 400, because that was the comfortable capacity of the ballroom in their Fifth Ave. town house—and thus was "the 400" coined.

Irving Berlin, still working on a legit musicalization of the late Alva Johnston's "The Fabulous Mizners" (Wilson and Addison), for which S. N. Behrman is doing the book, has been inactive this past year, chiefly because of personal desire, complicated by fatigue and doctor's orders to take it easy. However, somebody noted that five of the alltime film grossers in the "Golden Circle"—those garnering above $4,000,000 at the boxoffice—are by Irving Berlin, viz., Paramount's "White Christmas" (No. 6 with $12,000,000 domestic), "Blue Skies" (Par), "This Is The Army" (WB), "Easter Parade" (Metro) and "There's No Business Like Show Business" (20th).

Wall Street brokerage of Bache & Co. okayed a ballyhoo "booth" to tie-in with Judy Holliday's "Solid Gold Cadillac" because it liked the idea of wider public stockholder interest in utilities.

Cecil B. DeMille's 75th birthday marked by his 70th production in 43 years of film-making, "The 10 Commandments," peakcost picture ($13,500,000).

Boston Post's drama critic Elliot Norton took his press-pass banning by the Shuberts to court but, while the ban was lifted ultimately, it didn't save his paper which folded in a sea of debt.

Bessie Love's comeback in "The Story of Esther Costello," British-made Joan Crawford starrer.

Philadelphia showman William Goldman's $2,100,000 "monopoly" suit against the Shuberts over legit theatre ticket allocations.

Television which already has seen its effect on dwindling New Year's eve crowds in Times Sq., repeated on Election Night with a minimum turnout, leaving the cops with little to do; most folks were near their home receivers.

$30,000,000 facelift by N.Y. Hotel Assn. (mostly airconditioning and tv-in-every-room) to coincide with the opening of the new Coliseum on New York's Columbus Circle.

There were beefs over stewed critics at opening nights.

CBS's Bill Paley and Frank Stanton in with Vincent Astor on a Park Ave.-53rd St. skyscraper.

Bill Zeckendorf and Billy Rose's "sky rights" to Pennsylvania Terminal, for a "Palace of Progress" (permanent exhibition hall and TV City) abandoned because of zoning and other hazards and may now focus around the Grand Central Terminal.

The Met Opera's 71st season ended with $2,700,000 gross on its 22-week 1955-56 season.

Despite the several suits pending against the scandal and expose mags, notably Confidential, it's generally agreed that "scandals ain't what they used to be in Hollywood," chiefly because the responsible personalities are virtually all in business for themselves (indie pic and tv packages), and the headline stuff is regarded as economic suicide. Incidentally, a couple of studios went on an "expose" cycle of their own, to expose with pix exposing the scandal sheets.

Cracks such as Kim Stanley's "critics are fatheads" seem to get the headlines more these days.

Roseland, landmark since New Year's eve 1919, during which period it clocked 25,000,000 paid admissions, passed from the Broadway scene and a new dancehall was opened close-by by impresario Louis J. Brecker.

The crowing cock on the Pathe Newsreel passed from the scene as Warner-Pathe suspended.

Freeloading in 1956 was down in all film company expense accounts, and one major posted a bulletin, "If it costs money, forget it."

Actress Ruth Roman, Hungarian refugee ballet dancers Istvan Rabovsky and Nora Kovack (husband and wife), NBC-TV director Gordon Rigsby, songsmith Mike Stoller ("Black Denim Trousers"), John W. Griffin of the Record Industry Assn. of America, broadcasting executive Morris S. Novik and his wife, Betsy Drake (actress-wife of Cary Grant) were show biz survivors of the SS Andrea Doria disaster. Camille M. Cianfarra, N. Y. Times' Madrid correspondent and his eight-year-old daughter Joan, were killed in the crash; his wife and a 14-year-old adopted daughter were miraculously saved.

Crowell-Collier's suspended American Magazine after 80 years, and folded Collier's and Woman's Home Companion. A move by Paul C. Smith, head of C-C, to buy into several tv stations was abandoned because of the "tight money" situation towards year's end. It involved $15,000,000 to buy control of Consolidated Radio & Television Broadcasting Inc.

"Pajama Game" was the first U.S. musical into Hebrew for production in Tel-Aviv.

In contrast to the "feuds," the peace-pipe bit between the ailing Ed Sullivan and Frank Sinatra substituting for him—after an exchange of vituperative "sick! sick! sick!" ads in the trade papers.

Top Yank acts booked Down Under to coincide with the Olympics in Melbourne. There was pro-and-con anent the housing, food and nitery gyp 'n' take of the tourists following their teams to Australia.

Lawrence Tibbett, Met Opera star, was doing a

(Continued on page 61)

ALLIED ARTISTS

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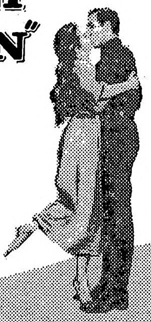
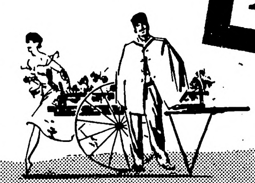


GARY COOPER
AUDREY HEPBURN
MAURICE CHEVALIER

in
BILLY
WILDER'S

LOVE in the AfterNoon



GINA LOLLOBRIGIDA
ANTHONY QUINN
in Victor Hugo's

"Hunchback OF Paris"

in
CINEMASCOPE
and
COLOR

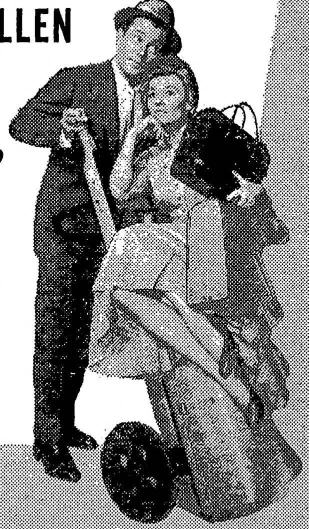
PRODUCED BY
ROBERT AND RAYMOND HAKIM

TONY MARTIN
and
VERA-ELLEN
in the dazzling musical...

"JEANNIE"

PRODUCED BY
MARCEL HELLMAN

in
CINEMASCOPE
and
COLOR



WHERE PROGRESS
MAKES THE NEWS
OF AN INDUSTRY

Show Biz: Then, Now & To Come

(Contnued from page 59)

musical standards, and the broader appeal for concert and ballet, the public's appreciation of the better aspects in dramatic presentations, longhair and even the increasingly better feature film product being projected, should further whet show biz interest.

Regardless of color spectaculars and the more valuable Hollywood backlogs, the quiz shows and the big jackpot programs continue apace. For the first time in industry annals, the top five of the top 10 in the Trendex ratings showed them to be quiz shows—"The $64,000 Question," "$64,000 Challenge," "Do You Trust Your Wife?," "What's My Line?" and "I've Got A Secret."

Even Groucho Marx's toprated comedy show had to sweeten the pot so that "You Bet Your Life" now carries a $1,000 jackpot instead of the few hundreds as heretofore.

As to "$64,000 Question" show, its Italian carbon, forced film theatres to pipe in the show on Thursday nights, interrupting their screen entertainment, as a means to get the normal filmgoing public out of their homes. Denmark's version is called "The 64,000 Kroner" (about $9,000), staggering giveaway money for that tiny kingdom.

Video's Sensitivities

A curious audience reaction faced the medium. On the one hand the public didn't object to "rape" and the general sophisticated theme in William Wyler's debut tv production of Somerset Maugham's "The Letter" whereas Garson Kanin's "Born Yesterday," with Mary Martin video-creating the Judy Holliday role, drew rumbles. In the same unpredictable manner, Esther Williams' aquacade on NBC-TV got as much invidious comment as did some of the early Dagmar cleavage.

In contrast, NBC's "Medic" program, because of Catholic church pressure, cancelled presentation of a Caesarian birth scene . . . Churchmen of all faiths also looked askance at some of the more volatile tv "healers" and "miracle men."

The manner in which "everybody has his own business and show business" was borne out anew as the dailies and the weekend supplements went into such intra-trade stuff as "ratings" ("Stars Thrown By A Low Nielsen"). Such has been the impact of tv on mass consumption knowledgeability about show biz matters.

Ampex's unveiling of its television-on-tape system was a sensation early in the year and later RCA announced a color tv-on-tape system as one of the "presents" it had perfected for General David Sarnoff's 65th birthday.

Color TV's Horizons

Prediction is for 12,500,000 colorsets by 1961. The timetable is estimated at 1,000,000 color receivers by 1958; 3,000,000 by 1959; over 7,000,000 by the first of 1960; and the big jump to 12,500,000 by Jan. 1, 1961.

TV is credited with giving the writer a leg up in Hollywood. Craftsmen observe, "now maybe the film producer and director will permit us on the set while they're shooting the stuff we wrote or assist in the proper interpretation." As Rod Steiger, Paddy Chayefsky, Reginald Rose, Gore Vidal and a few others got the show biz spotlight, worthwhile story properties went for fancier prices than heretofore. What's more, the writers got "participation" deals. Novelists no longer sold out for flat sums; either they leased their rights for a limited number of years and/or got a percentage out in perpetuity in the film rights.

If the Democrats ran out of money for tv spot commercials, show biz also threatened to run out of acts to feed the maw of the vaudeo shows. Entry of Walter Winchell into the columnist-emcee videostakes, in opposition to longtime toprated vaudeo showman Ed Sullivan, also a columnist, briefly created extra booking opportunities for top acts.

Just as the picture business deplored what tv was doing to Hollywood, Groucho Marx's appraisal that "comics face 'murder' by TV" struck a large nerve with the funnymen who know full well wha' hoppened, some slower, some faster, to yesteryear faves like Milton Berle, Wally Cox, Ed Wynn, George Jessel, Abbott & Costello, Jack Carson, Joan Davis, Imogene Coca, Dennis Day and a few others. Fact that Jack Benny, Jackie Gleason, Phil Silvers, Bob Hope, Burns & Allen, Red Skelton, Sid Caesar, Danny Thomas, he and a couple of others have survived is no guarantee in the immediate future, argued the veteran comic who, from the advantage of a non-"sour grapes" summit, was most seriously accepted.

'No Biz Like Shaw Biz,' Eugene O'Neill's Click

Shavian revivals were busting out all over, on Broadway and off-Broadway. "My Fair Lady," the musicalization of "Pygmalion," led off. Maurice Evans revived "The Apple-Cart," Charles Laughton staged "Major Barbara" with himself, Cornelia Otis Skinner, Burgess Meredith, Glynis Johns and Eli Wallach. Otto Preminger conducted a national talent hunt for a "new face" to play Shaw's "Saint Joan" as adapted by Grahame Greene for United Artists' release.

A "Joan" of another version, Ingrid Bergman, meantime marked her first American film (shot in Paris and London) in "Anastasia" with Yul Brynner and Helen Hayes in the cast.

The 100th anniversary of Shaw's birth touched off a journalistic campaign of revilement and downgrading in the London press. The Sunday Observer took a dim view of the great Irish playwright's skill in dramaturgy or his impact as a social philosopher although Americans, over the years, have been struck with GBS' extraordinary foresight.

Shaw and Eugene O'Neill were the two dead playwrights who were tops on Broadway this past fall. O'Neill's "Long Day's Journey Into Night" was promptly predicted sure Pulitzer drama winner. (George Abbott and Bob Merrill are working on a musicalization of O'Neill's "Anna Christie," to be called "Pay The Piper").

"The Diary of Anne Frank" made international impact when more than a dozen stock production companies opened in Germany early in the fall. The Germans professed deep shame and shock that "these things could have happened." Meantime, the Albert Hackett-Frances Goodrich adaptation of the Dutch heroine's diary, which started out as a highly dubious Broadway entry has become an important property, both as a document of our times and for films, the rights having been sold belatedly to 20th Century-Fox for $450,000.

Despite the extraordinarily bullish legit season the year racked up some staggeringly costly flops, chiefly in the musical division. In all instances, as with the straight plays, and that went for the Lunts also, if the script isn't there, nothing can overcome it. Perhaps the lone exception was Sammy Davis Jr.'s tour-de-force as "Mr. Wonderful," a pretentious title that evoked almost immediate resentment, but there was no gainsaying the star's personal impact. The $5.50 customers "discovered" what the saloon clientele knew all along about Davis.

Japan Film Volume

Japan is now No. 2 to Hollywood. Its six major companies turned out 422 features of which 254 were modern dramas, 10 of them in color. Hollywood still dominates the world markets, but Germany for instance, trying to reassume its yesteryear prowess as a film producer, has been talking quota and other legislation as it pointed up the fact that American films dominate 38% of West German playdates.

Where Germany has 6,000 cinemas, East Germany has 1,600 normal operations plus 4,000 portable theatres in factories and plants not accessable to the public.

Among the cost items, perhaps the record flop loss for a legit production was the $450,000 racked up by the "Ziegfield Follies" which died on the road. The 1957 edition of the "Follies," which John Shubert is planning with Beatrice Lillie, has nothing to do with this one. Carol Channing couldn't sustain "The Vamp," a $352,264 production item, and the same was true of Johnny Desmond, Dagmar, Enid Markey and Joey Faye in "Amazing Adele," which cost $270,000 to mount and fold. "Strip For Action" was a $350,000 production loss; Cheryl Crawford's "Reuben Reuben" represented $175,000; "Pleasure Dome" was a relatively light fliv at $75,000.

High costs of everything hit Broadway, with top price for a legit musical now $8.05 as against the former $7.50. A straight play like "Cat On A Hot Tin Roof" got $6.90 which is also the scale for "Auntie Mame" and O'Neill's "Journey Into Night."

A VARIETY blast that mishandling of mail orders was threatening to alienate a loyal legit public got a flock of vox pop reactions endorsing the charge. Fact is that this 1956-57 legit season looms as "too good" and it has become an embarrassment of riches, complicated by a number of factors. Besides the multi-theatre parties, the multibackers' system gives the angels a supposed "in" on choicer tickets.

Theatre Shortage

The legit boom, further snarled by theatre shortages although more houses are being reclaimed from television playhouse subleases, has caused many shows to stay out longer on the road. However, these pre-Broadway tours have also achieved not only the desired smoothing of the rough edges but have proved unusually lucrative. Among them have been the Rosalind Russell show, "Auntie Mame;" "Bells Are Ringing" (Judy Holliday); "Happy Hunting" (Ethel Merman and Fernando Lamas); "Li'l Abner" and Walter Pidgeon's "The Happiest Millionaire." Last is a prime sample of what continued out-of-town work did to turn the tide for this comedy. Note the "happy" coincidence in three of the current Broadway legit titles, including "Most Happy Fella."

With legit theatre shortages, a deal for the Playwrights Co. to reconvert the Globe to its original legit policy fell through. The Palace (RKO) and Loew's State, both key vaudfilm houses on Broadway, have been variously mentioned as legiters in the future. Legal necessity for the Shuberts to sell off some of their houses saw Harry Fromkes back in the business with purchase of the National and a plan to build new playhouses. Some of the tv theatres are reverting to legit, but Billy Rose's fancy deal for his Ziegfeld, under lease to NBC, eliminates that choice musical comedy theatre for a term of years.

Barnyard Belascos

Boom in silo circuit saw more and more "packages" touring the musical tents and strawhats with stars culled from Hollywood, Broadway and radio-tv. Thus, Tallulah Bankhead's "Welcome Darling" got her a weekly guarantee of $8,000; Beatrice Lillie's "Beasop's Fables" was a $6,000-$7,000 weekly guarantee item with the barnyard Belascos; and others essaying hayloft histrionics were Gertrude Berg ("Molly Goldberg") who did big biz in "Solid Gold Cadillac;" Arnold Stang, Bert Parks, Art Carney, Robert Q. Lewis, Sloan Simpson, Julia Meade, Barbara Britton and Cesar Romero.

In Boston there was a move afoot to honor home-town comedian Fred Allen by naming a theatre after him. The Fulton, which recently changed its name to the Helen Hayes, made this the second Broadway legiter to honor a living actress. The only other is the Ethel Barrymore on West 47th St. Deceased performers with theatres named in their honor include the Nora Bayes, Jolson, (Richard) Mansfield, Maxine Elliott, (Edwin) Booth.

Win Friends & Influence Russo-Yank Show Biz

Until the Poland-Hungarian situation with Russia, complicated by the Middle East flareup, 1956's growing cultural exchange with Moscow was a hot show biz item. "Porgy and Bess" with its Moscow and Leningrad dates, and Louis "Satchmo" Armstrong with his Iron Curtain country bookings, were heralded as 'better goodwill ambassadors than the State Dept."

The Bolshoi Ballet mopped up in London after it looked like the Covent Garden would be left holding the bag with a $110,000 advance sale when, in pique, the Soviet Minister of Culture at first cancelled the swap for the Sadler's Wells Ballet into Moscow because a Russian gal was pinched for shoplifting.

Eric Johnston, as president of the Motion Picture Assn. of America, and Bernard B. Kreisler, an independent pix distrib, made Iron Curtain trips to sell Yank films abroad. East Germany was particularly hungry for Yank product but when Charles Chaplin placed a $1,000,000 price tag on his "Limelight" the hunger suddenly was dissipated.

Violin virtuoso David Oistrakh mopped up in Europe and in the U.S. The Moscow Circus was a click all over Europe and in Britain. Mike Todd commuted to Moscow like he does to Hollywood with an eye to co-production although the Soviet Union acted "insulted" when Darryl F. Zanuck sought an official dossier for his proposed film on the life of Josef Stalin. None the less, a survey of film production story values in Russia, East Germany, Hungary, Poland, Red China, Bulgaria and Yugoslavia indicated a considerable modification of the "boy-meets-tractor" story lines, with a playing down of the party-line pitch and upbeat on romance in the scripts.

Music seems to have the best chance for hands-across-the-Iron Curtain. Decca, for instance, is releasing the Leningrad Symph platters via its liaison with the Deutsche Grammophon Gesellschaft. RCA Victor's international department received orders from the Russian Ministry of Foreign Affairs for mambo and cha-cha-cha disks, for use among the Soviet Youth Clubs—no rock 'n' roll as yet. The ballyhoo on "Porgy and Bess" skyrocketed Hollywood interest in the Gershwin folk opera with a $1,000,000 price tag mentioned as against a $10,000 lukewarm offer at the time the Gershwin folk opera bowed. Other ameliorating news from Moscow was that famed actor-producer Vsevolod E. Meyerhold, among other showfolk, and distinguished Soviet writer Isaac Babel (of Jewish origin) had been purged by Stalin but cleared by the present USSR authorities. A return of freedom for Jewish worship was also part of the midsummer pattern of new "enlightened" Russia. [Since then press reports might indicate this to be "eyewash" propaganda].

Despite all this, Uncle Sam insists on fingerprinting of the Russian visitors—now perhaps an academic condition in light of the new military and political tensions.

Magyar and Middle East Tensions Snafu Show Biz

As the Hungarian and Middle East issues grew hotter, at year's end, the American Ballet cancelled some of its dates and confined its bookings to Israel before getting into Italy and other Continental dates. Dickers for film sales to Hungary are now from hunger, in light of the debacle there. Queen Elizabeth cancelled the traditional Royal Command vaudeville gala at the Palladium at the last minute, an annual benefit which usually nets $50,000 for the Variety Artists Benevolent Fund.

In Rome, a Russian Film Week was cancelled because of the Hungarian situation. CBS' Ernest Leiser and NBC's Frank Burgholtzer found themselves trapped in Budapest by the Hungarian revolt; other network and press correspondents got out just in time.

A skit satirizing the UN was deleted from "New Faces of 1956," Broadway legit revue; producer Leonard Sillman thought it was "poor taste" to retain it in light of the crisis. (P.S.—It wasn't very funny, anyhow.)

'This Is Your Life' Stuff Bullish in Book Form

Biogs and autobiographies about and by showfolk continue apace. Only a few years ago dismissed by publishers under the laconic "who cares?," they have long since revised their thinking. Apparently a lot of book buyers care, with result it's good business.

Among the 1956 crop have been such items as Constance Tomkin-

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1956 Disa and Data

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deejay stint for MBS, two hours nightly, platter-chattering about disks from pop and middlebrow to folk and highbrow categories.

Despite the not too happy critical notices, Ethel Merman's "Happy Hunting" has a $1,500,000 advance sale.

Judy Holliday's "The Bells Are Ringing," a more resounding legit musical smash, is selling tickets two years in advance, a Broadway record for long-range planning.

Universal waxed wroth at NBC's "Matinee Theatre" for telecasting "Dracula" but calmed down when told it had become PD (public domain) two months ago.

Some of Bernard Shaw becomes PD in America as a flock of 56-year copyrights are due to expire in this decade.

The rock 'n' rollers weren't the only musical exhibitionists—Met Opera g.m. Rudolph Bing threatened to stop selling standing-room; at times "their (the standees) enthusiasm bordered on mob violence" he complained.

TV spectacular planned saluting the Hearst empire's "70 years of American Journalism."

French-made documentary short, "Nuit et Brouillard" (Night and Fog), which was a casus belli at the Cannes Film Festival last spring, because of international sensitivities over "Hitler's hell camps"—the subject of this Rebus Films production—was exhibited in Germany and not only shocked and sobered the masses but was acclaimed for specal honors.

Bamberger's, Newark department store, followed the example of banking institutions by installing tv cameras to spot shoplifters; the store detectives made like Dick Tracy with two-way wrist radios.

Opening of the new Coliseum on New York's Columbus Circle also enlisted closed-circuit television for traffic study as streets and avenues were re-routed.

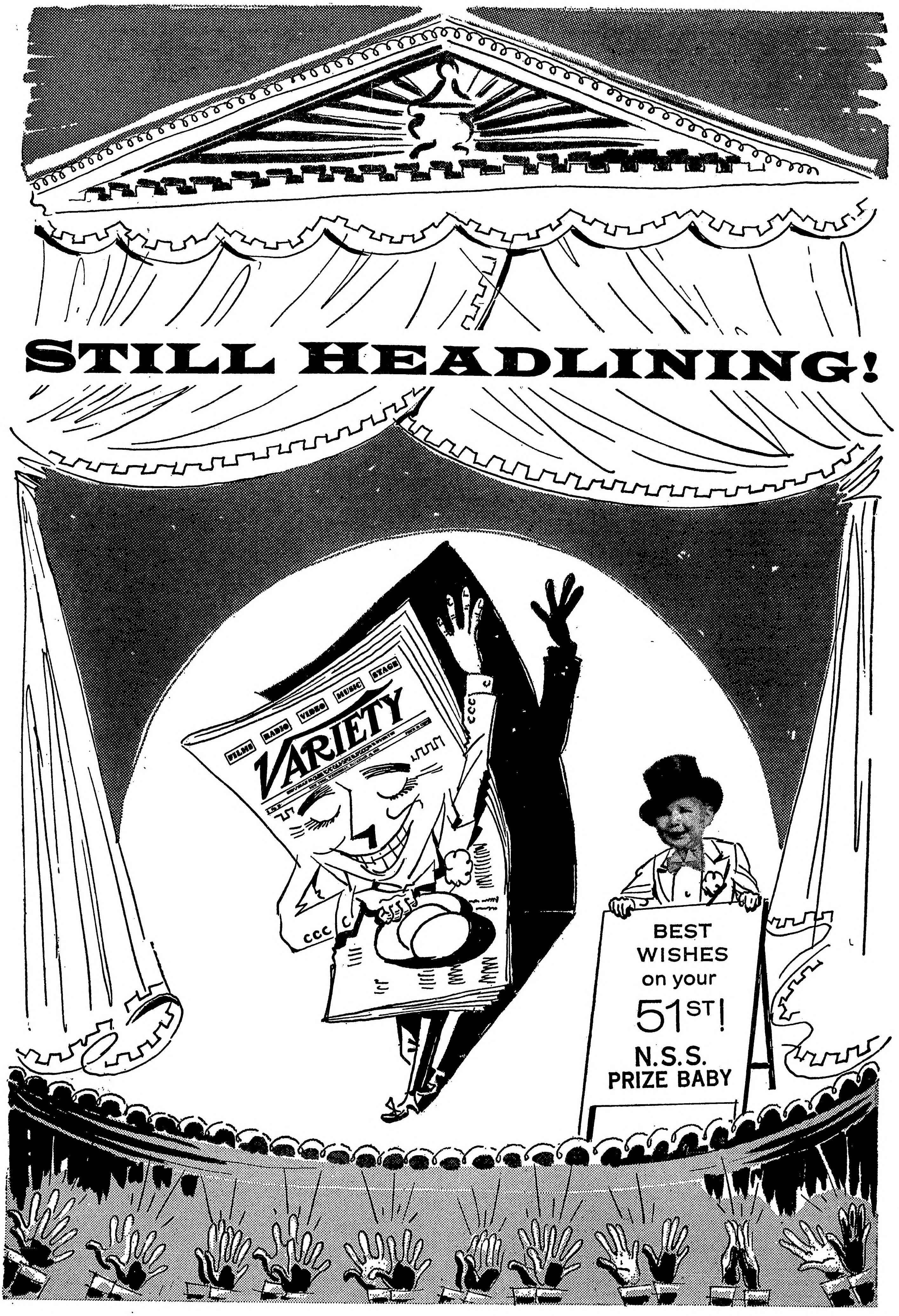
Dave Garroway's "Wide Wide World" was the first American tv program with simultaneous originations from the U.S., Canada and Mexico.

Cuba got the World Series on tv via a captive airborne video transmitter but NBC-TV is still trying to pick up a video signal from London at its Riverhead (L.I.) outpost.

The first murder trial to be telecast live from the courtroom was in Waco (Texas) where Harry Washburn was charged with slaying his mother-in-law.

Katherine Cornell made her video debut in "The Barretts of Wimpole Street."

"King Richard III" was the first major feature premiered in America on tv; ran three hours; British production starred Laurence Olivier and Claire Bloom and was trade-watched for its boxoffice effect vis-a-vis the theatre.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What Was, What Is & Will Be

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son's "Les Girls" (of the Paris Folies Bergere, which Sol C. Siegel is filming for Metro); Eartha Kitt's "Thursday's Child" (with a fortuitous LP from the RCA Victor plant tied into it); Samuel Chotzinoff's "Toscanini"; Jim Bishop's "Jackie Gleason: The Golden Ham"; Fred Allen's posthumous "Much Ado About Me," a valentine to yesteryear vaudeville; Joe E. Brown's "Laughter Is A Wonderful Thing" (in collaboration with Ralph Hancock); Marian Anderson's "My Lord, What A Beautiful Morning"; Eric W. Barnes' biog of playwright Edward Sheldon, "The Man Who Lived Twice"; Billie Holiday's "Lady Sings The Blues" (in collaboration with William Dufty); Marvin Felheim's "Theatre of Augustin Daly"; Vincent Sheean's "Oscar Hammerstein I" (foreword by OH II); Paul Derval's "Folies Bergere," which differs from Constance Tomkinson's "Les Girls"; Phyllis Robbins' "Maude Adams"; Francis Winwar's "Wingless Victory," story of Mme. Eleanora Duse and Gabriele D'Annunzio; Margaret Crosland's "Jean Cocteau"; Joe Pasternak's "Easy The Hard Way"; C. B. Purdom's "Harley Granville Barker"; Anton Gronowicz's "Helena Modjeska"; "I Found My Way," by Margery Wilson, silent pic star and "charm school" radio moderator in Hollywood.

Disk-Literati Ties

Like Eartha Kitt's "Thursday's Child," Eddie Condon's "Treasury of Jazz" (anthology in collaboration with Richard Gehman), had a Columbia LP album tied into it for exploitation; and any number of jazz books made their appearance, among them Hugues Panassie's "Guide To Jazz," in collaboration with Madeleine Gautier, for which Louis Armstrong did the foreword (Victor also tied in an LP on this one); Dr. Marshall W. Stearns' "The Story of Jazz"; Stephen Longstreet's "The Real Jazz, Old And New"; "Big Bill Blues: William Broonzy's Story as Told to Yannick Bruynoghe." William L. Grossman & Jack W. Farrell's "The Heart of Jazz."

The Satevepost's Pete Martin, who has done biogs on Bob Hope and Bing Crosby among others, did one which, in book form, he retitled "Will Acting Spoil Marilyn Monroe?," a tag the Saturday Evening Post, of which he is associate editor, spurned originally. SEP also published biogs on or by Gary Cooper, Arthur Godfrey, Walt Disney and Drew Pearson. Margaret Truman's story vied with Harry S. Truman's memoirs. Soon due: Eddie Cantor's "This Is My Life," Maurice Zolotow's biog on Jimmy Durante, and autobiogs by Miss Hart and Gypsy Rose Lee.

Have Medley, Will Film; Other Biopix Brewing

Besides memoirs, biopix continued as a good boxoffice vogue, especially if a show biz subject. Jerry Wald at 20th-Fox is projecting the Harold Lloyd biopic; James Cagney just completed the Lon Chaney story at Universal; Bob Hope just completed Jimmy Walker's ("Beau James"), having clicked last season with the saga of Eddie Foy and the 7 Little Foys. Warners is still trying to cast Helen Morgan. Paramount has Frank Sinatra as Joe E. Lewis in "The Joker Is Wild"; "The Buster Keaton Story" speaks for itself; "Fear Strikes Out" is the saga of Jim Pearsall of the Boston Red Sox and his triumph over mental illness. Mark Hellinger, the only newspaperman with a theatre named after him on Broadway (there is a GI playhouse called the Ernie Pyle), will also get the biofilm treatment. Jerry Lewis may film the George Jessel story. Columbia has Kim Novak in mind for "The Jeanne Eagels Story" and 20th-Fox plans a Jean Harlow biopic. Both Irving Berlin and George Jessel think Eddie Fisher could best personate them, when and if, but Walter Winchell says that when Darryl F. Zanuck does his "life" he will play it himself. Fisher is also slated for the Russ Columbo story and RKO, which has that property, is also plotting one on Ben Bernie. Bandleader Eddy Duchin's saga clicked for Columbia.

Showfolk with "medleys"—"and then I wrote" or "then I sang (or played)"—have most boxoffice substance because the music gives them a readymade cushion, as witness "The Jolson Story." He did it twice—"I had but one life and I gave it twice to Harry Cohn" (president of Columbia)) was Jolie's crack.

George M. Cohan, Eddie Cantor, Jerome Kern, Bert Kalmar & Harry Ruby, Richard Rodgers & Lorenz Hart, polio-strucken Metopera star Marjorie Lawrence, Nora Bayes & Jack Norworth, Jimmy and Tommy Dorsey, Ruth Etting, Texas Guinan, Pearl White, George Gershwin, Cole Porter, DeSylva, Brown & Henderson, Rocky Graziano have been others who got the Hollywood biopic treatment.

Ed Sullivan has made it click for him and his subjects on television, usually revolving around stage notables like Rodgers & Hammerstein, Joshua Logan or packages like "the ASCAP story." Paul Whiteman's "King of Jazz" had a suggestion of the personal but was not officially so, and similarly an old Fox film, "Alexander's Ragtime Band," hinted something of Irving Berlin's career but that, too, was more by suggestion than actuality. Ed Sullivan was up for a WB biopic but that's off, at least temporarily. Elsie Janis, "the Sweetheart of the A.E.F." (World War I) is also being mulled for a screen biography.

Death at 82 of Mistinguett (nee Jeanne Bourgeois), renowned for *les plus belles jambes de France*, sparked interest in a biopic of the famed French music hall star with the most beautiful legs in France, but in light of the importance of Maurice Chevalier, as part of her professional career and real-life romance, the "clearances" have become a factor. Chevalier, too, is up for a biopic under the aegis of Billy Wilder, who just completed the Charles A. Lindbergh story, "The Spirit of St. Louis."

"Clearances" problem also figures in a proposed Jack Dempsey biopic. While Hannah Williams, the champ's divorced wife; Luis Firpo, Gene Tunney, Georges Carpentier, Joe Benjamin and the estate of Tex Rickard said okay, Dempsey's first wife, Estelle Taylor, silent film star, and Jess Willard, whom he knocked out July 4, 1919 for the title, are still holdouts.

Biopix on "Bojangles" (Bill Robinson), Danny Kaye's "Red Nichols Story," Diana Barrymore ("Too Much, Too Soon") "Topsy and Eva" (the Duncan Sisters), "Your Cheatin' Heart" (hillbilly songwriter-singer Hank Williams), Sophie Tucker ("Some of These Days") "The Lonesome Gal" (midnight radio thrush Jean King Rousseau), and "The Victor Riesel Story" are also on the agenda.

In another idiom, famed Washington "hostess with the mostest" Mrs. Perle Mesta, already the subject of "Call Me Madam," the Ethel Merman legit musical, has also been set for a videobiog over CBS-TV, and Rosalind Russell has her career in mind for a film version.

Meantime Havana started to loom large in the show biz picture as the Vegas syndicates expanded their sights to the daiquiri belt. Unlike some misguided Miami Beach hoteliers who sold out surefire profit-making holdings to enter the more glamorous Vegas sweepstakes—to the sorrow of a couple of signal instances—the Nevada casino ops proved successful from the start in their operations in the Cuban capital.

Rum, Rhumba and Roulette

With the government sympathetic to Wilbur Clark's quickly successful operation at the Nacional, Jack Entratter & Co. followed the Desert Inn (LV) op with a new 14-story, 400-room and 25-penthouse apartment hotel to be called the Habana-Riviera for 1957. Conrad N. Hilton, who just opened still another hostelry, this time in Mexico City; and in whose Caribe-Hilton, Puerto Rico, there is gambling under local legal license; also has a new hostel slated for Havana. Hilton, incidentally, is taking over the Savoy-Plaza Hotel (N. Y.) in 1957, in anticipation of his management deal with the across-5th Ave. Hotel Plaza expiring next year.

The rum, rhumba and roulette boom witnessed an anomaly at Sans Souci, a longtime highlight nitery, which had incepted bingo and learned that, on certain occasions, the lotto type of game attracted more of the Cubanola femme trade than did the name acts.

The supermarkets, already distinguished for their merchandising showmanship, got into show biz even more directly by booking vaudeville acts and even an entire aquacade (portable tank 'n' everything) as a lure to attract more customers to the mobile shopping centres. The agents soon discovered there was a lot of lettuce in this "grocery circuit."

It's the 1956-57 deluxe variation of the old-time medicine shows. As more and more supermarkets started to sell offbeat commodities, like pharmaceuticals and phonograph records, along with the kitchen staples, the stars on occasion had made personals to hypo this or that new commodity, which might be plugging over radio and television. When the SRO crowds evidenced such vivid interest, the canny merchandisers started booking acts on a regular basis just to hypo attendance generally. Like the philosophy of the Las Vegas casino operators, so long as there's enough human traffic the law of averages will take care of things real nice.

In 'Defense' of The Legion of Decency

By STEPHEN APOSTOLOF

Hollywood.

Every year or so, when the Catholic Legion of Decency brands a "C" (condemned!) stigma on the forehead of some American-made picture being given major release, there is an outcry in many film industry quarters against such "censorship." Early last month when the Motion Picture Association of America considerably liberalized the Film Production Code, on the heels of the Legion condemning the Elia Kazan film, "Baby Doll"—which had been approved by the Code—the spotlight again burned brightly on the Legion and its activities.

Those who agitate against the Legion of Decency rating pictures, on the grounds the Legion's activities are a violation of freedom of artistic expression, fail to realize:

(1) The Legion, under the U.S. Constitution, has every right to rate pictures, on moral grounds. Being a Catholic organization, headed by a committee of Bishops, the church can exercise moral guidance of its members as it sees fit.

(2) In condemning a film, and urging Catholics not to attend it, the Legion is operating strictly within its Constitutional rights. To deprive any church of exerting moral guidance in the manner it sees fit would be to deprive it of the religious freedom American law guarantees it.

At times condemnations of films by the Legion has stirred Catholic elements to harass theatres showing the product by picketing and giving out handbills to the general public. This obviously is a form of secondary boycott, and it is noticeable of late that this practice must be frowned on in upper hierarchal Catholic circles, for the church certainly has no right to press its parochial views on those outside the Catholic fold. Labor unions, ired at a certain manufacturing firm, urge their members not to buy that firm's goods; when those same unions picket the plant and handbill the general public in an effort to undermine the business being done by that specific manufacturer it is grossly and obviously an unfair practice.

To the charge that the Legion is a "pressure group," the Legion must plead guilty, of course, along with all other groups and movements trying to induce people to do or not to do some act. When the American Legion takes a stand on some issue and the American Civil Liberties Union takes the opposite tack—and both rush to the newspapers to publicize their views—each is being a "pressure group." So is the Democratic Party, the GOP, the PTA, the AMA, even the Red Cross, along with the AFL-CIO. We all of us are prone to term a campaign with which we are not personally in sympathy "pressure."

More than 20 years ago, when the Legion of Decency first was formed, the late Cardinal Daughterty of Philadelphia outraged the film industry as well as a good many Catholics by urging the laity in his archdiocese not to attend any picture theatres until all such houses agreed not to play any product except that clean-billed by the then-fledging Legion. That obviously was an extreme tactic, and it stunned the Philadelphia exhibitors. It also cued the Minskys to take over two old, dark legit houses on Broad St., and install striptease burlesque—the Cardinal having not said anything about Catholics avoiding the moral pitfalls of the peel. Result: His Eminence shortly withdrew his injunction about films, but the lesson lingered. Last year Philadelphia's present prelate, Archbishop John F. O'Hara, launched a positive program—the first in any diocese—designed to urge Catholics to attend films approved highly by the Legion. The Archbishop puts less emphasis on what is condemned, and "pressures" for what is approved on the theory that perhaps any added Catholic patronage such a campaign can induce will communicate itself to Hollywood and spawn more of the same.

There is room for belief, however, that no other archdiocese will start such a drive because it does not want to be cast in the role of shilling for particular pictures—no matter how highly approved by the Legion.

In the Legion of Decency pledge which Catholics are asked to renew annually, the churchgoers "condemn indecent and immoral motion pictures and those which glorify crime and criminals . . . promise to do all I can to strengthen public opinion against the production of indecent and immoral films, and to unite with all who protest against them. I acknowledge my obligation to form a right conscience about pictures that are dangerous to my moral life . . . I pledge myself to remain away from them. I promise, further, to stay away altogether from places of amusement which show them as a matter of policy."

Instantly, it can be noted that the pledge skirts mention of attendance at films beamed upon by the Legion; inherent, however, is the trace of "pressure" in the "strengthen public opinion" clause.

Permanent Boycott

Over the years several different bishops have singled out theatres and hinted that they would ask their flocks to boycott them permanently because they happened at the time to book a condemned picture. It has never happened, and probably never will, because there just conceivably aren't going to be enough Legion-condemned films for any theatre to show "as a matter of policy."

At bottom, it begins to appear the film industry will just have to live with the Legion—and stop taking its ratings so seriously; at least stop giving them so much publicity — something the Legion itself confines strictly to its own secular circles. Bluntly, no one knows how many scrupulously live up to it. Only one aspect of the continuing countroversy over the Legion is certain—it cannot be stopped on "censorship" grounds, unless freedom of religious worship is stripped from the American Constitution. For too long those in the film business who chafed under Legion activities have been staring at a tree and have overlooked a forest.

And, in living with the Legion ratings, Hollywood can take it in stride. As a religious practice, Mormons do not drink coffee. What coffee merchandiser would start denouncing that aspect of their right to their own religious practice? The religious sects of the Dunkards and elements of the Mennenites in Pennsylvania, Ohio, Iowa and Maryland do not attend pictures at all, in a phase of their religious tenets, nor do they listen to radios, nor ride in automobiles. The motor industry and the makers of radio sets raise no demurrer.

Withal, it is still possible to make pictures with all manner of nuances and fields of action under both Production Code and Legion of Decency standards. The works of the ancient Greek dramatists, Euripides, Sophocles, Aristophanes and Aeschylus, are still with us and those works are classics. Yet they were written under stern civic censorship which prohibited violence in any form — murder, battles, even a punch in the jaw or slap of the cheek. Such episodes could be referred to, but never reenacted on the Greek stage. The "pressure" was on 2,500 years ago and probably will be in 5,000 A.D.

Mex Film Biz's Closed Shopism Curbs New Faces

By PETER MAYER

Mexico City.

A none too healthy Mexican film industry after a year of slow production, inter-union strife and little progress can look towards 1957 in a "plenty of room for improvement" spirit. Complaint most commonly heard is against government dominated Banco Cinematografico, which passes on most scripts and doles out monies with a tendency to stick to the tried and true. Government subsidy is almost a must here since there is close to no outside financing available. Hence the film bank has a stranglehold on all decisions, output and distribution.

However the Mexican producers themselves must be blamed for their own prediliction for trite and imitative scripts and their lack of eye for upcoming talent. All these factors make for few innovations.

In a time of change, such as the present period, new faces in all sections of the local industry should be rising in force. Nor does it help that there's a strict closed shop guild situation, which has held new directors and writers to a minimum. Exclusion of potential new talent is possibly the most enervating factor in the entire artistic situation. Only two new directors made any mark during '56. Benito Alazraki was originally a documentary director, whose last year's prizewinning "Raices" (Roots) got him (a) plenty of acclaim, and (b) brought to a head the differences between the documentary, shorts and projectionists union (STIC) and the feature technicians (STPC). Alazraki, aided by various pressures, finally was accepted as a director member by the latter group and made as his first theatrical feature, the locally successful, "Los Amantes" (The Lovers) this year. He is young, vital, and well grounded picwise and the fact that Mexico's grand old man of the cine business, producer Don "Pancho" Cabrereas, elected him to guide his return to films, via "Medio Tono" (Middle Tone), a Dolores del Rio starrer, bodes good for the tyro's future. Number two on his way up the directorial ladder is Alfonso Carona Blake, a former assistant director, whose first neo-realistic, "Camino de la Vida" (Road of Life), followed in the path of the postwar Italians. Carona Blake also has completed another which will get release shortly, "Felicidad" (Happiness).

Very few new actor faces have hit local screens during the past year. Requirements by the local actors' guild that only students of their academy get tapped first has abolished rags to riches. The local turnstiles still click happily, as they have for years, to the lure of Pero Infante, Cantinflas, Dolores del Rio, Maria Felix, Pedro Armandariz, Arturo de Cordoba, Libertad La Marque, Marga Lopez and Tin-Tan, so why should the bank, or its accolytes reach too far afield? Only real find of the year has been Silvia Pinal, a looker, whose dramatic ability is touted above average. Other promising new talent who got '56 above-title credits and who may develop more standing during '57 were: Yolanda Varela, Christine Martel, Lorraine Chanel and one lone male lead, Carlos Baena. None of these newcomers, however, with the possible exception of La Pinal, can as yet be called a b.o. draw.

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A Show Biz Bibliography

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Vet Cartoonist on Anonymity, Commercials, Being 'Typed'

By RUBE GOLDBERG

Rube Goldberg

I've waited a long time to be asked to write one of those nostalgic, emotional, reminiscent, authoritative pieces for one of VARIETY's special numbers—51 years to be exact. I even started waiting one year before VARIETY was first published because I began my newspaper career on the San Francisco Chronicle 52 years ago. But don't be apprehensive. This may start out like one of those "I remember" things, but let me assure you there is nothing that nauseates me more than an old gentleman who bombards you with a long list of past events with which he may have had some remote association. You can't ignore history. But past exploits are interesting only in relation to the present and the future.

The profession of cartooning has grown tremendously in the past years, but the real "names" seem to be dwindling. Ask someone at a dinner table to name six well-known cartoonists and he'll be stymied after fumbling with two or three. He'll know the characters many of them draw, but the creators of these characters (some of them making over $100,000 a year) are entirely unfamiliar. A few months ago Chester Gould, the creator of "Dick Tracy," and one of the all-time greats, was on "What's My Line?" and the panel could not fathom his identity even without the blindfolds. Even after they were told who he was, the association was still a little vague.

Going back to Thomas Nast and Homer Devenport and down to Tad, Clare Briggs, Tom Powers, Bud Fisher, George McManus and many others that every school-child recognized as a "name" you wonder why this condition of anonymity exists today. It is because the public seems to be more interested in the characters than their creators. Syndicates spend stacks of money trying to publicize their cartoonists, but few of them get their heads out of the pit of obscurity. Maybe Al Capp, Milt Caniff, Walt Kelly, Jimmy Hatlo are the better known, but many of the other greats must plod along taking personal bows only from their wives and the counterman at the local lunch wagon.

Now let's look at people in the show business. They are especially blessed, but they don't seem to realize it. They enjoy the advantage of built-in publicity. Any figure who suddenly writes a hit show or sings a trick song or even plays a fat part in a flop will find himself the pet of the columns, the theatre pages, the magazine interviews and quiz programs on television. The public seems to be hungry for entertainment pets and the various mediums of communication smear them with news about these new-found geniuses.

You know Paddy Chayefsky, Elvis Presley, Elia Kazan, George Axelrod, George Gobel, Julie Andrews and discuss their exploits at the dinner table, between the halves of a football game, and in the office retiring room. And it has all come about because there are 100 columnists today where there were three or four yesterday. These heroes merit their laurels because they have to be good to deserve their glory. But they must not accept it too nonchalantly They are the especially privileged. When the president of the United States Steel Corp. arrives on the same plane as Marilyn Monroe he has to sneak off in the crowd like a guilty felon. After everyone of her big receptions Marilyn ought to get down on her knees and thank the Lord that she landed in a profession that multiplies its publicity a thousand times beyond the bounds of its natural rewards.

TV Merchandising

Going on to another subject for a moment while I still have the floor, I would like to put in my two-cents about television commercials. I know that many viewers share my aversion to these unholy interruptions. But I can't understand why those tv pitchmen attack you with such blindingly vicious ferocity. They literally stuff their product down your throat. You are watching a delightful, lowpitch, completely charming play when suddenly a stranger appears in a low-neck gown or a hunting jacket and, in strident tones, literally orders you to buy a cigaret or a lipstick. You cringe, you wallow on the carpet. You say out loud, "All right, I'll buy it. I've never used it before. But please forgive me." Which bring me to one of life's strangest contrasts.

If I go into a department store and want to buy one of the products that are so persistently sold on tv. I can't even get waited on. I may spot a salesman down at the other end of the building, but he is generally writing something on a pad, completely oblivious to his surroundings. Why can't the tv salesman and the store salesman get together and strike a happy medium so the buyer will not be murdered by one and completely ignored by the other?

Following the pattern of my incoherence, I feel that I must justify my appearance on these pages with all the distinguished people of show business. Outside of being a frustrated playwright all my life, I did a stretch in vaudeville in Hammerstein's old Victoria when they booked acts like Jack Johnson; or the Shooting Showgirls who came to the stage flush with the exhilration of having tried to bump off Mr. Stokes, the owner of the Ansonia Hotel. I played the Orpheum Circuit for a few years until I got wise to two things: one, that my agent's fee, tips to the stagehands and orchestra leader, and traveling expenses put me in the red; and, two, that my act was lousy.

What's Wrong With It?

Going on to my next and last subject which I pull out of the air with the others, I would like to say a word to actors who complain about being typed. They are wanted only for special parts and this narrows their opportunities to show their versatility in other directions. Well, you are talking to a guy who's been typed longer than Boris Karloff.

The other day I was sitting next to Charles Addams at luncheon and he said to me, "You know, Rube, we are the only two cartoonists whose names have found their way into the English language. When people come across something horrible or zombie-like, they call it 'a Charles Addams.' When they see some complicated machinery they refer to it as 'a Rube Goldberg.'" [The late Robert C. Ripley might be included—a "Ripley" is a "believe-it-or-not."—Ed.]

I expect this characterization to follow me to my grave and I would like to assure you other "typed" unfortunates that it is really not too bad. Although I have been drawing editorial cartoons for over 20 years with some success (not to making the immodest mention of having won a Pulitzer Prize), when people meet me they expect to see me operating an involved piece of apparatus that causes cigaret butts to disappear in midair before they reach your living room carpet. I just stand there foolishly toying with my bowtie, much to their disappointment. They even resent my looks, which are rather commonplace.

When you are typed you must find your consolation in the fact that they at least know you. They know you amount to something. Those who are not typed have a way of disappearing into the limbo of forgotten stars.

Tex. Better Biz Bureau BB-Guns National Guard On Ticket-Sale Setup

Corpus Christi, Tex.

The National Guard was mobilized here this week to defend itself against the Better Business Bureau and the city solicitation commission.

The city earlier cancelled a permit for the Guard to sell tickets to a benefit magic show. The BBB claimed the Guard was using professional salesmen.

Lt. J. B. Sosebee said he and other Guardsmen were selling by telephone and had sold about 1,000 tickets. Chief Warrent Officer O. D. Kaigler said he received a notice in the mail saying the permit would be cancelled if he did not appear before the group.

The show is to raise funds to equip a $117,000 armory which the Federal Government will build if the city donates the site. The city has scheduled a meeting with the Guard to iron out the wrangle.

FORWARD'S KMPC SLOT

Hollywood.

New director of programming at KMPC is Robert Forward, named last week by prexy Robert O. Reynolds.

Mark Haas, who's been doubling as programming topper and pub relations chief, will concentrate on the latter chore.

Film Dictionary

Continued from page 38

Sleeper: An exhibitor can go far on one; for an exhibitor with his eyes open.

* * *

Giant-size films now have such extended running-time, just their trailers need 30 minutes each. One exhibitor is trying to get the trailers for "War and Peace," "10 Commandments," and "Around The World in 80 Days" for a triple feature.

* * *

This theatre ad in a Midwest newspaper is reproduced without comment:

"Due to the fact that when home basketball games are played Tuesday nights, our popcorn boy will be in junior high sports, our popcorn girl and cashier will be in the band, the other cashier will be cheerleading, the projectionist will be on duty as janitor and the remaining cashier wants to see the game—our Tuesday night shows will be discontinued until further notice."

* * *

It would be interesting to see how various elements would react if this country were to adopt the British code on tv. It bans commercials except at the beginning and end of a program—and all tv screens in the United Kingdom go dark between 6 p.m. and 7 p.m., to allow the kids to be packed off to bed without using a crowbar.

If such a proposal ever got close to the controversial stage in this country—which it sure won't—what a gorgeous piersixer it would make for parents, teachers, psychiatrists, sponsors, the public-at-large and Madison Avenue!

* * *

For a run of "Richard III" in Canada, a local theatre manager arranged that students wishing to see the morning performances at special prices should be given time off from school to do so. He sold more than 2,000 tickets!

* * *

Why is it that coffee, in films, is always served black (and cold, too, considering how they take it down in one or two gulps)? Could it be more people would go to the movies if they showed creamed coffee, thus boasting audience-identification?

'Crying Needs' of Motion Picture Industry

Neurasthenic Exhibs

Continued from page 7

displayed their annoyance by snubbing the 1956 conventions of both Allied and TOA. The absence of the film companies was particularly noticeable at TOA's convention at the new N.Y. Coliseum where there were no displays or promotional material.

During 1956, both Allied and TOA attempted to arrange an all-industry meeting with presidents of the film companies, with Allied in particular pitching for such a conclave. However, the film company presidents refused to hold an all-industry meet, declaring that (1) it would be illegal under the antitrust provisions and (2) that they did not think it wise to discuss their company's policy in front of competitors. Most of the company presidents, however, agreed to meet individually with exhibitor leaders.

Allied prexy Rube Shor, however, has continued efforts to arrange an all-industry palaver. He insists that Allied has no intention to discuss trade practices at the sessions but is interested only in a roundtable confab to probe the plight of the industry and what can be done to bring it back to the road to recovery.

The common problems faced by TOA and Allied, although the former represented the large circuits and the latter the small indie theatres, brought the two organizations closer to an amalgamation than ever before. TOA leaders frequently propounded the necessity for one all-encompassing exhibitor organization. But Allied leaders continued wary, feeling that the interests of both groups did not always coincide.

Rivals Cooperating

An important concession, however, was made this year by Allied. Perhaps for the first time it discussed the possibility of a merger. Although Allied's board did not think the time for an amalgamation was propitious, it nevertheless did not slam the door. Instead, it voted to continue cooperation with the rival theatre association and seek out additional common ground on which the two groups can work together.

At present, the relations betwen Allied and TOA have never been better. Allied's decision to work for complete elimination of the Federal admissions tax which, for the most part, will aid the TOA circuit members; its support for permission for the formerly-affiliated chains to return to production; and its exploration of the possibility of returning to the fold of the Council of Motion Picture Organizations are all signs of Allied's desire to cooperate with TOA.

Despite the schism between distribution and exhibition, the year ended on a note of hope. Efforts are being made to reopen negotiations for the establishment of an arbitration system in accordance with the recommendations of the Senate committee.

TV the Big Issue

Continued from page 7

for long years thrived on formula and mediocrity.

But, in a larger sense, tv has had a terribly divisive effect on the film industry. It has accomplished what even divorcement could not really accomplish, i.e., a split between Hollywood (in the production sense of the word) and exhibition-distribution. It is simply a fact that, today, with the tv mart looming so importantly and the electronic medium advancing ever further, the basic interests of the Coast and the rest of the industry are not necessarily the same. Old loyalties, which served to preserve unity, have fallen by the wayside to make room for a sharper kind of commercial thinking that knows no tradition and respects none.

And from that very point-of-view, the producers' strong orientation towards tv seems justified. It was Spyros P. Skouras of 20th-Fox who dryly observed this October that, if it weren't for his company's tv deal (for $30,000,000), the company would be in the red. And it's Skouras, again, who reasons that he can and must boost his production-release sked for 1957 to close to 60 films so as to build the base for a new library which, in years hence, may again earn his company a fortune.

There is every reason to believe that the sale of the old libraries to tv is just a beginning. For the moment, the studios can make money on tv. But, if subscription-tv is ever introduced, and if it is proven successful, making it economically feasible to use it for new and expensive pictures, the whole situation will change again, and what is now a trickle may well turn into a torrent.

Meanwhile, the oldies on the air are unquestionably chipping away at the potential theatrical audience. A man, already over his head in furniture, kitchen equipment. etc., bought on credit, isn't apt to take his family to the movies very often; particularly not if the mountain is definitely coming to Mohammed. The one real ray of sunshine is the realization that the really good picture, the one "they must see," is still doing sock business. And all indications would point to the hope that it will continue to do so.

Orderly Releasing

Continued from page 7

exhibitor on a local level to do the best job for us? Who has a better relationship with newspapers, radio, television, and local business people than the local exhibitors and local exhibitor organizations? There is no question but that exhibitors have these invaluable relationships but, they have just not realized the potentials. It is our point that every picture entrusted to an exhibitor should receive the full treatment in the tradition of the showmanship upon which our industry was founded and grew to such gigantic proportions. We must go back and revitalize every trick in our showmanship bag of tricks, and we must do this on a local level. This will not only make for a busier boxoffice but will also demonstrate to producers and distributors that we exhibitors are cooperating and sharing the responsibility for all pictures of quality and especially for those released in the so-called "orphan" periods. The busier boxoffice will also go a long way toward convincing distributors of the advantages of an orderly distribution of quality product throughout the year.

Most important for the future of our industry is the need for cooperation rather than the wrangling we have been experiencing among the three segments of our industry—production, distribution, and exhibition. By seeking and finding solutions to our problems together, we can face the future with confidence.

New-Era 'Parks'

Continued from page 7

grosses, since this concession opened so recently (August '56), but on an average Saturday night, 6,000 persons are served there.

Corriganville, which is paradoxically the old timer and the baby of the quartet, opened its gates to the public for weekends and holidays only, December 1955. This 2,000-acre ranch near Chatsworth in the San Fernando Valley has been the site of more than 2,700 movie and TV westerns and other productions, including "Man in the Iron Mask," "The Robe," "Son of Robin Hood," "The Virgin Queen" and "Duel in the Sun." It is or has been the stamping ground of numerous series, including Kit Carson, Cisco Kid, Death Valley Days, Buster Crabbe, Annie Oakley, Range Rider, Gene Autry, Wild Bill Hickok, Count of Monte Cristo, Frontier and Wyatt Earp.

Since the ranch was taken over by a group headed by Jack Wrather, a year ago, $200,000 has been spent on improvements. The average weekend attendance is estimated at 10,000, with admission prices ranging from $1.50 for adults to 50c for juves. Boxoffice figures for various special attractions such as personal appearances of the Lone Ranger, Lassie, Rin-Tin-Tin and Tonto have topped $614,000.

Marineland, located on 70 acres between Redondo Beach and San Pedro, is the bellewether of the foursome. Constructed at a cost of $4 million, this playland which opened August 1954 has paid off the initial investment in full. During the summer months of '56 the gross revenue was $4 million; and more than 1½ million persons from every state in the Union have visited the place since opening date. Admission rates range from $2 for adults to 50c for children. Souvenirs, rental motors and skiffs, charter boats, gift shop, snack bar and restaurants, and camera equipment add handsomely to the returns.

Two tanks, laced with more than 350 viewing windows located on three different underground water levels, make up the interior construction of Marineland, and are the home of more than 5,000 marine specimens, including Mexican tropicals, California bat-rays, Amazonian piranhas, dolphins, a seal circus, moray eels, and sharks.

Italy's Dreary

Continued from page 7

tie up with Metro or some other US major on his upcoming projects. In addition, a large number of US pix plan to location in Italy during 1957, meaning added employment and revenue which should contribute to putting the local industry back on its feet.

While trying to solve the poser regarding the invaluable US market, export of Italian product has expanded towards the East, where its UNITALIA promotion agency has done a valuable sales job via film weeks in Japan, India, the Far and Middle East, and Russia and satellites, where a large batch of Italo produnt was recently sold at a good price.

Can Italy recoup the important position it achieved in the postwar cinema? Most observers here are hesitant, but point out that if current good intentions bear fruit via a tightened, more serious industry situation, Italian filmingmaking—with the powerful and generous backing of its protective film legislation—should once more attain its former stability, and this time with a firmer foundation.

Certainly much still remains to be done. The dangerous exhib-distrib split (over debts, cartels, block bookings, etc.) must be patched. The situation of ENIC and CINES, respectively the government - subsidized distribution and production companies, and both chronically in debt to the tune of several billion lire, must be cleared up. Relationship of Rome's labs and the industry begs a solution, with former clamoring for security in the face of labor problems caused by the switch to color and the currently building Technicolor plant outside Rome. But the principal problem remains one of production, where choice of story, stars, budget, and market (aimed at) must be decided upon and co-originated before the local situation progresses from its current muddled stage.

From Garrett to Exurbia

Continued from page 26

how never lasted beyond midnight, sharp.

The *motive* of Saxon's perorations and parentheses (no Artist in Uniform demarche, and I make this clear at once. Saxon had that fine anarchy that reviled the seducers and conspirators of the Left), was: The American Soul, and The Myth of the Sacred Ego. Analysis and polemic, here; a nightly surgical study, with the scalpel probing a thousand small veins, in a massive rendering of the patient. Oh, Wilderness, and Oh, Oh, Wasteland—but he, Saxon, would change it! And Tomorrow soon: Ah, Renaissance, Ah, Ah—for this forevermore the *raison d'etre* of his fiction. To this his pen, his ratiocinations, his pulse and his gut! Also dedicated of course, the mechanical transmitter of his rage: his old Woodstock typewriter.

I remember creeping home in the cold dawn of many a morning, reluctantly leaving the luminous Stella finally alone to mine host, but convinced that in Saxon I had looked upon a God. And my prayers were that I could find it in myself to Also Serve, in some small obedience, the Grand Design of Joel Saxon.

* * *

Since then, alack, the intervening years. The garret is vanished, in some housing obliteration ordered by one Fiorello H. LaGuardia. Vanished, too, is Stella. Without a word or trace, as if she had been a wraith without flesh or figure, a figment of the night and the paper fire, a conjuration of Saxon's. Or perhaps a lust of mine, immaculately conceived, and soon lain immaculately into limbo.

* * *

I visited Saxon the other month. November, 1956, the date. Visited, this means to say, the end-Saxon of my opening paragraphs. He lives in a custom-built house in the suburbs. There's a tree in front of the house. A graceful silver birch that bends like a bamboo fishing pole. In the house, there's a woman, a wife. And one child: a boy of 10 who divides his malice between rollerskates in the living room, and a violin in the music room. The wife is named Stella, oddly enough. Which proves something, or it doesn't, depending on how you think about the Psychology of Man.

A Substantial Stella

A sturdy Stella, this one, fully in the world, and Executive-Secretary of the local PTA. A fine, dependable help-meet, never self-deluded, and a server of large slices of turkeys, white-meat, from an inexhaustible deep-freezer.

In the library, I looked for Saxon's wall of books, finding none. There were some books, bestsellers mainly, old and new. Like "The Last Hurrah," "Captain Rebel," "Peyton Place." Books by Fulton Oursler, Frederic Wakeman, and the inevitable Francis Parkinson Keyes. But few in number, happily, set in twos and threes and widely spaced in the handsome built-in shelves. Between the books, standing as fences against too-solid and formidable a pattern, were nice samples of pottery and brass.

I found magazines, an imposing fan-spread of them, on a low oval table with a marble top. The titles of these were popular and informational, with only one of them of somewhat pedantic character. The Atlantic, this last one. The others, as I remember them, were Business Week, Time, The United States Review, Collier's, House Beautiful, and of course, Popular Mechanics.

After refreshments, we sat down for small talk, Saxon and I. Mrs. Saxon, the modern Stella, was off to Scrabble next door, and the son and heir was at last asleep. There was brandy, and I refused a cigar. When talk petered out, I remarked about the hour's drive I had to home and bed, and Saxon saw me to my car. We almost forgot to shake hands, but we did.

I drove home, unlike those other long ago times, with a clear head and unspent, with little to mull over and dissect into the dawn and day. The old feeling of crisis I usually took home from Saxon's, was not there. There were no banners aloft, or in the dust. There just were no banners.

There were two things that Saxon had said from behind his cigar, and I remembered them almost a month later. In that empty moment, at a cocktail bar between 5 and 6, while you wait for your lady to arrive. Saxon had asked: Did I think a man was imprudent ploughing all of his available cash into A.T.&T., the single stock? And also: (this with some of the old shout and rage) where did Hollywood come off, saturating the television network with yesterday's garbage? Was it a plot to eliminate the American writer!

* * *

Joel Saxon, that's all I know to tell about him. An uncomplicated fellow, decent, easy to like, very easy to be with. Busy in a comfortable world that, like the stories he's best known for, has no more point, and no less point, than Life itself.

Somebody wanting to be snide could say that Saxon read Jean Jacques Rousseau, but obeyed the injunction of Horatio Alger. But let somebody else say it. Not me. I have only a warm, tender regard for Joel Saxon. He's after all, a loving chapter of my youth.

'Doll' Dandy 32G, D.C.; 'Help' Hotsy

Washington.

Mainstem pix biz was torrid over the New Year's week, clicking all along the line. Newcomers "Baby Doll," "Seven Wonders of World," and "Girl Can't Help It" were strictly boff at the boxoffice. Holdovers of "Anastasia," "Oklahoma," "Teahouse of August Moon" and "Ten Commandments" are setting the pace for the holdovers. Business continued good during the current stanza.

Estimates for Last Week

Ambassador (SW) (1,490; 90-$1.25)—"Baby Doll" (WB). Smash $12,000.

Capitol (Loew) (3,434; 85-$1.25)—"Anastasia" (20th) (3d wk). Second week was wow $26,000, bigger than expected.

Columbia (Loew) (1,174; 80-$1.25)—"Girl Can't Help It" (20th) (3d wk). Well above hopes at socko $13,000.

Dupont (Lopert) (372; 90-$1.15)—"Silent World" (Col) (3d wk). Big $7,000 registered in second round.

Keith's (RKO) (1,859; $1.25-$2.75) — "Ten Commandments" (Par) (7th wk). Climbed to sock $26,000, well above estimate in sixth week with big matinees and extra holiday shows helping.

Metropolitan (SW) (1,490; 90-$1.25)—"Baby Doll" (WB). Huge $20,000 for this pic day-dating with the Ambassador.

Palace (Loew) (2,360; 90-$1.50)—"Teahouse of August Moon" (M-G) (3d wk). Hit wow $33,000 in second round.

Playhouse (Lopert) (456; 75-$1.15)—"Written on Wind" (U) (2d wk). Smash $9,000.

Plaza (T-L) (290; 90-$1.35)—"Lady Chatterley's Lover" (Indie) (8th wk). Up to $4,000 for last (7th) week.

Trans-Lux (T-L) (600; 80-$1.25)—"Zarak" (Col) (2d wk). Nice $10,000 in first.

Uptown (SW) (1,100; $1.20-$2.40)—"Oklahoma" (Magna) (11th wk). Climbed to big $18,000 in 10th round.

Warner (SW) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (2d wk). Smash $35,000 for opening week, well above hopes and new house record.

Bill Harmon to Helm NBC-TV 'Blondie' Series

Hollywood.

Producer of the Hal Roach Jr. "Blondie" teleseries, to go into the Friday, 8 p.m., time slot on NBC-TV this week (4) will be Bill Harmon. Shooting commenced last week on the Toni-sponsored telefilm series.

Hal Yates has been set as series director, and John L. Greene (who penned the pilot) and teams of Chuck Stewart and Jack Elinson, John Fenton Murray and Elon Packard, and George Beck and Jo Conway are scripting.

The Adventure Of Freelancing

By THYRA SAMTER WINSLOW

My father was a gambler and so was his father before him. Born on the Western border of Arkansas, I was brought up on stories of gun-on-the-table poker games, played for huge stakes, before Indian Territory became Oklahoma. My ancestors, I was led to believe, were good poker players, which meant that they won at least part of the time.

My forebear's business was speculative, too. The wholesale store sold to small stores that paid after the crops came in—if the season was a good one. Sometimes my father accepted bales of cotton instead of cash, which had its own element of speculation. Then my father grew more daring than poker games or bales of cotton. He began gambling in cotton futures, and did so well he began to feel he'd mastered the market game. I needn't tell you what happened. When I was a senior in high school, and already registered at an eastern girl's school, there was one of the periodic market crashes and in two days Papa lost the family fortune. We moved from our large and ugly Victorian house into a small and charming stone and clapboard cottage—though I didn't know until a few years ago, when I visited my home town, that the Victorian house had been hideous and the cottage good looking. My mother's diamonds—rather clumsy "sunbursts" and rings—disappeared, as did my father's horses and my pony; there were no stables back of the cottage. The houseful of rather lazy servants—help was cheap in Arkansas then—disappeared for the most part, and we were down to Pearl, the cook, and Dave, the hired man, a visiting laundress, and a second girl only when my parents "entertained." I was forced to attend the Journalism College at the University of Missouri, which was undoubtedly more fun, because I was boy crazy and the school had co-educational advantages lacking in the school I'd first picked out. And I made one resolution—*I would never gamble!*

It wasn't until a short time ago, after decades as a freelance writer, that I realized that being a freelance writer is the greatest gamble in the world. It's far more of a gamble than playing poker or the market, for the freelance writer is controlled not only by his own abilities and luck, but by the day's events, by the interests of the moment, and by the temperament of the editors. It's uncertain, it's insecure, it's hazardous, it's speculative—and I love it!

I wouldn't recommend freelance writing to anyone with responsibilities—say a wife and three small children. Outside of that, it seems to me ideal—one of the last really adventurous occupations. A freelance writer can live where he likes—I like New York, with frequent flights to Europe and Arkansas—to find that the old state is getting along very well without me. A freelance writer can meet whom he wants to meet—for if he wants to meet anyone badly enough it is because he senses an interest—a story there. His hours are his own—like Thomas Edison and Bernard Gimbel, whom, alas, I resemble in no other way.

There are, perhaps, certain necessary qualifications for being a freelance writer. I'm unfortunately not one of the big money boys and girls, though I manage to make both ends meet with a lap-over through the lagniappe of motion pictures, radio and television. One necessary qualification, it seems to me, is curiosity. Not the curiosity of neighborhood prying, but a wanting to look a bit deeper than appears on the surface into anything that seems interesting.

Another qualification which I think is necessary is to like people a great deal—to *love* people. Otherwise, you'll not be interested enough in them to want to write about them or for them. And, being your own boss, you have to take charge of your own trends.

A freelance writer should have a specialty, too. A sort of anchor, so he can pull up, if he goes out too far. I have a few of these—too many, again, I'm afraid.

I love the theatre. A month after I got to New York I found a job on the then new Dance Magazine, so I could see all the plays and have the joy of giving my opinion of them in print. For the past seven years I've been theatre critic on Gotham Guide, which goes to the patrons of 150 hotels and restaurants—the group, they tell me, which actually spends money going to the theatre, and the mail I get shows me that people follow the advice in my column, which stays out a week, while the daily papers disappear so rapidly a lot of people, especially out-of-town visitors, do not see them.

A freelance writer should learn how to garner material. He—or she—should *never* go on an interview without finding out all possible facts about the interviewee. And no freelance writer should ever submit an article without thorough background knowledge. Things do get published occasionally without correct facts, but they shouldn't be. One inspired writer on food published a book last year in which roast beef and steak were given as *high* in carbohydrates, a fact in exact opposition to all of the investigations of physicians, chemists and U. S. Agriculture Dept. reports, all of which agree that beef is almost completely without carbohydrates.

News Sources

Where to go for information? To the Public Library, first of all. To the N. Y. Academy of Medicine for medical or allied information. And to the press agents for personal and factual data. Some press agents, like Richard Maney, are wonderful, brilliant men who give you what you want just the way you want it. Others, like some of the pharmaceutical houses, who are part of a large advertising agency, know nothing of their company's wares. Then go direct to the firm or the person in whom you're interested.

Don't graft! That should be tatooed on a freelance writer's wrist, along with his blood type—if the freelance writer has any blood. I know of freelance writers who have failed, because they took small favors, instead of looking ahead. I don't mean that a freelance writer shouldn't accept Christmas presents, nor that he—or she—shouldn't go to press parties. I used to love 'em and don't go to too many, now, just becausee I seem to have a better time going other places. I mean he shouldn't follow a system which, I believe, has permeated to television, of taking money or presents for putting a name or a product in a story. That's a pressagent's job!

I can recommend freelance writing. Of course it's a gamble, but, coming to think of it, isn't living?

Reds Peevishness

Gary Stindt's NBC Woes Point Up Commie Fear of 'Photographs'

If there is anything the Communist countries hate more than a Western newsman it's a Western news cameraman, Gary Stindt, NBC news film chief in central Europe (headquarters: Berlin) reported in Gotham recently.

Stindt and NBC staff cameraman, Joe Oexle, flew in on the first refugee plane bringing Hungarians to the U. S. There were 50 persons on the plane and the NBC crew interviewed with camera and sound.

"The best way to tell that the cold war is becoming chillier again is the growing Soviet sensitivity to cameramen," Stindt said. "For a while, they gave us a lot of freedom. Now, they're clamping down again." Stindt and Oexle were in Moscow during Gen. Twining's official visit there and came out with exclusive news pix, some lensed in color.

Their most recent assignment was in strife-torn Hungary. Duo went in after the uprising had started and Oexle came out the same day again, with exposed film of the fighting. He had to pass eight rebel and five Soviet checkpoints and for a while bumped along a potato field while the Russian tank, which had forced him off the road, ran parallel, guns threatening.

Cameras can be dangerous for many reasons, said Stindt. For instance, Oexle discovered that they were taking potshots at him in Budapest because his 16m camera looked suspiciously like a machine pistol. He said that the Paris Match photog who was killed in the Hungarian capital probably was shot because someone mistook his long lens on the Leica for a gun.

Oexle scored a beat when he found a Hungarian cameraman who had shot the beginnings of the uprising on 8m film. Footage went on the air in the U. S. over NBC OCT. 31.

News photog profession in Europe still has its problems. However, noted Stindt, "we've educated the Germans, and police over most of Europe now are quite cooperative. In France, they've issued identification badges to news photograhers. Its made it harder than before. Now they can pick us out easily."

One of the biggest handicaps to American lensers working for the tv webs on the Continent is transportation. "A lot of good shots are missed simply because we have to make a certain plane," Stindt reported.

Stindt, who has two fulltime cameramen as well as soundmen and stringers working under him, comes from a family with tradition in the newsfilm field. His father covered World War I as one of the first newsreel men. Stindt worked for Paramount News abroad after coming out of the Air Force. He joined NBC in 1948. He and Oexle returned to Europe last week after reporting on the Hungarian situation to RCA boardchairman David Sarnoff.

'The Playwright, Not The Play'

[*The Television Trek to the West*]

By LEONARD TRAUBE

It may happen again, of course, but the bigscreen picture-makers are now well past the point where they are depending, at least, in part, on television-born plays for worthwhile product. It has now been proved beyond doubt—until the always-unpredictable next turn of events puts this theory in reverse—that a tv-to-Hollywood dramaturgical click is actually the exception.

From the large view, there has not been a sufficient number of such crossovers, say over a long-pull five-year period, to risk an all-out judgment.

A Paddy Chayefsky "Marty" and a "Fastest Gun Alive" (ne "The Last Notch")—the former as the No. 1 in the dual video-to-film sweepstakes and Frank D. Gilroy's "Notch" as a sort of b.o. sleeper—are virtually riding alone as key tv-originating standard bearers when the b.o. lists were consulted a few weeks ago; though "The Rack" (Rod Serling) at its coming-out some weeks ago was figured to make it as set against the lower case grosses on his previously released "Patterns."

Chayefsky's "Catered Affair," screenplayed not by him but by "rival" Gore Vidal, hardly set the world on fire, but "Crime in the Streets" (Reginald Rose) might come out ahead. Despite or perhaps because of the fact that "Fearful Decision" (Cyril Hume, Richard Maibaum) was a twice-told tale on tv (as was "Patterns," which may furnish bird-watchers and statisticians with reasons, however specious, for the floppos of such transplanted product), the picture version, yclept "Ransom!," failed to make the dent expected of it. There are a dozen or more scripts in the "video first, Hollywood second" bracket coming up, aside from those too recently sent out on national release to make their marks at the wickets, to make a b.o. judgment at this point anything but risky.

But click or clinker aside, the Coast's basic yen of late has been to "look over" the playwright rather than his teleplay as ammunition for the cinematic hoppers. There already have been a number of well-known and lesser-knows who've been recruited for Coastal works to be put out on the green (for money) pastures to whip up adaptations of their own or make with the screenplays on properties held by the studios.

As mentioned, Vidal stepped in on "Catered Affair"; and biggest switch of them all saw George Axelrod of the Broadway marts ("Seven Year Itch," scenarioed by the author but with H'wood vet Billy Wilder as collaborator) whip up the William Inge legiter, "Bus Stop," for the screen replica. The Vidals, the Chayefskys, the Reginald Roses, the Rod Serlings the Robert Alan Aurthurs typify the belles-lettres boys mostly lettered in the tv vineyards—though still-young Vidal was a mile-a-minute novelist before he turned to the homescreens for the fast dollar.

As in Genesis, in the beginning their ploddings on the studio lots were largely on the basis of specific self-made television scores (Rose put his best pedal forward with "12 Angry Men"). Discounting the aforementioned and others as the original top echelon emanating from the livingroom medium, a flock of newer Shakespeares are shaping to secure their mastheads out California way. Working quietly on adaptations have been the likes of John Gay, notable in video for his "Devil As a Roaring Lion," Frank Gilroy doubled on tv and film versions of J. P. Marquand's "Sincerely, Willis Wayde" at the behest of the New England bestsellerman himself. Another now feeling the sweetness of H'wood money is Toronto businessman Arthur Hailey, whose teeveed "Flight Into Danger" was one of the more recent smashes on tv, with "Shadow of Suspicion" another commendable effort. His "Time Lock," however, got panned by major critics, a fact which obviously suggests that hot writers undergo a cooling-off period. Still, film-makers see b.o. in it, as reflected in its purchase by Romulus Films of London. "Flight Into Danger" will be celluloided by Hall Bartlett Productions.

The Coast studios are serving as listening posts giving the eye & ear to tv dramatics; that's nothing new. The new phase is that story scouts are not necessarily swept off their hassocks by a teleplay that manages to score. Their prime interest is in the writer of the play, which may be a hit, a miss or a middling. They're looking for penpushers with a sharp ear for dialog and plot, and with the help of heaven they hope to unearth a few with a flair for the most sought after category of them all—comedy, whether or not hyphenated with "romantic," "drama," or "farce."

The play used to be the thing and still is. But with Broadway dramatists long since having trod a steady path to the Coast to work on other than their own brainchildren stemming from the proscenium arch, and with teleplaywrights gearing to catch H'wood's eye for just as equally the thing.

Decries $50-$100 Salary Range For Managers of Film Theatres

Boston.

Smith Management Co., operating 25 ozoners and 16 hard tops from the midwest to New England, has inaugurated a security stake program for its managers, believed to be the first comprehensive overall coverage of fringe benefits for personnel of this type.

Richard A. Smith, associated with his father, Philip Smith Management, said "something had to be done to attract new blood to the industry and to give present employees benefits in line with other industries."

He recommended an overall improvement in salaries and benefits for theatre management personnel, and deplored the "condition existing in the industry in respect to lack of new young high-calibre manpower.

"Unless improvement in salaries and benefits is made in the industry," Smith said, "we will fast exhaust our potential for future industry executives in the exhibition field and will be forced to employ as managers, second rate personnel who have already failed in other fields.

"Theatre management industry cannot help but suffer should the job requisites and the calibre of the management in the field continue to be lowered. Improvement in working conditions, benefits, future advancement and security are the answers to attracting new blood.

New policy includes comprehensive insurance, medical and hospitalization plan for all 55 employes, managers, district managers and field executives.

Smith deplored present situation of "50 a week assistant managers and $100 a week managers."

MINNEAPOLIS

Advance showing of "Teahouse of August Moon" at Gopher theatre here was for Hungarian relief.

Indie loop Gopher in Loop here landed "Iron Petticoat" to follow "Teahouse of August Moon."

Earl Fainblit resigned as Paramount booker to move to Los Angeles.

Al Stern, RKO office manager, mourning death of his 78-year-old father.

Warner Bros. exploiteer Don Walker in from K.C. in interest of "Baby Doll."

Exhibition here expected to profit from fact that employment has reached new alltime high here.

Population gains in Minnesota and North and South Dakota considered a favorable factor for exhibition. With an estimated 3,241,000, for example, Minnesota is up 238,517, or 8.7%, over official federal 1950 count.

Because of North Central Allied friendliness toward producer Hal Makelim, United Artists aiming for saturation bookings in territory for his "The Peacemaker."

No First Aid in Theatres

Brookline, Mass.

Editor, VARIETY:

With all their boasted conveniences practically no theatres, legit or film, have first aid facilities and it is a dreadful sight to see as I have on two occasions a stricken man lying on a bare marble ~~floor~~ of the Boston Opera House which at capacity contains 3,300 persons.

As a Red Cross devotee since World War I, I am admittedly acutely conscious of the value of first aid in saving lives. The problem has been kept alive with me because I've had to help wounded or sick veterans under my charge on visits to theatres.

Not so long a young veteran from the Murphy Army hospital was stricken with appendicitis while attending a performance with a group of patients. Before the ambulance arrived from the hospital he was in great pain on the floor of the men's room with everyone just staring at him. It took at least an hour from the time I phoned till the Government sent the ambulance. Meanwhile the theatre had no facilities whatsoever. That is only one of many such examples.

Surely theatre managements ought to have more heart, more foresight.

Pearl R. Landers.

Sam Zimbalist

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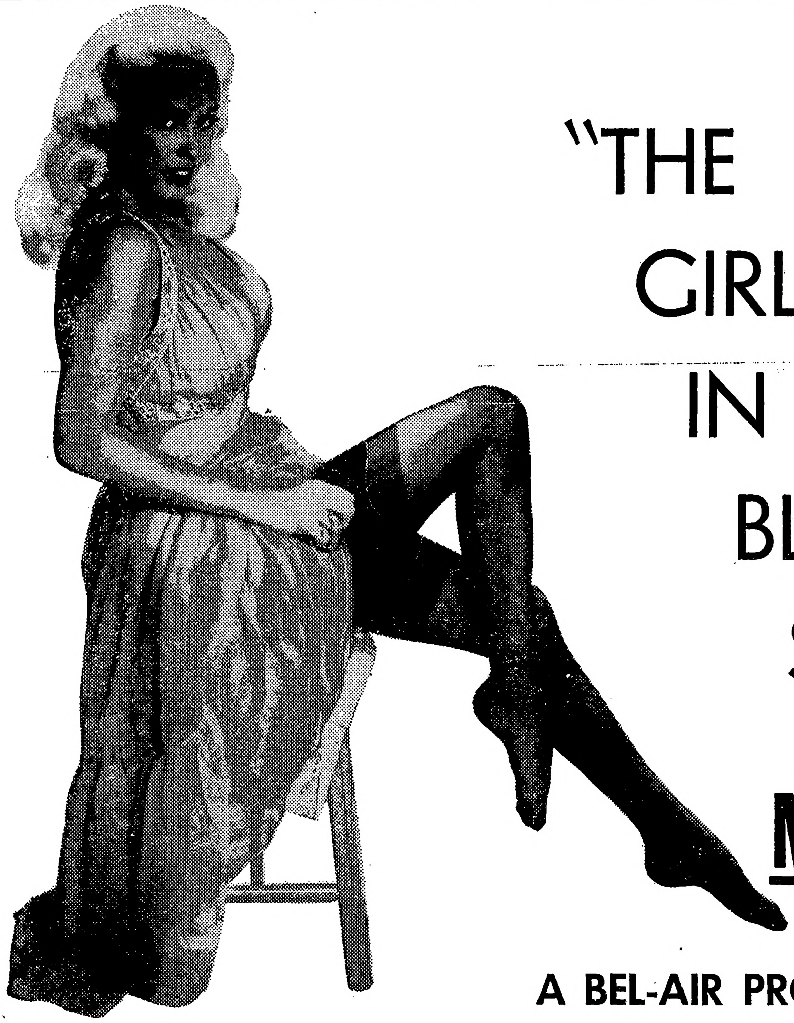

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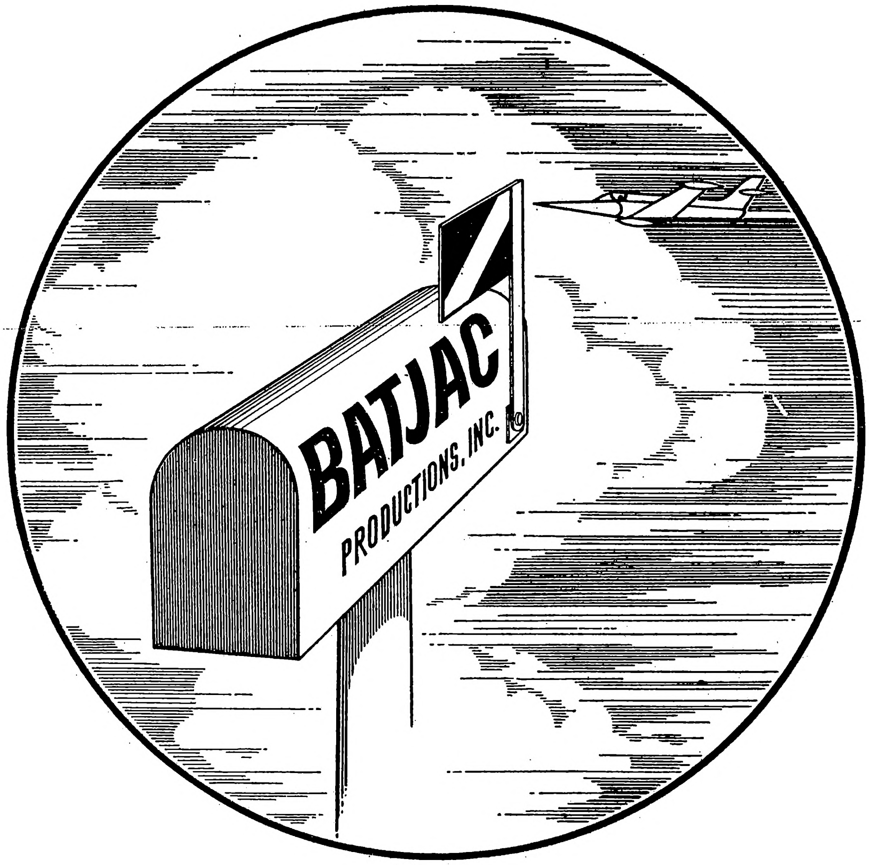

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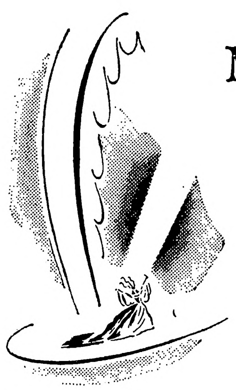

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LOVE AFFAIR

(written for the screen by ALFRED HAYES)
to be directed by LEO MC CAREY

WILLIAM FAULKNER'S

THE SOUND AND THE FURY

(written for the screen by
HARRIET FRANK and IRVING RAVETCH)

FREDERICK WAKEMAN'S
and LUTHER DAVIS'

KISS THEM FOR ME

(written for the screen by JULIE EPSTEIN)

GRACE METALOIUS'

PEYTON PLACE

(written for the screen by JOHN MICHAEL HAYES)

JOHN McPARTLAND'S

DOWN PAYMENT

(written for the screen by PHILLIP YORDAN)

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JOHN McPARTLAND'S

DOWN PAYMENT

(written for the screen by PHILLIP YORDAN)

ROMAIN ROLLAND'S

JEAN CHRISTOPHE

(written for the screen by CHRISTOPHER ISHERWOOD)

ADELA ROGERS ST. JOHN'S

THE STORY OF JEAN HARLOW

(written for the screen by ARTHUR ROSS)

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"SLANDER"

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FROM COAST TO COAST

JOHN WAYNE

BEST WISHES

Eddie Granger.

JACK CARSON

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FATS DOMINO
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DOUBLE BOXOFFICE BLOCKBUSTER NO. 4!

REVOLT OF THE TEEN-AGERS!
RUN
DAUGHTERS
ENGLISH
STEN
FULLER
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BLOCKBUSTER NO. 5 — DECEMBER | NAKED PARADISE and FLESH AND THE SPUR — Both in COLOR!

BLOCKBUSTER NO. 6 — JANUARY THE UNDEAD and BLACK VOODOO

COMING IN 1957 ROCK ALL NIGHT DRAGSTRIP GIRL
I WAS A TEENAGE WEREWOLF THE CAT-GIRL
HELL RAIDERS JET SQUADRON . . . AND MORE

SEE YOUR LOCAL American International EXCHANGE

Classier Films Shine in Lists At Year's End

Upbeat in the popular quality of films released during the second half of 1956 is reflected in some of the "best of the year" polls that come flooding in at year's end.

Most important voting, that of the New York Film Critics, gave the nod to Mike Todd's "Around the World in 80 Days" as the best American picture of 1956. "La Strada" made it as the year's best foreign language film.

General Federation of Women's Clubs selection picked "The Rainmaker" as the winner, followed by "Lust for Life," "Richard III," "The King and I," "Friendly Persuasion," "Moby Dick," "The Ten Commandments," "Around the World in 80 Days," "War and Peace" and "The Solid Gold Cadillac."

New York critics voted John Huston the best director for "Moby Dick," with Elia Kazan ("Baby Doll") running second. Ingrid Bergman was judged the best actress for "Anastasia" and Kirk Douglas for "Lust for Life" the best actor. S. J. Perelman was honored for his script for "80 Days."

Total of 16 critics voted in this 22nd annual poll. Presentation will be made Jan. 19 at Sardi's. The best picture final vote came on the second ballot. Total of five films was nominated — "80 Days," "Giant," "The King and I," "Lust for Life" and "Moby Dick." All also look like hefty grossers at the b.o.

The General Federation named Sir Laurence Olivier as the best actor for his work in "Richard III" and Katharine Hepburn best actress for "Rainmaker." Anthony Quinn got the nod as best supporting actor ("Lust for Life") and Carroll Baker as best supporting actress in "Giant." Ironically, no mention was made of her starring role in "Baby Doll," which earned her many critical kudos. Federation judged Vincente Minnelli best director for "Lust for Life."

Sues on 'Istanbul' Title

Los Angeles.

Universal Pictures Corp. is named defendant in a $450,000 damage suit filed in Federal Court by Kim Inc., over use of the title, "Istanbul," Errol Flynn starrer now awaiting release.

Kim charges infringement of trade name and unfair competition by U. Plaintiff owns distribution rights to another feature bearing same title, starring Virginia Bruce, which it has had in tv release since Oct. 23, 1954. It is now releasing pic theatrically.

Complaint asks for an injunction to prevent distribution of U picture, which was started last January and marks Flynn's return to Hollywood production.

CHARLES SCHNEE

Produced

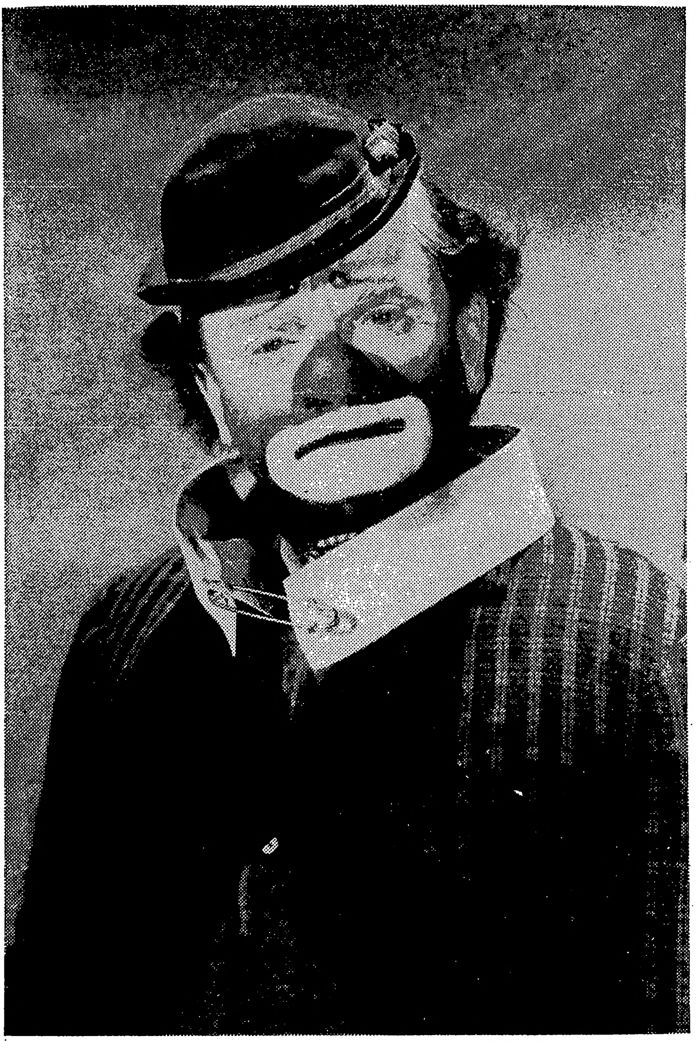
"TRIAL"

"SOMEBODY UP THERE LIKES ME"

Just Completed
"THE WINGS OF EAGLES"
In Production
"THE HOUSE OF NUMBERS"

In Preparation
"UNTIL THEY SAIL"
"MOMENT OF TRUTH"

M. G. M.



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Paramount

'Hollywood Still Tops'—Feldman; Whole Industry Missed TV Boat

Charles K. Feldman, board chairman of the recently merged Famous Artists Associates, taking in Sam Jaffe's agency, along with the Henry Willson and Harold Rose agencies, is a special brand of Hollywood agent in that he has been also a successful independent film producer. He independently produced, with his own money, films like "A Streetcar Named Desire," "7 Year Itch," "The Glass Menagerie," "Red River," "To Have and Have Not" and "The Big Sleep."

Feldman, originally a lawyer (as was the late Ralph H. Blum, when both veered from Blackstone into the 10%ery business, as the Feldman-Blum Agency), is a quarter-of-a-century vet in Hollywood, but is no Coast defender. He plans setting up a New York arm for television, but that will be separate and apart from Famous Artists Associates, says he, differing from MCA, William Morris, etc., where he stresses, "the manpower now bears down 75-90% of its resources on tv, while FA is still 100% a film production agency."

But the main point he would accent is the unfair diatribes pointed at the so-called lack of enterprise by the veterans of the film business which "is still the fourth largest industry in America and a yearly gross in excess of $1,200,000,000 is certainly not to be sneered at."

While Feldman negotiated the provisional sale of 20th-Fox product to National Television Associates, he says that no film production individual should be made the butt of any diatribes for "lack of foresight in re television, because the industry on the whole erred; it's not just this or that individual. Maybe 10 years from now stockholders may have the same gripes against the television managements and their boards for some alleged shortcoming or lack of foresight."

Feldman reveals that the report that Arthur M. Loew had approached him to head up Loew's Inc. is correct but because of his pioneering and origination of the so-called "picture package deal"—wherein he first conceived tieing an important stage property together with a star, producer and director—he wants to bear down on that aspect. This, he feels, is merely an extension of the agency business' true function. And, in turn, it points up his own confidence in the going business that is the picture business.

The fact that Walt Disney could take "20,000 Leagues Under the Sea" or Mike Todd ditto with a PD like Jules Verne's "Around the World in 80 Days" proves anew that Hollywood know-how and special savvy can still take hold of a public domain property and make it pay off a huge jackpot.

His concept of tv, as and when he sets up his New York organization, is also along similar "special" lines; specifically, that means not the conventional 30-minute adventure or whodunit series. Because he feels tv important unto itself, FAA will not be permitted to dilute its Hollywood (and other film capital) production endeavors—the video phase will be a separate setup.

As a sideline observer—and negotiator—he concludes, "Fact is that the greatest talent in the theatrical business is still in motion pictures, and the best talent in tv is still eager to get into Hollywood. The motion picture is a permanent record, an artistic achievement and art form entertainment of our times which has gone around the world, and obviously differs from the ephemeral impact of the once-you're-on-then-it's-all-over of a single-shotter on tv, even if repeated in kinescope at some future time."

Feldman, again the industry observer, concedes that habits change just like people do, just as we have gone from the bike to the horse-and-buggy to the automobile to aviation. "And if there's no reason for a matinee playing to 12 people, or if they don't come out late enough in sufficient numbers, then kill the mats and kill that 11 p.m. screening and run the movie theatres to best get the cream audience attendance."

He calls Mike Todd "the motion picture man of the year" with his shrewd casting and—stressing he has nothing to do with "80 Days"—thinks "it can gross up to $100,000,000. Which again proves my faith in movies, and that there is no ceiling on its potentials—if you've got the right show."

Feldman is an agent whose clients include such producers as Darryl F. Zanuck, Buddy Adler, David O. Selznick, Jerry Wald, Charles Brackett, Ponti De Laurentiis, Sol C. Siegel, the Ephrons, and his talent stable reads like a Hollywood benefit including such personalities as John Wayne, William Holden, Marlene Dietrich, Garbo, Bogart, Susan Hayward, Rock Hudson, Sophia Loren, Lauren Bacall, Donald O'Connor, Charles Boyer, Clifton Webb, James Mason, Van Johnson, Van Heflin, et al.

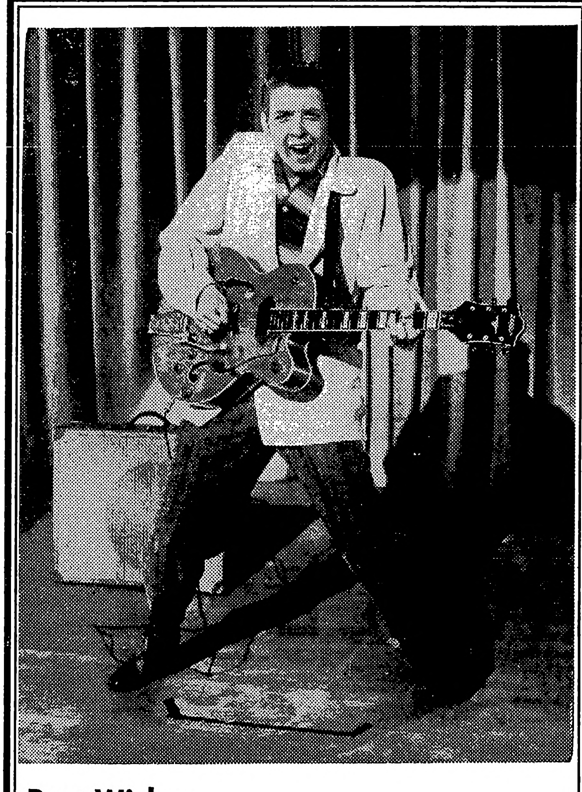
The Feldman-Jaffe merger gave the allied percentaries an extraordinary manpower corps which frees Feldman for greater fluidity on international pix deals. He is a frequent London-Paris-Rome negotiator.

'Doll' Strong in Philly

Philadelphia.

Despite an official ban by the Archdiocese, "Baby Doll" is playing to packed houses at the Viking Theatre, indie firstrun. Catholics had been advised by Archbishop John F. O'Hara not to patronize the film.

Archibshop's statement was carried in Catholic Standard & Times, official church publication, and reminded faithful that the film has been condemned by the Legion of Decency and to patronize it would constitute an "occasion of sin."



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"THE GIRL CAN'T HELP IT"

Personal Management **JERRY CAPEHART**
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'SQUAW MAN' BARN GETS PLAQUE AS LANDMARK

Hollywood.

State of California, which down through the years has benefitted immeasurably from the motion picture industry, both tax-wise and through business brought in, finally got around to officially recognizing Hollywood historically by making the barn in which Cecil B. DeMille launched production in Hollywood a landmark.

Dedication ceremonies were held at Paramount studios on the 43d anniversary of the producer-director putting "The Squaw Man" before the cameras. The barn, now a gym on Par lot, originally was located on site of the Jesse L. Lasky Feature Play Co., forerunner of Famous Players-Lasky, which in turn became the present Paramount Pictures, and was moved to present site in 1927.

Tremendous strides made in motion pictures during the intervening span were noted by DeMille, during his brief address, when he revealed his first picture cost $15,450.25, and his latest, "The 10 Commandments," $13,750,000.

Leo Carrillo, member of the State Park Commission and whose family goes back more than 200 years in California history, made the actual presentation of a bronze plaque designating the barn as "Hollywood's first major film company studio." John Anson Ford, chairman of L. A. County Board of Supervisors, gave the address.

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TO
VARIETY

And Thanks to
The Distributors of
"MARTY"
"I AM A CAMERA"
"LADY KILLERS"
"LA STRADA"
"LUST FOR LIFE"

From
LOUIS RICHMOND
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Season's Greetings

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WOODS
CHICAGO

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Alliance Amusement Co.

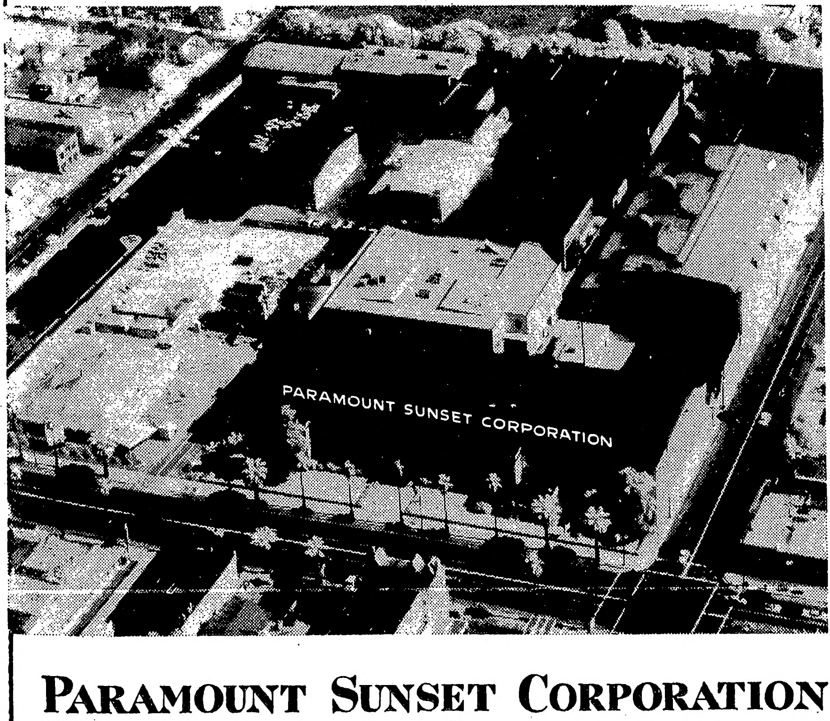
Chicago

S. J. GREGORY, General Manager

MERVYN LEROY
producer-director
NO TIME FOR SERGEANTS

Season's Greetings

FROM PARAMOUNT SUNSET CORPORATION



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And Speaking of the Good Old Broadcasting Days Did I Ever Tell You About the Time—?

By ROBERT TROUT

It's not that I really enjoy telling stories about the old days of broadcasting, a quarter of a century ago. It's just that people keep urging me to tell them how it was then. Sig Mickelson, for example, the Vice President in charge of News and Public Affairs. Sig is always eager to hear anecdotes about the good old days. Of course, that may be partly because he has never heard any of mine yet. Something always happens; he is called to the telephone or to a meeting in the conference room. Running a network television and radio news operation does keep Sig busy, but I can tell that he wants to hear about old times. Every time I reluctantly start to reminisce he says, "Merciful Heavens!" in a very friendly way.

Bob Trout

Just last week, I was forced to take a backward look while having my hair cut. That was due in part to my barber's habit of standing behind me while he talks. He said: "I saw your picture in a fan magazine, but I don't think they should have printed that—about how you began." I said: "What do you mean?" The barber said: "Well, you know, about how you started in broadcasting as a porter." I said, "Rocco. Are you sure, on the line above, there wasn't an 'r-e-hyphen'?"

No, I wasn't required to use the broom and dustpan by the network authorities. But in my first year on the air I did have a number of other experiences, and some of them taught me valuable lessons in the new art of being a broadcaster.

There was the time an inventor came into the station, in Virginia, with an automatic fire extinguisher. He bought time on the air for me to do a sponsored special event. In a garage in Alexandria, while I described the scene for the home audience, the inventor set fire to a bundle of hay. The extinguisher put out the blaze automatically.

It was an exciting broadcast, right through the point at which the fire engines arrived, to try to keep the fire from spreading to the nearby houses. (It was too late to save the garage.) The program was supposed to end with an interview with the inventor who had sponsored it, but it turned out that while we were on the air he was called out of town.

That taught me that the sponsor is always right but it's best to get him to pay for the program in advance.

I learned another lesson the day the circus came to town and I was sent to interview a midget from the side show, while both of us were riding in the ferris wheel. What nobody stopped to think of was that an essential part of a ferris wheel is the axle, and an essential part of a microphone is the cable, and when the cable wraps around the axle, you're in trouble.

At the critical moment, the midget was holding on to the microphone. As it shot out of the car, he gripped it even more tightly, and I gripped the midget's legs just as the ferris wheel was brought to a stop. The last words spoken on the program were mine, shouted hoarsely, some distance from the microphone, at the midget. I said, "Let go, let the microphone go, let it go!"

That taught me that a newsman should be impartial and objective, and should not try to force his opinions on anyone else; but if you must browbeat someone it's easier to browbeat a midget.

My broadcasting education was continued when New York's Governor, Franklin D. Roosevelt, came through Alexandria on his campaign train. I was sent to the railroad station to broadcast the Democratic candidate's message from the rear platform of his observation car. When the train came into sight round the bend, I got the air and started to talk, without realizing it was going to be one of the fastest broadcasts on record. The authorities had told me that the train would stop, but they hadn't told the locomotive engineer.

No matter what happens during an election campaign these days, I am fortified against all shocks, because I learned back in 1932 that a political campaign is full of surprises.

After Mr. Roosevelt had been inaugurated, I introduced him to the audience at home, from the White House, a week after Inauguration, at the first Fireside Chat. The President explained why he had closed the nation's banks. He didn't explain what we were to use for money, while they were closed. But the resourceful management of the radio station—by this time removed from Alexandria to Washington—thought of a substitute for money.

Drat Those Banks

A deal was made with the proprietor of a nearby lunch room. Every time one of us on the staff read a commercial for the lunch room, we were eligible for a free meal. The cooking wasn't quite up to the standard of "21" here in New York, but the meals were large. This encouraged us to make our commercials more enthusiastic. And that encouraged the proprietor to make the meals even larger. It was a financial blow when the government re-opened the banks.

I learned from that experience that it's good to be on the air sustaining but not very good.

Now that I have arrived at this stage of senility, perhaps I can be allowed the customary liberty of looking ahead. Not very far ahead. Say, just into the middle of next week.

Nobody asked me, but if anybody had asked, I'd be prepared to answer the question: what do you think the state of broadcast news should be in the near future?

Answer: In my opinion, radio news should be more like television news. And television news should be more like radio news.

The coming of television, and its coverage of news events, showed that people like to see what the event looks like. That's not a new discovery. Since long before the invention of the printing press, when all stories were relayed by word of mouth, reporters have been telling their audiences what things looked like. On radio, when I have been faced with the job of describing into a microphone something happening in front of me—whether it is a political convention or a Mississippi flood—I have always tried to say what shapes I see and what colors, what the smells are and the sounds, and the expressions of peoples' faces and the attitudes of their bodies—which can indicate the emotions they may be feeling. The wrinkles in the pale tan linen coat that Senator Kefauver was wearing; the aroma of frankfurters and popcorn in the Cow Palace; the thrust of Joseph Martin's jaw as he pronounced those two syllables, "Joe Smith."

From the response that I get, now in 1956, from the listeners, after an event like the Conventions, it seems to me that the radio audience is just as enthusiastic now about pictures drawn with words as they were during the Conventions of 1936. So, I believe that all of us who send our words out through radio transmitters should take care to create pictures with words whenever we can. After all, the novelists have been doing it profitably for years.

. . . And Speaking of Novelists

(Speaking of what the novelists have been doing, where have they been doing their research for the female characters in the novels about television? Before I was half through one of the latest, Robin Moore's "Pitchman," I tore myself away from the book and decided to rush right over to the television studios to ogle the girls. Then I realized I was in the television studios. The only two girls had dropped in while I had been reading. One was a lady audio engineer who has two sets of twins at home. And a haggard lady critic just back from a lengthy trip up the Amazon dropped in to ask for a ticket for Phil Baker's show, "The $64 Question."

When I said that tv news should be more like radio news, I meant it would be nice if television could find the time to put on as much news as radio does. If there were television news programs at frequent intervals, day and night, all over the dial—as there are in radio these days—there would be room then for numerous types of tv news broadcasts, giving the home viewers the chance to choose the kind of news programs that each liked best. More television news programs could provide more variety in tv news programs. And I don't see why variety should not be the spice of tv news . . . as well as the spice of Life, Time, Newsweek, Look, and Confidential.

However, I don't recommend for tv the kind of remote, special events that I sometimes got involved in back in radio's older days. Like the return of President Roosevelt to the United States, from a vacation in Hawaii. When the White House said the President would like to make a speech to the nation, as he disembarked from a Navy cruiser in Oregon. I was sent across the country to Portland to introduce him.

It turned out to be quite an introduction. I was standing on the wharf, gazing at the cruiser's deck as I talked, looking hopefully for a sign of the President. That is, I was hopeful for the first 15 minutes. But hopeless by the end of the second 15 minutes. And I became resigned after I had gone on for 45 minutes. It was nearly an hour, something more than 55 minutes, when Mr. Roosevelt came down the gangplank and stood beside me. I said: "Ladies and gentlemen, the President of the United States," and held the microphone up to his face. The President said: "I'm glad to be back." I said: "This is the Columbia Broadcasting System."

I still seem to be saying it.

BILL SHIPLEY
"The Buccaneers" for SYLVANIA
"You Are There" for PRUDENTIAL
"The Big Story" for VICKS
Also "The JONATHAN WINTERS SHOW"

The Joke's On Me

By EDDIE DAVIS

In my 25 years as a comedy writer I've supplied funny lines to such comedians as Eddie Cantor, Ed Wynn, Al Jolson, Milton Berle, Jimmy Durante, Garry Moore, Martha Raye, Willie Howard, Danny Thomas, Buddy Hackett, Jan Murray, Joey Adams and Al Kelley, Olson & Johnson, Jackie Gleason and others. During that period the Eddie Davis career has spanned some 25,000 jokes—an average of 1,000 jokes a year. Since 1931 these jokes have gone through one depression, two wars, three presidents and have kept all my relatives alive.

So sit back, relax, and remember . . . The Joke's on Me:

Eddie Cantor was the performer who started me off in the boff-busting business. It was while working for Cantor that I learned that comedy was a serious business—an around-the-clock job accompanied by a steady diet of black coffee and benzedrine. Looking back through the files I uncovered the first gag I ever wrote for the banjo-eyed comedian—a bit of banter between Cantor and announcer Jimmy Wallington:

Wallington: Eddie, are you popular with your radio fans! Did you know that the sponsor received over 25,000 letters telling him how much they enjoyed the program? Just think of it—25,000 letters! May I be the first to congratulate you. *(Seizes Cantor's Hand, Pumps It.)*

Cantor Ouch! ! !

Wallington: What's the matter, Eddie?

Cantor: You write 25,000 letters and see how **your** hand feels!

Ed Wynn: *During his vacation one summer Cantor farmed me out to "The Perfect Fool." Since Wynn's trademark is his silliness, he required material such as the followings*

Wynn: I walked out of my house the other day and started crossing the street when I saw a woman driver heading straight toward me. Quick as a flash I ran back into the house, closed the door—ran into the bedroom, closed the door—ran into the closet, closed the door . . . **but she hit me!**

Joe Penner: *The following broadcasting season I went to work for Joe Penner, the "Wanna Buy A Duck" comedian who never layed an egg. And speaking of eggs . . .*

Straight Man: Hello Joe, how are you? Tell me, did you have a good time over the Easter holiday?

Penner: Yeah. You know, my little nephew came to visit me, and was he a nuisance! I didn't mind when he asked me to hide the Easter eggs, but when he asked me to lay 'em—that was going too far!

Jimmy Durante: This dialog took place between Durante and his popular side kick Garry Moore:

Moore: Jimmy, I haven't seen you around for weeks? Where have you been?

Durante: Had to go to Washington, Garry. The Government wanted me to balance the budget. They thought if I could pay my taxes through the nose, their troubles would be over. So off I went. The train was jammed. And what happens? I had to share my upper berth with a guy named Joe. It was too crowded up there for both of us to get undressed at the same time, so I comes down, Joe stays up, he takes off his coat. Then Joe comes down, I goes up . . . I takes off my shoes. I comes down . . . Joe goes up, he takes off his shirt. Joe comes down . . . I goes up, I takes off my pants. I comes down . . . Joe goes up, he puts on his pajamas. Joe comes down . . . I goes up, I puts on my pajamas. Now we're ready to turn out the lights and go to sleep. What happens . . .? It's morning! We gotta start all over again!

I comes down, Joe stays up . . . He takes off his pajamas. Joe comes down . . . I goes up, I takes off my pajamas. I comes down . . . Joe goes up, he puts on my pants. Joe comes down . . . I goes up, I puts on his shirt. I comes down . . . Joe goes up, he puts on my shoes. Joe comes down . . . I goes up, I puts on his coat. Now I don't know whether I'm Joe, or Joe is me. It's a case of double indemnity! He gets off at my station and I gets off at his station. His wife runs over to me and throws her arms around my neck. She gives me a kiss and says, "Congratulations, Joe—you're the father of a nine pound baby boy!" What a dilemmia!

Broadway Shows

[My first Broadway show was "George White's Scandals," starring Willie & Eugene Howard. In one of the sketches Willie is a child psychologist:]

Willie Howard: Never feed a baby milk before he goes to sleep. Because overnight the milk turns into cheese, the cheese into butter, the butter into fat, the fat into alcohol—and the next thing you know the baby wakes up with a hangover!

(My first book show was *"Hold on to Your Hats"* which starred Al Jolson and Martha Raye:)

Jolson: Oh, so you won't go out with me, eh? Okay, see if I care! I have all the girls I want. See this little black book? Well, it's loaded with girls' names—all listed in alphabetical order from A to Z.

Raye: Yeah? What's the first girl's name?

Jolson: (Thumbing through book.) Zelda!

Bit from *"Follow the Girls,"* between Jackie Gleason and Gertrude Niesen:

Gleason: Oh, baby, I love you. *(Rubs her hips)* I love you. *(Rubs her hips.)* I love you. *(Rubs her hips.)*

Niesen: Brother, this is the first time I've ever been loved and simonized at the same time.

(From "Ankles Aweigh," Lew Parker tries to entice comedienne Betty Keane into dating him:)

Parker: How about going out with me tonight? I promise not to hug you, kiss you or even put my arms around you. I'll act like a perfect gentleman.

Keane: Brother, you just talked yourself out of a helluva date!

* * *

I started with Cantor, it's fitting that I end with him. During one of our broadcasts back in '35 we needed a blackout line for the closing sketch. I supplied the line, but Cantor refused it.

"Take it out!" he said. I argued. "Never! It's a masterpiece!"

"Okay," he relented, "We'll keep it in. But I'm warning you—if I lay an egg with that gag, you're going to be in trouble."

I brooded over that line right up to air time. Backstage during the broadcast, my tension mounted. Then, just at the precise moment when he delivered the fatal line, I slipped off my trousers—exposing my long woolen underwear—and marched blithely across the stage behind him.

The studio audience howled!

To this day Cantor believes it was the gag that caused the hilarious response. *Wait until he reads this!*

So there you have it!
They laughed at Fulton!
They laughed at Marconi!
They laughed at Edison!
. . . I wonder who wrote *their* material?

Recognition Of Music In Video

By HARRY SOSNIK

I had the honor to be invited to the dinner for the presentations of the Sylvania Awards for 1956 and a point I have been trying to make for some seven years in the various articles I have been asked to write for VARIETY and other publications, for the recognition of the service of music in tv, struck me more forcibly than ever before.

The reception, dinner and the presentations of awards were beautifully handled by Don Mitchell, president of the Sylvania Co. and Don Ameche. There was a minimum of speeches and just enough film clips, when necessary, to make the presentation interesting. As I understand, the affair was almost three hours shorter than the one held the previous year. Awards and citations were deservedly given to the best actors, actresses, directors, writers, comedy series, news reporting, documentary, public service, etc. However with the exception of the "NBC OPERA" which is brilliantly conceived and performed but which after all is a non profit-making public service feature, there was no mention anywhere of anything pertaining to music—in short no-music category

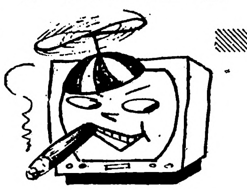
It seemed as though the word music (to borrow from Ernie Kovacs' acceptance speech in which he was referring to the stigma attached to doing a summer series) "was almost like committing a public indiscretion" and was taboo. And this in spite of the fact that Deems Taylor as head of the committee for the selection of the award winners should of all people be expected to remember that there is a music profession in tv as well as in the movie, theatre, and concert fields.

For example; Robert Russell Bennett has done some splendid music for television. Other composer-conductors, simetimes under almost insurmountable obstacles, are doing excellent work every day and this in spite of the fact, as I have said many times before, the actual mechanical and audio projection of the music is never as good as it could and should be.

Yet as I, the only practising composer-conductor to be invited to the presentations, looked around the room I couldn't help but feel that this oversight was completely unfair and a slight to the members of the tv music industry.

THE SHORT, *Frantic* YOUTH *of* VIDEO

and the cry for PROGRAM LEADERSHIP



By GEORGE ROSEN

Television goes into 1957 in the somewhat embarrassing position of not knowing precisely where it is going or how even to get there. It's an unparalled situation. For 10 years ago when tv was still in the process of evolving its initial show patterns and formulas and building its economic structure, the video entrepeneurs of '47 had the courage to reach out and try the untried. It wasn't much of a gamble in those days. Television wasn't the billion-dollar revenue-producing industry it is today. The risk was small, and tv had everything to gain, nothing to lose.

But consider the plight of television today. The still-young medium at once the most astounding and fascinating piece of electronic wizardry yet conceived, has in so short a period practically drained off all available avenues of entertainment. It only took 10 years to achieve what radio managed to stretch out to 30—reaching the point of diminishing show biz returns. Within the span of a single decade every known format has been twice-told and tried. The Pat Weavers in the "think big" department and the Milton Berles in the one-man personality arenas have come and gone. A puzzlement, indeed, that finds the spectum fathers baffled, confused and worried.

So where now? With the dawn of '57 comes a multiplicity of problems and headaches both for the television networks and, in turn, the VHF-blessed station owner—not all the problems, to be sure, of their own making, but nonetheless so complex in character and so designed for harassment as to threaten their continued prosperity. For, make no mistake about it, after 10 years of spiraling income and the kind of wealth never envisioned in radio's brightest day, sponsor restlessness has crept into the picture for perhaps the first time since tv graduated cum laude into big industry.

What, then, are these major problems which, at year's end, provoked so much soul-searching among advertisers, created such fears and apprehensions that boded a possible economic tailspin and in general augured a whole reassessment and revaluation of a medium sorely distressed by its own shortcomings as the "show business in a hurry"?

The Spreading Alarm of Sponsors Over 'No Leadership'

The major problems seemingly are:

(1) More sponsors (than the networks care to admit) are concerned and alarmed over their program entries. If contractual loopholes existed, many would cancel out. The fact that under existing conditions they can't has heightened network-client sensitiveness and has strained relations. The disenchanted sponsor, as such, has become something new to contend with. For a decade the networks slowly but surely took over program control, harnessing all available creative components, setting their sights on specific patterns and goals and in the aggregate acquitting themselves admirably. The sponsor and the television audience were the happier for it. TV prospered as the medium generated an excitement and sparked a brand new type of show business.

Then suddenly the television networks ran scared in the face of Congressional inquisitions and threats of monopoly reprecussions and started to yield control of their programming to outsiders. There was—and is—no longer any direction. True, in relinquishing their hold on programs the networks have been justified in copping a plea, for there's no doubt that the Congressional sleuths were out for a kill—and still are. Yet the end result has been somewhat disastrous, for perhaps with the major exception of the CBS-inspired "Playhouse 90" dramatic series, the season's lone hangover from television's pioneering spirit in terms of incepting new and ambitious program concepts, the '56-'57 season must go down as the most uninspired, pedestrian semester thus far. As with the sponsor, the networks are far from happy over the situation, yet paradoxically find themselves straitjacketed by the continuing probing and prowling of the Cellars, the Magnusons and the Brickers. When and where it will end remains a moot point. That Washington will eventually exact its pound of flesh is more or less considered foregone conclusion. The sponsor, with his multi-million dollar program investment, can only hope for a speedy return to network control of shows before complete disillusionment sets and he checks out. It's a sorry dilemma in which "outside programmer" (whose chief contribution has been the half-hour film) emerges as the sole beneficiary.

Dismay of the Advertiser 'Stuck' With Non-Cancellability

(2) Perhaps equally vexing to today's television sponsor, particularly those with a major stake in the 30-minute filmed show (which constitutes the bread-and-butter schedules of all tv networks) is the demise of the traditionally 13-week option pattern. If a elient's entry turns out to be a clinker (as so many have this season) there's practically nothing he can do about it because he's committed to a non-cancellable 39-week contract. He has no flexibility in which to move around—unless he buys up the contract. Since the average half-hour show carries an approximate $40,000 production tab (in excess of $3,500,000 time-and-program per season) it's going to cost him a cool $1,000,000 or perhaps more to rid himself of his non-pulling show. The incessant cries from Madison Ave. to "do something about it" are at last reaching alarming proportions. The networks themselves are disturbed. The producers say they can't operate differently—that it's essential to their economic life blood to extract firm 39-week deals since a minium of $1,000,000 is required to deliver 26 half-hour films. It's a sorry formula all around and it's generally conceded that unless some pattern is evolved whereby a sponsor can pay a "premium for flexibility" thus giving some protection to the film-maker, advertisers will inevitably desert the medium in disgust unless tv itself kicks up its heels and "goes live" again. And since, for better or for worse, film is here to stay (for there's no doubt that certain shows lend themselves more handily to the celluloid treatment), it's a safe conclusion that all the resources of Madison Ave. will be directed in '57 toward finding the right "premium for flexibility." Sponsors, agenices and the networks confess it's the only salvation.

Dilemma of Merchandising Mileage Versus Amusement

(3) Since the half-hour film buy offers the sponsor a summertime bonus, permitting him a 13-week rerun on his series on a practically for-free basis, television is confronted today with a critical problem on talent development. Since program costs come so high, the client, of course, can't be blamed for getting the additional mileage from his program fare (no matter how deep the resentment or disgust of the viewer who, even in the first place, found the initial runoff wanting in entertainment, all of which places television in double jeopardy.) If tv finds itself in the unfortunate and somewhat untenable position of still playing around with old formats, old ideas and old faces, it's for the simple reason that the medium itself has forfeited its right and privilege in developing new talent. Since summertime is "rerun time" with sponsors committed to year-round network deals, the days of the summer hiatus are over. There is no longer room in which to experiment. All the old and still-existing faces and formats came either out of radio (even "I Love Lucy" was once "My Favorite Husband" on the audio network), or the niteries or films. They've all been drained dry. The alarming and disturbing truth is that, while everyone concedes that the "new faces" must inevitably come out of tv itself, the medium is doing exactly nothing about it.

'Upsetting' Influences Injected By Major Theatre Producers

(4) At a time when "sponsor squawks" are running high, the emergence of the high-voltage feature film libraries (20th, Warner, Metro, RKO, etc.), could well be the one-two punch to bring the networks out of their present-day lethargy. In terms of potential sponsor acceptance for at least the next two years, many of the big tv-conscious advertisers look upon the feature pix product as the "fourth network" as the Colgates, the Levers, the P & G's, etc., eye the zooming local ratings as attractive spot buys. And as more and more of the big client coin is channelled into stations waving the feature film banner, the likelihood of giant-size appropriations being siphoned off network programming looms menacingly and ever-present.

The ball's been tossed to the networks. Just what they'll do about it remains in the area of speculation. It could be the most exciting tv story of the year—again, they could blow it.

Here Comes Mr. Gordon

By ALAN LIPSCOTT

Hollywood.

Poor Ollie Gordon! Like many sensitive to Hollywood writers, his innards were allergic to script conferences. He resented with anger the mutilations inflicted upon his precious epic by the producer, director, sponsor and censor. To Ollie the conference room was an arena, the producer a matador, the script a muleta, and he, the bull to be taunted and bloodletted at every performance. After every session, his psoriasis would be activated and his nervous eyelid would twitch on the double.

On this particular morning Ollie's inside was a Vesuvius. As we strolled to the conference, he kept generating steam as he mumbled recriminations, stacking them like Danny Thomas does so effectively in the "Jack Story."

The moment we entered the office, before Ollie could give vent to his spleen, Mr. P beat him to the punch. He cooed: "I read the script and it's gorgeous. I'm sending it to mimeo without a rewrite."

Ollie's fingers clutched at empty space. Before I could reach him, he plopped to the floor. The studio nurse rushed in with a Miltown, but it was too late. Ollie was deader than vaudeville. His heart just couldn't take the switch. His funeral was simple. Everyone connected with the show was there. It was held during lunch hour.

George Jessel delivered the eulogy, and his getaway line was appropriate. He solemnly said, "Somebody up there in a gray flannel robe liked him!"

Ollie and I worked together, on and off, for three years. He sat at the typewriter while I paced. Our writing life was more amiable than most collaborators. We had a common gag file, our wives talked to each other, we were both halva addicts, we shared a common vial of insulin and we both agreed, that of the present crop of comics in tv, Sid Caeser would be the only one remembered 50 years from now.

One particular night, I was wearing out a rug, trying to get a first act finish. Outside the wind was howling an accompaniment to the thunder, the lightning and the rain. It was the kind of a night Agatha Christie could describe so well. Suddenly the lights went out. A damp, cold breeze swept through the room. The chair in front of the typewriter which a moment ago was empty, was now occupied by a gray mass of smog. It was Ollie.

Though I wasn't aware of it, I knew I was humming "Sylvia." Ollie's voice, sounding like it came from an echo chamber, was pleasant and calm. He came to the point pronto. "Listen carefully, because I only have an hour. I came down from up there, during a coffee break and also a break from the fury of Moses. The old boy is in ugly mood because Presley is outgrossing 'The Ten Commandments.' "

Ollie continued. "Now, let's get down to cases. The Celestial Broadcasting Co. is making a pilot of 'Topper.' I've been assigned as head writer. I want you to come up and collaborate with me." I broke out in a cold sweat. Ollie purred, "I can manage the heavenly characters, but I need you for the earthoplasmic sequences."

While Ollie waited for an answer, I fumbled for excuses. "Ollie, you flatter me, but I—I—I just can't pick up and leave Earth like that." Ollie started to fidget.

"I—I—I just planted a fig tree and it needs my undivided attention . . . there's a load of re-run coin I haven't started to enjoy yet . . . Oh, yes, and there's those tickets for 'My Fair Lady' I managed to get for three years from now . . ." My voice trailed off as I realized I was talking silly,

Ollie put on the pressure. "It's heaven up there for writers . . . real heaven. Complete control of material . . . 100% ownership . . . no speculation . . . yakking studio audiences . . . a policing system for re-runs . . . credits never cut for time . . ." I suddenly found myself drooling. ". . . Every show has a sponsor. Paradise Estates will bankroll ours. They subdivide and lease clouds.

"There are so many name writers up there. What do you want with a hack like me?"

Ollie snorted. "Humph, *some* writers. I'm offered a writer by the name of Milton. I'm thinking its Josefsberg, but it turns out that Milton is his second name. After two hours of pitching, he comes up with this: 'Anon, they move in perfect phalanx to the Dorian mood of flutes and soft recorders.' "

"Hardly a line for Henny Youngman," I muttered.

"I sat for three days with a hot team, Aristotle and Plato. Here's their conception of a blackout, 'These are the Fates, daughters of necessity—Lachesis, singing of the past, Clotho of the present, Atropois of the future.' "

I was sympathetic. "Even a laugh track couldn't help that."

The gray mass stifled a titter and continued. "A writer, Victor Hugo, looked promising. But he couldn't write tight. For a story premise, he brings in 1,865 pages. And we're only allowed 43 pages of dialog."

Ollie speeded up his conversation as time was running out. "I'd consider Dostoevsky, but he's down here haunting Marilyn Monroe into playing Grushenko in his 'Brothers Karamazov.' "

I was determined to keep the gab going. "What about Will Shakespeare?"

Ollie shook his smoggy head. "Can't touch him. His head is in the clouds since he started writing for Frank Baxter. He'd rather spend his time in the Brown Halo, a popular restaurant where writers congregate, and make caustic adlibs about people in the trade. He had this to say about a critic, 'He jests at scars, that never felt a wound.' Great, huh?" I nodded.

Ollie suddenly realized I was sparring for time. He pleaded, "Please stop stalling. I'm on the spot. What do you say?"

I, too, was on the spot. I just had to be blunt. "Ollie, I'm sorry, but I just can't work with you. You know what smog does to my eyes, throat and sinuses. And I don't know whether you even have Blue Cross up there. In your state, we're just not compatible." Ollie didn't answer. He was too choked up. He had swallowed a piece of his chin. Without a parting word, he did a quick dissolve.

Ten years passed by. It was Wednesday morning. I knew it was Wednesday because I was reading VARIETY. I turned to the TV Reviews to see what "Goog" had to say about a show of mine that opened over the week-end. I expected the usual—"Material sub-standard . . . of old vintage . . . story unbelievable." The opening paragraph made me tremble. It was a rave. It said, "Any comic can become a hero with this brand of writing. It's foolproof!" My eyes dimmed. I felt oozy all over, like I had just come out of a swamp. I thumbed the pages until I came to the obituary notices. "Yup, there was my name!" To check on VARIETY, I looked into the mirror. "Yup, I was a gray mass of smog. I made my exit through a closed door and ballooned upwards like a floating klansman. "Ollie, Ollie, wait for me . . ."

How Wrong Can You Be With 100 Million Weekly Home Hours of Viewing ?

By OLIVER TREYZ
(V.P., ABC-TV Network)

If this article (written circa midnight Dec. 26-27) shows the defect of too-hurried preparation, let's hope that it may bear some evidence of true year-end perspective of where ABC now is and what lies ahead in the 1957-1958 television season. And if it suffers from the "newness" of one whose second ABC tenure is barely 10 weeks, perhaps the industrywide orientation of my previous post at TvB (after seven years at ABC) will give it an objectivity sometimes absent in a strictly competitive point of view.

ABC-TV enters 1957 with the *certainty* of powerful forward thrusts.

A new recognition from advertisers.

A large public following.

The combination of these twin and related developments has carried the ABC-TV evening commercial schedule to a Nielsen circulation (as of the latest report for the two weeks ending Nov. 24) of over 100 million weekly home hours of viewing.

While this alltime high in our circulation represents a 28% gain over the 79,000,000 home hours of one year ago, it also means *a declining* unit cost for our advertisers. The 101,851,000 weekly home hours of *evening* circulation are now purchased by an advertiser investment (time and talent) of an estimated $1,985,000. This compares with 79,000,000 weekly home hours at a total advertiser cost of $1,712,000 one year ago. With circulation rising faster than costs, ABC-TV's cost per thousand homes delivered per *evening* commercial minute is down, in one year's time, from $3.60 to $3.25.

Every move we are now planning is designed to accelerate these basic trends of increasing circulation and declining *real* costs. This plan now involves every facet and department of our network, with the fullest cooperation and *participation* of our entire staff. It is a time for *doing*, for creativity and craftsmanship of the highest order in all areas: new programs, new techniques, new sales patterns, new facilities, new stations.

$60,000,000 Can Help

These plans will be buttressed by money (whose store has been increased by the new AB-PT $60,000,000 loan) and our most important asset, people — our present team and new executives such as Program Veepee Jim Aubrey—plus ideas that have been hammered out in thorough discussion among our executives.

The new "Frank Sinatra Show," the new evening program by Walt Disney, and *three* new programs produced by Warner Bros. indicate ABC-TV's faster talent and program pace in 1957. In addition, the new availability of the nation's most modern production plant at Warner Bros. offers ABC-TV's independent producers film facilities and unequalled production value opportunities for our other new programs such as "The Californians" and our new musical comedy, "Tin Pan Sally."

These moves can only enhance ABC's competitive position (now No. 2) in the markets where it has equal access to the viewing public. The final Trendex of the year finds ABC-TV leading in 11 Class A half hours versus seven for the next competitor.

But the evaluation of the *certainty* of ABC's gain (where it has the *opportunity* to compete) must be tempered with an assessment of the *likelihood* that Government action in 1957 will broaden the number of competitive markets.

If, and the promise is bright, ABC obtains—by the fall of 1957—equal access to the presently channel-shy markets such as Boston and St. Louis and *if* the FCC implements its plans for the "development of a nationwide competitive service" by allocating new competitive channels in present restricted markets such as Birmingham, Louisville and New Orelans, then the 1957-1958 season will be entered in the television record book as the year when ABC-TV arrived.

Thus, the ABC-TV Network (with its strengthened financial and program position) will increasingly benefit—in direct proportion to its strides—its advertisers, affiliates. audience (and, alas, its competitors) by providing the entire television industry *three* network strength.

First Olive Out Of The Bottle

By Sherwood Schwartz

An incident has occurred lately in the television industry which has passed seemingly unnoticed. However, I believe this incident may very possibly be setting a new pattern in telecasting. And if this is so, I'm afraid we have a problem on our hands which may assume major proportions.

The incident to which I refer is the naming of the new cigaret by the American Tobacco Co. They call this new cigaret, "Hit Parade." This seems innocent enough on the surface, but if you probe just a bit deeper there is a great significance in this. You see, this is the first instance in television where the sponsor has named his product after his tv show. Many many tv shows have been named after products, but, I repeat, this is the first time a product has been named after a tv show.

If this were to remain an isolated case, there would be no cause for alarm. But is there anyone who seriously doubts that Chesterfields will soon be out with a new cigaret called, "Dragnets"? Especially since there is such a natural advertising slogan—"Smoke a Dragnet. One Drag will convince you its like smoking a Net!"

And how about Liggett & Myers? They certainly won't be caught flatfooted. Not with a program like, "Gunsmoke." It's just a matter of time now till you walk up to a counter in a drugstore and ask for a pack of "Gunsmokes." And you *should* smoke them, too. In this busy busy world, " 'Gunsmokes' help you get the lead out!"

Old Gold cigarets are in a perfect position. When it comes to something King Size, what better name for a pack than "Jackie Gleasons?" Of course, the tobacco sponsors of "The Big Story" could start selling "The Big Stogies," but that's really not playing fair—changing letters.

And where tobacco treads, can soaps be far behind? I doubt it. Unless this naming-a-product-for-a-program is nipped in the bud, you will soon be scrubbing your blue jeans with My Friend Flicka, and rinsing your unmentionables with Loretta Young.

Even that, my friends, is only the beginning. It's like getting olives out of a bottle. Once that first olive is out, the rest of them pour out faster than you can stop them. In the not too distant future your day may prove to be something like this.

First comes your morning shower with a cake of George Gobel. Or, if you close your eyes, I guess you can scrub with Jane Wyman. Then you brush your teeth with Mickey Mouse, rub Robin Hood in your hair, and massage your scalp with the Wednesday Night Fights. (I am referring to the Mennen sponsor. However, you lushes are free to use Pabst, if you like.)

Next comes a breakfast, with a heaping bowl of Sergeant Prestons, covered, of course, with a half pint of Red Skelton. (The Pet Milk Red Skelton, not the Johnson's Wax, although tastes vary.) If you're still hungry, you can nibble on some Rin Tin Tins. Or you can spread some You Asked for It on the Cisco Kid. For still larger appetites, a slice of People Are Funny, or a hot plateful of Lassie would go well.

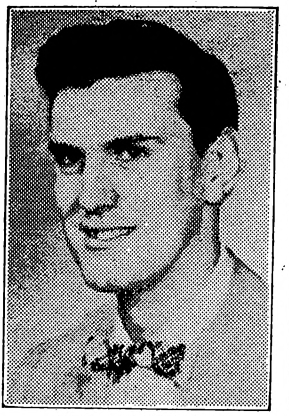
Then it's off to work. You hop into your Dinah Shore, leaving Tennessie Ernie for your wife.

And speaking of your wife, she's been having troubles of her own this morning. She's been busy smearing Beat the Clock on her lips, spraying Washington Square on her hair, and pinning Hal March in her curls. Not to mention rubbing Robert Montgomery on her legs, and John Daly under her arms.

It's enough to make a man dissolve an Alfred Hitchcock in half a glass of water.

The question is, what can we do about this? The first sponsor has already let the first olive out of the bottle, and more are sure to flow.

Happily, I have a solution. Relax, sit back, and develop a taste for olives.



JIM AYLWARD
"The Ol' Music Club Chairman"
sincerely thanks all those who have helped make his first season on WHIL, Boston, Bedford, Mass., a great one.

JACK STERLING

On TV Writing & Writers

(By One of 'Em)

By MILTON M. RAISON

Hollywood.

The other day, I counted up the number of produced television outlines, scripts and rewrites I've done and found they amounted to 120. While this doesn't hold a candle to some of the long-run comedy show writers, and the Larry Kimbles and the Al C. Wards, it still has given me a basis for some realistic reflections on entertainment's newest medium.

It has also gotten me around Hollywood, practically on a bicycle, to meet everyone from producers of 15-minute dramatic skits to hour-long network anthologies, and observe their various foibles, prejudices and jitters. Since I entered television after fairly lengthy careers in the newspaper business, in the theatre, and in screenwriting, I feel I am somewhat competent to judge the impact of television, especially on the writers. I herewith find these facts to be true:

1. The easiest TV dollar for the writer is the Western filmed half-hour show. The producers of this medium will let you work fast, rarely fuss with rewrites (which are terrible time-consumers), pay promptly and, what is most important, pay the best residuals in the TV field, "Ramar of the Jungle" excepted. Parenthetically, I might say that there is no such thing as a "mature" or "adult" Western. This is a phraseology fondly fostered by misguided story editors, agency men and producers. Westerns all wind up in gunplay and chases of one form or another and appeal more to children than to adults, though again, parenthetically, I might add that my six-year-old son prefers "I Married Joan" and Bob Cummings' "Beanblossom" series to Hopalong Cassidy.

Toughest TV Dollar

2. The toughest dollar in TV for the writer is the anthology, particularly the anthology with "arty" overtones. Here, rewriting runs rampant, for not only the story-editor and producer but the agency, the sponsor and the director and the star have a hand in the actual editing of the script. You get a better flat deal, but the money is strung out to the point where you are earning much less than you would on a routine adventure film.

3. The most adjusted persons to TV are the directors and the character actors. The writer, producer and leading man and woman, especially the comedians, find TV a man-killer. The director seems to take it in stride, despite the mandatory two-and-three day schedules on the filmed half-hour show (the backbone of the industry), the matching of stock shots, the directing of newcomers to TV and other emergencies that would have sent many oldtime directors to Miltowns and ulcer-soothers. The character actor, too, seems well-adjusted, which is probably because the average character actor or actress is used to two and three day stints, and has a basic fatalistic philosophy which is all-important in TV.

That Dubious Pilot

4. The most speculative project in TV is naturally the writing of the pilot. Many producers will give up a percentage of their profits for this script plus a prospectus, but the percentage is about 200-1 against the writer ever collecting anything on that percentage, and about 100-1 against the pilot even being shot.

5. Residuals are not what they are cracked up to be. Syndicated series, which have already had network time, find themselves in competition with about 2,000 full-length commercial pictures sold or leased to TV, many of them of the "A" category. As a result, syndication suffers, and when that lags, residuals lag. Also, owners of Western and adventure series will play the shows they produced prior to the Guild contracts which call for residuals, until the last dollar is extracted from them—and who can blame them? Then, though all motion picture companies with TV subsidiaries and the large independent TV companies are honest, there are enough fly-by-night producers and fringe TV promoters in the business to bring down the total of residuals due actors, directors and writers. Because of the many stations and areas, a thorough policing by the Guilds would be impractical; in fact, would cost more in many cases than the residuals recovered. Also, no one, unless his contract specifically calls for it, gets residuals from the increasing foreign market.

Hucksters Still Rule

6. Few story editors have authority. When a writer tells his ideas to a story editor, in nine cases out of 10 he must go to the producer for an okay, and even then, in eight cases out of 10, the producer must go to the agency or sponsor for a final approval. One of the reasons why stories for TV are so hard to find can be traced to this. If a story editor would be given complete authority to buy at least an outline from a writer, he would get four times the material he gets now, and most of it would be superior fresh ideas, instead of switches on old stories, or the digging-into-the-trunk premises.

7. Though I'll probably be cru-

(Continued on page 106)

JACKSON BECK
ANNOUNCER ACTOR NARRATOR
THE UNITED STATES STEEL HOUR—
THE FBI IN PEACE AND WAR
RADIO TV FILMS
MUrray Hill 8-6600

How To Get A Hit

By HUBBELL ROBINSON JR.

(Executive V.P., In Charge of Programs, CBS Television Network)

If you're with me this far believing I have a nostrum for everybody's problems with the Messrs. Trendex and Nielsen, you can quit right now. Were I possessed of such sorcery, I'd be basking in a palazzo far from Madison Ave. handing out the witch's brew in small bundles at gaudy prices!

Hub Robinson

But there are ingredients common to all big hits. You may not win even with them; you're pretty sure to fall short of the stratosphere without them. The titanic accomplishments are the rewards of those who have courage, daring, faith and a dedication to seeing television lead all the entertainment arts in the excellence of all it does.

One must write whereof one knows to add muscle to the bone of contention.

These elements were present in Arthur Godfrey's emergence as a legend of the entertainment world; in Ed Sullivan's push to the preeminence; in the marrying of Phil Silvers and Nat Hiken to create "Sergeant Bilko"; in the belief that a well conceived and finely executed series of melodramas could contend with and surpass "Dragnet's" massive clutch on the Thursday night audience.

When we sold "I Love Lucy" we were down to our last prospect. And he doubted the competence of a Cuban bandleader to capture the public as the co-star and fictional husband of Lucille Ball.

This writer suggested that since Desi had been playing this part successfully for 10 years he qualified as a logical candidate. The Good Faeries were flying that day. "Lucy" went to the top and stayed there.

The reason does not defy analysis. In addition to skill and talent, Desi Arnaz, as its producer, had daring, imagination and dedication to the belief that it could and must be the best. I can attest to the fact that standard is preserved as jealously today as it was in the fall of 1950.

Nielsen Trips Up Faint Hearts

Pick the great ones. Pick them as diversely as you will —Jack Benny, Ed Murrow, Garry Moore. You will find these ingredients common to them all. Faint heart ne'er won high ratings.

It is this writer's conviction this is the stuff of which television's future hits will be made—the out-size concept, boldly imagined, relentlessly, even stubbornly pursued by men consecrated to achievement which will bring them not only gold but honor in the market-place. These are the essentials television must muster if its total impact is to be distinction not mediocrity. Wise and wonderful Oliver Wendell Holmes said: "Every calling is great if greatly pursued." Let us pursue greatly.

For television is, at long last, postured in the entertainment world to compete with other mediums of entertainment in the financial rewards it offers, in the prestige and stature it can shower on those who use it well. These are resources dearly achieved. They must be dearly guarded. If television fails now to reach the heights that are within reach, to gather to itself and nurture the talents that will bring the big result, its obituary will be sure and shameful.

To guarantee a happy ending those who have its custody as their daily responsibility must respect its capacity for greatness. They must honor those who are fighting the good fight, refuse to close for second-best no matter what the pressures, no matter how severe the temptation to let "pretty good" take over for "great."

We are currently attempting to do just that with "Playhouse 90." This series' agonizing birth pains and its initial success are an almost perfect example of the thesis this piece attempts to document.

It's Nice to Have the Last Laugh

When the concept of a 90-minute dramatic show, once a week, was first advanced, the doubting Thomases, the prophets of doom and disaster set up a howl that echoed from Madison Ave to Romanoff's. The possibilities it offered for bringing the American television home distinguished, satisfying entertainment on a weekly schedule were all but mired in the predictions, elaborate and articulate, of how it could fail.

Fortunately, CBS Television and CBS corporate management were made of sterner stuff. They shared with us the vision of a weekly television theatre whose 90 minutes were adequate to fully mature plot and character in the best tradition of the well-made play. They were full partners in our conviction it must have a budget sufficient to make sets, scenery, cast and creative personnel combine to multiply the viewer's enjoyment of the story. They were as one with us that our cost should be structured to give us writing and properties consonant with our ambition. And, finally, they were not daunted by the size of the undertaking, by the necessity of investing in the preparatory work for a full year prior to the time it could be scheduled or offered to buyers.

They felt as we did the challenge of breaking out a new frontier in television drama, of pushing back horizons, of bringing into millions of American homes a new and rewarding enjoyment, of offering to advertisers a fresh and productive opportunity.

No need here to chronicle the long and bumpy road from the August afternoon in '55 when we were given the all-clear signal till the October night in '56 when we debuted. Suffice it to say that if the essentials to a hit I cataloged at the opening had not been working overtime, "Playhouse 90" could have faltered and fallen a dozen times on its way to opening night. Suffice it to say further, that unless this dedication continues fiercely and relentlessly "Playhouse 90" cannot maintain the pace it has set. Fortunately, the flame burns bright in Al Scalpone, Martin Manulis, John Frankenheimer, Ralph Nelson, Vincent Donehue, Arthur Penn and all the others whose stewardship of "90" has been the measure of its success.

No Easy Way Out

I suspect that all the other big ones to come will be just as hard. I suspect it because there is no easy way. There is, in fact, no other way to get a hit. The compromisers, the "sure thing" boys will continue to seek them. Those of us who hold that this medium is the proper place for great endeavors must fight them. To do that we must offer something better. For only by constantly lifting our sights, by sharpening our skills, by unleashing our imagination, by belligerently resisting the "hewers to the line" can the goal be won.

And, certainly, among the vanguard of necessities for making new hits is the crushing need for development time. A year is not a luxury in organizing and preparing a project which is to bear your imprimatur, which is to reach a position of high accomplishment in the view of your audience, your backers and the creative people whose careers your judgments must affect.

A truly worthy creative television work cannot be machine-tooled or assembly-line produced any more than it can in the allied arts. It demands painstaking craftsmanship which only time provides. Preparation time was an integral factor in getting "Playhouse 90" off winging. We are planning now and buying now for the 1957-1958 season to keep it that way.

The producer with mighty dreams will treasure time as one of his most priceless assets, will think and plan far enough in advance to make sure he has it. It is an essential if he is to make those dreams come true.

Seven Lively Arts

That is why we are working a year ahead on "The Seven Lively Arts" which we believe can be further cement in the kind of structure we are trying to pattern; on "In Our Times" a documentary record of our world from the turn of the Century till today, another project in step with the basic concept we are trying to establish as the criterion of all we do. I would define that concept as a continuing and determined effort to bring television's middle up to its best, to constantly advance the bench mark of "best." If that is a task of appalling dimensions it is also one of incalculable excitement, one where the hot throb of achievement is a heady reward.

For reaping those rewards there is no formula despite the efforts of the decimal point pushers to find them. They can tell you what you've got, but not how you got it or how you can get it again. And this is all to the good.

The fruitless paths formulas can tread are dismally evident in the rash of imitations which followed "The $64,000 Question," the boneyard of situation comedies which had a format and little else. Voltaire, and I wish he were available, labelled this school neatly with "the deadening effect of sustained absorption with a fixed idea." I can only add that in television, the copy-cat doesn't have nine lives.

The next hit to come burgeoning onto your screens will be just that, not because it is 90 minutes in length or 30 or 60, not because it is comedy drama or any one of another dozen types of show, but because it has had breathed into it imagination, daring and a concept of a particular entertainment, informational or educational need it meets more efficiently, more resourcefully, more satisfyingly than its peers. If it fills that prescription, it can prosper mightily.

I suppose we will always have with us that hard core of malcontent who maintain that the advertisers, their agents and the rating services are stifling television's efforts to scale the heights. Short shrift to them.

Without advertisers and the funds they provide, television could never have gathered into the fold the creative talents who are giving it real size and significance. It could never have embarked on the adventures which have pointed the way toward and rewarding accomplishment.

Any careful assessment of American television's assets must peg the support of advertisers high on the list. And certainly their agencies have been aggressive and relentless in developing, nurturing and expanding that support.

If there are times when their mutual addiction to the tried and true is frustrating, when they seem prone to reduce imagination, creative ambition and the impulse to pioneer, to mathematical functions, those are only the laws of this particular jungle. They are as eager for hits as those of us who are trying to provide them. They treasure them as jealously when they happen.

It seems to me the producers have a responsibility for communication in this area. It lies in having an overall understanding of the problems on both sides of the fence that will make it possible to explain, persuade and convince the buyer that there are ventures worth the investment, that the speculation is minimal and the opportunity for outstanding success is large enough to justify whatever risk exists.

There can certainly be no doubt that the rating services and the way they are employed by all whose careers they govern are scarcely conducive to the smooth functioning of anybody's digestive tract; but the old saw about it's sales not ratings that count is only a half-truth.

Ratings, insofar as they can, measure circulation. All things being equal, more circulation means more sales. A big tough man is tougher than a tough little man. And let me remind the wailers that the alternative to ratings is to slide back to the Neolithic days when the sponsor's wife was the arbiter of excellence. I had that. I don't want it again. Nielsen and Trendex are creatures of great beauty by comparison.

And it is heartening to observe that the viewing public largely cherishes and embraces the good, turns away from the shoddy. For the most part, the shows on which the people have voted "Aye" are those entitled to their enthusiasm. Those down in the ruck belong there. I consider it no hardship that we can only offer to America's television homes the best wares our skill, our conscience and our courage can command; that in television's arena the public is Caesar. For men of skill, daring, faith, imagination and dedication Caesar's thumbs will turn up more often they they turn down. These men need not fear the ancient salute "Ave Caesar, morituri te salutamus."

. . . While Down in Argentina

Buenos Aires.

Confusion in Argentine radio is rampant. Government interventors succeed one another in management (or mismanagement) on the three networks in rapid succession, but a return to a good commercial organization seems as distant as ever.

Here's the story in a nutshell:

Just after the September, 1955, Revolution, an electrical engineer with wide broadcasting experience and British training, was sent on a tour of all the country's radio outlets, to determine their technical fitness. He reported all equipment sadly neglected and in the main 20 years out of date. Though he completed his job in a record four months, his report has since languished in some bureaucratic pigeonhole, together with the engineer's bill of travelling expenses, still unpaid after these months.

Why I Gave Up Crime—And Also My Television Set

By ARTHUR KOBER

"We knew the make of the car he was driving. We knew the license number. What we didn't know was who was driving."

"And so the British government hired a beachcomber named China Smith to investigate the gun smuggling. How do I know this? I'm China Smith."

"I saw nothing. I heard nothing. I know nothing. Now get out! Leave me alone!"

"Here they are, every crooked device in the business, every gadget calculated to separate the sucker from his money. One of the gamblers in this room, at whom you are now looking was, in reality, an undercover man for the Government, a vice officer who was instrumental . . ."

"All those dirty places I had to sing in. I was just part of the noise. But I got my own place now, and nobody's gonna take it from me. Nobody!"

"I was in Hong Kong, delivering a satchelful of hush-hush mail when . . ."

"Give yourself up. You'll never get away with it."

"Cookie's no.e said she lived at the street of 'The Seven Donkeys.' This I don't get. Why did she send me there? And why did she clobber me and disappear? 'Steve Mitchell,' I said, 'it don't add up.'"

"What'm I to do—keep calm when you accuse me of attempted murder?"

"Nothing has been changed except the name of the city and the identity of the people, to protect their privacy."

"Follow the same procedure, but exercise caution."

"Comrade Sonia, the lady commissar with ice in her veins, wanted you to forget someone was using your car. O.K., you'd forget it—after you put through your call to Steve Daniels of the F.B.I."

"Where does he get his narcotics? What's his source?"

"Each week we bring you a true account of a criminal who stepped beyond the bounds of law and order and was captured. Tonight—the case of the . . ."

"In exchange for this information, I am offering you a chance to hold on to your position, your fame, your name."

"I arress you inna name a the Crown. Onya fee . Come on, less get goin'."

"Let me understand this. You claim you got access to the apartment through the second story window. You say the motive was robbery. But what I can't understand is how . . ."

"The Doctor's report said Mort had a heart attack. The doctor was mistaken. Mort had a heart like a lion. In my opinion, Mr. Wilson, I think Mort was murdered."

"Code three. Code three. Calling all units. Freeze car headed toward Wells Street. Maintain road blocks. Look for black sedan, license number . . ."

"Aw right, aw right. If you wanna know, I'll tell ya."

"If we ever let that boy appear in court, it will be the end of all our plans."

"Don'tcha see? First chance they get, they'll retire you with a knife in the back. Don't be a fool, Cambrini. Who's behind all this? Who's really the boss?"

'Next week we bring you the fascinating case his ory of how a lie detector was instrumental in solving one of the most baffling crimes that ever . . ."

"I hadda do it, Lieutenant Kirby. Can't you see that?" 'Yare, I see that. But the queshin is, will the jury see. O.K., less get goin'.'"

"Sheriff, do you think he's the one who killed my brother?"

"The minute you think they're wise to you, you hightail it right outa there. I don't want any dead heroes on my hands. That clear?"

"Goodnight, Mr. Henshaw. Until tomorrow then—if you survive the night."

"You turn me against my country, against my people, against myself. And now you ask me to . . ."

"You're gonna get your wish right now. See this gun?"

"Of all my years on the force, this is the strangest case I ever encountered."

"Alert every custom post on the border. I'll deal with anyone who lets him escape."

"When the coroner and the boys get here, we got a date."

"O.K., drop it. Reach! Now turn around."

"She was lying on the floor, and I talked to her. As long as I could talk to her, I felt she couldn't be dead. I kept saying to her, 'Honey, you all right? You all right?' I don't know how long I kept on talking, staring at the still, lifeless body . . ."

"Don't be silly. Nothing could have happened. You see, I removed the bullets from the gun when his back was turned. You don't think I'd let anybody in his state of mind pull a trigger?"

"We had hopes you might cooperate with the authorities. I'm sorry. But we'll be back—and with a search warrant."

"A couple of motorcycle cops had him pinned down. My partner and I left the office and drove to the valley. 9:45 P.M. 'Joe?' 'Yeah?' 'He's already shot up two guys.' 'Yeah.' 'Joe?' 'Yeah?' 'Don't make it a fourth.'"

A Thesaurus of TV Terms

By SAM LEVENSON

DISSOLVE: Sudden disappearance of producer right after the show.

DOLLY BACK: The director's girl friend is in the chorus again.

DOLLY IN: She's in the commercial now.

FLIP CARD: Notice of cancellation.

CREDITS: List of writers who were fired last week.

KINESCOPE: Dream sequence of a live tv show.

BALOP: Sound of sandbag landing on star's head.

GO TO BLACK: Sudden appearance of sponsor at rehearsal.

LONG SHOT: Making an expensive kine.

MOVING SHOT: Producer pleading with sponsor for 13 more weeks.

REMOTE: Possibility of renewal.

PANNING: Review by John Crosby.

SPLIT SCREEN: Two people talking to each other—Facing in opposite directions.

ECHO: Production assistant.

MUSIC UNDER: Where are the musicians?

MUSIC BRIDGE: Musicians are playing cards in cellar.

'It All Depends on What Kind of Funny You Mean'

(Preface To A Hospital Chart)

By MAX LIEBMAN

"What is comedy?," bellowed writer Kowalski belligerently.

"Something funny?," timidly ventured Producer Milliken.

"Your nose is funny—what's that got to do with comedy?" Kowalski brought a heavy fist down on the desk. "It's life—that's what it is. It's all around you. You can hear it—feel it—smell it. You can walk around with a tape recorder and get it from the people."

"We got a funny comic—it would be nice to have a funny script," said Producer Milliken.

"Your worries are over," cried Kowalski. "I'm going out to meet life."

Writer Billig shriveled into the huge arm chair and got lost in the upholstery. He was a mousy little man with sandy hair and watery-green eyes. "Comedy," he said, "is identification. It's when an audience recognizes something. It's an experience that everyone's been through—or they know somebody who's been through it. It's what makes a person say 'That's just like Rudy.' Or he says, 'That's exactly what I did this morning.' That's what it is—identification."

Producer Milliken dreamily doodled on his pad. "It would sure be nice to get him laughs."

Billig's voice dropped to a whisper. "Just let's be identifiable."

"Farce! Farce! Farce! You can't have situation comedy without farce!," thundered Writer Ritter. "I've worked for them all. I've been through the whole bit and I tell you, engrave it on your timepiece, embroider it on your underwear, smoke it in your pipe—it's farce!"

"He's a riot," mused Producer Milliken as he eyed the stack of unused scripts on his desk.

"What?" screamed Writer Ritter.

"I was just thinking about our star," said Milliken. "He's a helluva comic."

"He'll be great in farce," stated Ritter emphatically. "Believable characters in unbelievable situations. Unbelievable characters in believable situations. Say, listen to this—heh, heh, heh, Boy, this is funny—heh, heh, heh. A foreign submarine lands on the Empire State Building. And who do you think comes out of the conning tower . . .?"

"If it's not in character, it ain't funny," Writer Parrish breathed heavily on his glasses and wiped them with his soft silk handkerchief. "Get a set of honest characters and you're in."

"Yeh," Producer Milliken nodded.

"You bet," said Parrish. "That's where the flops go wrong—inconsistent motivations, non sequitur allusions, left-field lines, contrivances, coincidences — in other words, no character."

Producer Milliken found a spot on his tie and rubbed it gently. "Just a few yock-yocks," he murmured. "A couple of good bellys."

"What?—what?," whatted Writer Parrish.

"Just dreaming," sighed Producer Milliken.

Writer Mishkin opened his briefcase and produced a manuscript. "Get it mimeoed," he ordered, "and put it in rehearsal. Don't change a syllable."

Producer Milliken hefted the script in the palm of his hand. "Feels funny," he joked. "I'll bet there's a laugh a second."

"What's with the laughs," shouted Mishkin. "Laughs ain't everything."

"I just thought," Producer Milliken offered apologetically, "if it's
"They're nice."
funny, people like to laugh."

"What about chuckles?"

"Loud ones aren't bad."

"Smiles?"

"Titters?"

"Well——"

"Look, Milliken, a lot of people laugh themselves sick and then say, 'Boy, did that stink'."

Producer Milliken poked a couple of aspirin from the bottle and gulped them down. "That kind of gamble I'll take," he said.

"You don't have to," said Mishkin, "just get a script with believability and the laughs will take care of themselves."

"Believability?" asked Milliken.

"What then?" snarled Mishkin, "unbelievability?"

"No, no!—heaven forbid. We got a comedian who likes to hear big laughs, and—" Milliken looked at Mishkin intently, "believability, eh?"

"Gleason, Caesar, Benny, Hope, Gobel, Silvers, Skelton—what've they got?" questioned Writer Eggard.

"Talent!" Producer Millikan knew he couldn't go wrong with that.

"Wrong" screeched Eggard.

"They haven't got talent?"

"Of course they've got talent. So has Glotz, Blatz, Fritz and Blitz—and where are they? What I mean," Writer Eggard closed in on Milliken and leaned over to whisper confidentially, "is personality. That's their stock in trade and we help them sell it."

"We?"

"The writers. We service them with material that brings out their personalities. They got it—we feed it—they conquer. Don't feed 'em all the same—special diet for special personalities—one man's food is another man's poison. True or false?"

"Oh, true," admitted Milliken.

He sat there, staring at his shoes, silent for a while. Then he looked up. "You must admit they got personalities that are funny," he said.

"Don't elaborate, Milliken!" Writer Eggard threw his cigar at the trash basket and missed. "Let's not get complicated! Just sell the personality!"

"You gotta have heart," sang Writer Pelton in a high, clear tenor voice. "They took that phrase and enshrined it in a song. Make it your theme song, Milliken, it'll pay off. Heart, warmth, feeling—forget everything else."

"There was a guy used to come out at the Palace," mused Producer Milliken, "and he stood there and just looked at the audience."

"So what? What the hell has that got to do with it?"

"He was funny," sighed Milliken. "He was real funny."

"I don't write jokes," Writer Finck stated honestly. "I'm not the kid with the clever quips. How many new jokes are there anyway? That audience is way ahead of you. Jokes are second-hand merchandise."

Producer Milliken peered through the open slats of the venetian blind. A wet, grey mist was rolling in from the East. A slow smile began to play around his sensitive mouth.

"I remember a funny joke," he said, turning to the lanky figure sprawled on the couch. "I heard it at a friend's house the other night. An older married man was asked by a younger married man how he kept his marriage a happy one, and——"

"I heard it!" snapped Writer Finck, leaping up. "Look Milliken, if you're after one-liners or stand-up routines get yourself one of the boys with the files. I'm a story man."

"I like a funny story," Producer Milliken confessed.

"Get a story line going and you don't have to worry about funny or not funny. Get 'em on a hook and keep 'em guessing. Papa says it'll come out this way; Mama says it'll come out that way; Junior says —let's not forget the youngsters—it'll come out another way. They'll stay glued to the set to find out."

Producer Milliken glanced through the window again. Outside the mist was thickening into a heavy fog.

"Somebody's gonna use that one about the happy marriage," he predicted wistfully.

"What's all the fuss?" asked Writer Watkins. "You got a comic who's got empathy."

"I have?" Producer Milliken's eyes popped in amazement.

"Sure. He makes people think they're him. All we do is tailor our scripts accordingly."

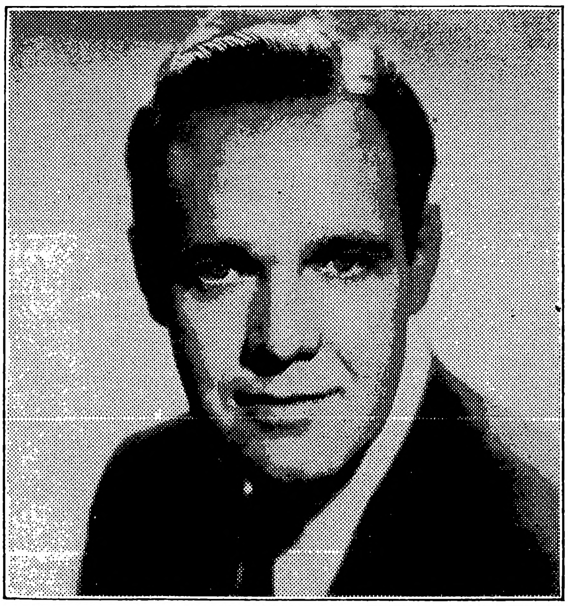
"Empathy, you say."

"Yeh, empathy. Whatsa matter, didn't you know it?"

"I never forgot it for a minute.

(Continued on page 106)

SAMMY KAYE
Columbia Records—currently
"I'M THROUGH WITH LOVE"
Albums
"WHAT MAKES SAMMY SWING"
"MY FAIR LADY (For DANCING)"
Show Score Just Released
"FOR DANCING
Sammy Kaye Swings and Sways
BELLS ARE RINGING"



ED STOKES
Disk Jockey—Announcer—Narrator—MC
Radio—TV—Films
Artists Service—SU 7-5400

RESPONSIBILITY & RATINGS

By TERRY CLYNE

(V.P. in charge of Radio-TV, McCann-Erickson)

In recent weeks two words seem to key the writing and discussions of most of us in the advertising and television business. These words are "responsibility" and "rating."

Unfortunately, there is a good deal of misunderstanding on the part of many in terms of what these words really mean. There should be not only a clear definition but also more understanding on the part of all to the attendant problems.

Let's take "responsibility" first. An advertising agency is always directly responsible to the client for expenditure of his advertising dollar including television. An agency uses its best judgment in recommending a program to a client and in producing or participating in the production of the program. If this judgment or creative contribution is wrong the penalty falls upon the agency not upon the talent, the director or the network. Agency responsibility is there whether the agency produces the program—whether the agency actively participates in the production of the program—whether it appoints an independent producer or whether the program is purchased with the time from a network.

The situation in television has changed drastically in the last year. A top time franchise no longer insures adequate return for the investment. The show itself must produce the return. Therfeore, most agencies are increasingly aware of their responsibilities and of the need for greater agency participation in production and of greater cost control. Some have prepared themselves for this need.

There is no slide rule to the public acceptance of a program idea. Therefore, we are going to a period when an agency must secure as much flexibility as possible for the client. The producer, independent or network, should be willing to share the risk. A 52 week commitment for a program is unrealistic and unfair to the sponsor in most cases. Few justify a long term commitment.

An agency that has the responsibility of purchasing a show should be equipped with the manpower to contribute to the development of the series and should make sure that this professional capacity will be welcome.

When Is a Genius An Intruder?

As an aside—the agency television head is many times treated as a programimng genius when he is being solicited to buy a program. However, once he has bought the program he becomes an intruder and regarded as unfit to contribute this very "genius" that made him buy it. This is the major contradiction in the business.

The network in turn has responsibilities to the public and to its stockholders. Aside from public service contributions the network programming objective is simple—have more people like and look at their programs. The network should exercise control to the degree that a program is not only good for a particular time period but is also good for the total programming structure of the network.

In the event that a network sells to an advertiser not only a time period but also a show in that time period—the network has an added responsibility to the sponsor. If the network program is not as successful as anticipated the network should work with the agency and client to substitute another program—regardless of long time commitment on the program.

In short, the agency has the responsibility of attracting circulation—of creating through the program a desirable image for the sponsor—and of selling merchandise. The network (aside from stockholders) has a responsibility to the public of providing good programming—and to the sponsor of providing satisfactory programming if it is a network property.

Now for "rating." The various rating systems should be recognized only as a guide to a program's box office. Most of us have other indices to supplement program ratings to help us conclude whether a program has built up public acceptance. Certainly no one has forwarded a tool better than a rating service to help this conclusion.

The often quoted statement by talent and others that a program should be judged by how much it sells is again unrealistic. The commercials sell the merchandise on a program not the program itself. The program is there to reach as many people as possible.

It seems to be generally overlooked that no 10 people in an agency, in a sponsors office or in a network all like the same show equally well. Nor do the television reviewers or critics in New York ever agree upon a given property. If you compare the taste of reviewers in New York with reviewers outside of New York—the difference of opinion is more striking. If one-half of the pepole like a show—the show is doing well, by these people in the business or reviewers or just plain consumers.

What all of us need more than ever is a better understanding of everyone's problem.

P. S. Why doesn't VARIETY pioneer with a rating review of television critics as it does with the Broadway theatre. This would be stimulating and informative.

Television's Coming Of Age

By LEONARD H. GOLDENSON

(President, American Broadcasting-Paramount Theatres, Inc.)

1957 is television's transition year. Within the coming 12 months television must begin making its most important moves toward establishing its place as a truly mature mass communications medium in every sense of the word.

The demand for this new mobility is clear. Although the general standard of overall television programming is good according to existing yardsticks, the present scales of measurement themselves require constant reevaluation, particularly if television is to continue the notable yearly improvement so far marking its development. For television must be geared to meet, and even anticipate, the public's more discriminating tastes in entertainment and informational programs.

It is generally agreed that a successful television program must fill three basic requirements. First, it must obviously attract a large audience for each performance. Second, it must sell goods for the sponsor. And third, it must have the power of endurance, over many broadcasting seasons.

These are dynamic, not static, elements.

For this reason, television requires the continuing vision necessary for making large investments to create and establish a vast assortment of talents. These not only include new performers, writers, directors, producers, but also new programming techniques, merchandising ideas, promotion methods and sales approaches as well.

The fulfillment of television's promise can best be realized through free competitive forces exerted by the nation's broadcasting networks. In this competitive interplay, the efforts of each network to improve its programming in the last analysis serves to provide the public with access to constantly finer overall television entertainment and public service presentations.

In order to protect and preserve the values of this competitive network structure, they must be made known and defined, not only to the American public, but to the appropriate governmental bodies as well. For if governmental authority and the public's attitude do not stand in support of the economic structure of television network activity, or of the existing patterns of competition, this vital mass communications medium could be adversely affected.

Television's maturity in 1957 will be earned by its ability to act maturely. By improved programming, by its unparalleled ability to sell goods efficiently, and by its public service accomplishments, television will approach its true potential in mass communications.

IT'S A NICE WAY TO MAKE A LIVING

By CARROLL CARROLL

Hollywood.

Fred Elliott called Dan Hendricks into his office, closed the door, collapsed into his big leather chair, leaned back, put his feet on the desk and spat.

This was a syndrome Dan knew well. There was trouble on the Coast. He could hear the roar of Pratt-Whitney engines and felt the vibration of a DC-7. He knew the agency's travel department had already booked space on the midnight Mercury, and that his usual suite at The Beverly Hills Hotel was, at the moment, being made available for his arrival. He picked up one of the phones on Fred's desk, dialed the number of his apartment on East 74th Street.

Carroll Carroll

"Hello, Deke? Pack for the Coast. I don't know how long. I'll find out. Hold on." He turned to Fred. "How long'll I be there?"

"Where?" asked Fred.

"Oh, come on now. Let's not play games."

"As long as it'll take you to straighten out the Porgy Bestor Show."

Dan turned to the telephone. "About three weeks. We'll have cocktails at home when Flip shows up. Then see that we have our usual table at 21." He hung up.

"What's wrong with the Porgy Bestor Show?" he asked Fred.

"Have you seen it?"

"Sure. But I never liked it."

"Then you're just the guy to fix it."

"What, specifically, is the beef?"

"Client doesn't like the way Porgy's singing, doesn't like the writing, doesn't like that gal singer that Porgy made us buy, Emmalina Todd, doesn't like Ray Filene's band. And says fix it or we lose the account."

"What about the rating?"

"That's what the client doesn't like most."

"Sounds easy. Fix the rating and everything else will be fine."

"You've done it before and you can do it again."

"I'll need the usual help."

"You're getting it just as before." Fred handed him a teletype from the Hollywood office that quoted an item from Army Archerd's column in Daily VARIETY, hinting at trouble on the Porgy Bestor Show. "This is just a start. There'll be more of these by the time you arrive, and, of course, plants in all the usual newspaper columns. Pick up some spending money on the 8th floor as you go out, and the usual five G's will go into your special account at The Bank of America in Beverly Hills."

By 9:15, four agency vice-presidents, two syndicated columnists, and a couple of bigtime tv comics had stopped at Dan's table to admire the cut of Flip's gown and walked away with the information that she was unhappy because Dan was leaving that night for the Coast. In each case, Dan casually dropped the name of Porgy Bestor. He asked the comics if they had any old gags to send Porgy. He asked the columnists if it was "still a thing" between Porgy and that gal-singer Emmalina. Each of the agency Veepees asked "Where's the fire?" And to each Dan said, "No fire. Just a little look-see, work-play, chit-chat confab with the boys on the Coast. May even run over to Vegas to catch Porgy Bestor's act. I hear he's really knocking the crap out of the tables."

By midnight, Dan had said goodbye to Flip at Idlewild, and four agency vice-presidents had wired their Coast offices that Dan Hendricks was coming out to put the arm on The Porgy Bestor Show. Two syndicated columnists had written vague items about Porgy Bestor's tv show being in sponsor trouble. And a couple of bigtime tv comics had phoned Vegas to tell their pal Porgy Bestor that Dan Hendricks was on the way west with a knife in his hand.

Dan picked up the Cadillac convertible that the Hollywood office had spotted for him at the airport, took the short-cut through the back of Culver City, across the southern part of Beverly Hills to Sunset Boulevard, and turned the car over to the hotel doorman who said, "Morning, Mr. Hendricks. Happy to have you back with us." The man was immediately five dollars happier.

—and Someone Named Didi

As Dan signed the register, the clerk handed him a sheaf of messages. Three from Porgy Bestor, two from Don Nutley, head-writer on the show; one from Phil Akely, the producer, one from Jack Hellman and one from someone named Didi.

As the bellman opened the windows, Dan looked down at the pool and dialed the number on the message from Didi. It was a bright, inviting, smog-free morning in early autumn, and there was every indication that by 11:30 a swim would be pleasant.

"Hello. Didi?"

"Dan!"

"How about you come over for breakfast? Later maybe we can take a swim."

"See you. Bye."

At 12:30 Gus at The Derby was saying, "Hello, Mr. Hendricks. When did you get it? Mr. Philips is waiting for you." Mr. Hank Philips was head of the Coast office. The two men shook hands. "I told Porgy there was trouble," Philips said. "I told him there would be. He just can't seem to get with the client, idea-wise."

Dan smiled and looked around the room. Within five minutes everyone who'd left a message for him at the hotel had stopped by the table to say hello. Dan made carefully informal dates with each. One at the hotel. One at Lakeside. One at Mike's place. One at Chasen's. And each one would get absolute assurance that the show was in no danger, an assurance that Dan's presence in Hollywood completely contradicted.

Dan ordered his second double Gibson. Hank Philips was droning on about his problems getting Porgy Bestor to follow the client idea-wise. Things were nicely under control. No sweat. No strain. Cool head main thing. Everything was moving according to an age-old pattern.

After Porgy Bestor had called him enough times, Dan took the call, made a lot of magnificently logical excuses, apologized profusely, and said he'd decided not to wait till Porgy flew into town to do his tv show. He said he thought he'd have a ball and fly down to Vegas and talk to him. This he did.

But he didn't get on the plane for Vegas before he had convinced the head-writer, the producer and almost everyone else in the complex known as Hollywood that Porgy Bestor was as good as cancelled. Not that Dan ever said anything at all like this. Quite the contrary. But his constant reassurance to every interested party that there was absolutely nothing to worry about threw the fear of God into all of them. They were used to worry. They needed worry. Dan would use the same technique when he met Porgy in Vegas.

Dan would confide in Porgy that his trip to the Coast was just a big swindle, that he, Porgy, should not believe all the rumors that were being printed. But Porgy had been in the business long enough to know how to interpret such comments and activity as Dan's. He'd seen it happen to others. He knew the way the system worked.

When Dan returned from Vegas to his suite at the Beverly Hills Hotel, he called Fred Elliott in New York and told him to look for improvements in The Porgy Bestor Show. "What did you do?" asked Fred.

"Just watch," was all Dan would say.

"Did you fire anyone?" Fred asked.

"Why? Do I ever? They all have contracts. It would just be expensive. See if the client doesn't like this week's show better."

Dan then took off for Palm Springs because Didi phoned that the weather there was just perfect. He didn't even watch The Porgy Bestor Show. But sure enough, the next morning Fred called to say the client was tickled to death. He like the improvement in Porgy's singing. He liked the new relaxed way Porgy seemed to have. In fact, everything about the show seemed better, including the girl singer and the band.

Dan said, "Didn't I tell you? It'll be even better next week."

Porgy called Dan and asked how he thought the show went. "Great. Just great," Dan told him honestly. Hank Philips told him the same thing because he heard Dan say it. But Porgy was too smart to believe this. Besides, Porgy's agent told him that Dan Hendricks had set up a secret meeting down in Coronado with "Red" Howard, the English comic who'd been so great on the Sullivan Show, and was then flying down to Acapulco to meet "Skitch" Reed, a kid Eddie Cantor found in The Mountains. It didn't take a Dunninger to figure out what this meant.

Porgy Bestor and company promptly decided their notice was definitely up. The whole organization relaxed. As Porgy said, "There's no use knocking ourselves out for a contract that's not going to be renewed. No use trying to please all the people we're trying to please. We have a few shows left, let's get even and do them **our** way." So they did.

After the third show, Dan Hendricks headed back to New York. The day he arrived, Fred came into his office all smiles. "Just got the renewal on the Porgy Bestor Show," he said. "You did a great job. The client says at last he's got the show he bought. What the h . . . did you do?"

Dan smiled to beat The Mona Lisa, and kept his mouth shut. Why should he tell people who made his life so happy how little he did for their money? Why should he tell them his own private analysis, going back 10 years, showed that the rating almost invariably went up after a show was cancelled?

Dan had asked himself why this was, and came up with the answer that once the tension was off and the battle seemed lost, once there was no longer a need to worry whether or not the sponsor would like it or not, the writers, the performers and the producer relaxed, did what **they** thought best, and usually turned out a better show. And in a medium such as tv, where the public is eagerly grateful for any improvement anywhere, there is a very quick reaction to improvement.

The thing that pleased Dan most was not that he'd been successful again, had a nice trip to Hollywood, Vegas, Palm Springs, Coronado and Acapulco, but that within a few weeks something would certainly come unstuck with the Woody Birdman Show and he'd have to do the whole thing over again. It was a nice way to make a living.

Persistent Phrases By A TV Writer

By REGINALD ROSE

When you were four years old I said, "That boy's going to be a writer!" You were all the time sucking a pencil.

I can turn out that stuff. Just tell me this, are you supposed to double-space it?

Listen, you're entitled to have a bomb once in a while.

How's this for an idea? This homosexual kid is accused of being a Communist . . .

This is the one I was telling you about, Celia, my neighbor who's a tv writer. He knows all the stars.

I suppose it's all in having a good agent.

My friend and I are writing a tv play. Boy, what a racket you've got!

I only saw the second half-hour. How'd it begin?

You probably don't remember me, but I think I was in your class in 6B. Frances Callahan? The one who was very tall. Remember? So what's new now that you're famous?

Do they really pay that much for that stuff?

How's this for an idea? This delicatessen is really a bookie joint, run by a very neurotic convicted stripper . . .

We had a lot of people over the house and I **tried** to watch it, but nobody else wanted to.

I suppose you wouldn't be without your Thesaurus.

You're in tv? Say, maybe you know my brother-in-law. He used to do publicity for the Howdy Doody show.

What is this, like a hobby with you?

How's this for an idea? This scalp specialist has a terrible foot fetish . . .

. . .so they asked me if I'd ask you to write the poem for Aunt Bertha's birthday this year.

We don't have a tv.

I mean, d'you write it all out yourself, or do they just act it out as they go along?

Listen, you want stories call my uncle. He could fill tv with one drawer from his file. He's a podiatrist.

Hey, didn't you write "Marty"?

How's this for an idea? This deaf mute comes up with a sure cure for gum boils, but . . .

My niece is dying to meet you. She writes for her school paper in Flushing.

The only thing wrong with it, I was telling my wife, is where's the motivation for the father?

Did you ever meet Betty Furness?

How's this for an idea? This rich lentil canner has an illegitimate child by the wife of the ex-president of Finland . . .

Do they tell you what to write, or do you make it up?

My mother is a big fan of yours. She saw "Patterns" twice.

I saw that thing last night. Why don't you make a musical out of it?

How'd you get into this kind of thing? What'd you take a course or something?

I have a nephew, he's such a talented boy. Fourteen years old and he plays the drums like a regular Krupa. Maybe if you could . . .

How's this for an idea? These triplets . . .

Do you write the commercials or the story?

Boy, I thought you were an old man or something!

I can always tell when I'm looking at one of your plays even if I don't see your name. They're all the same . . .

How's this for an idea? This jewel thief swallows a million dollars worth of diamonds and then gets a horrible case of constipation . . .

Who ever thought you were so serious?

Oh, you're the one who wrote that play with Lloyd Bridges. Listen, what'd he really say?

Our sound was out.

How's this for an idea? This unwed mother ends up getting Chairman of the Board of the Birth Control Association . . .

Do they let you in the studio?

I saw your name on the tv last night. Y'now you're a made man?

Do you have anything to say about the acting?

The whole thing was symbolic, right?

How's this for an idea? This very sincere State Senator is sponsoring a bill for legalized abortions, and his own daughter . . .

So tell me, when did you finish your analysis?

You can't kid me. You're just in this thing for the money.

Where does a guy like you get such ideas? I mean you don't just think 'em up, do you?

Do you put in the camera directions?

How's this for an idea? This young nymphomaniac falls in love with a transvestite, and they **both** turn out to be Russian spys . . .

How does an average guy break into the writing business?

Reginald who?

Two Years Before the Antenna

(Or Up the Creek Without a Chayefsky)

By NORMAN ANTHONY

Anniversary numbers are always overflowing with tongue-in-cheek articles by highly successful writers, so it seems to me it would be a nice idea to have a foot-in-mouth piece by an *un*successful one.

Oh, I've sold a few scripts, but my Nielsen is strictly nilsen, and if anyone should drive up in a soundtruck and ask me to what do I attribute my great unsuccess, I'd say offhand it was a lack of unimagination and irresponsoriblity.

For example, last year I wrote a telecomedy which struck me so funny that while I was writing it, the neighbors complained they couldn't hear their soap operas on account of my laughter. To cut a 90-minute drama down to a spot announcement, it was called "The Fat of the Land," and it was the harrowing story of a very successful vicepresident of a very successful bus company who was worried about the lethargy, indolence, and just plain laziness of his wife and teenage children who did nothing but sit and look at tv. And just to make the "conflict" more binding, he'd just read an article, entitled "The United Sits of America" by a well known medical authority who prophesied that because people spent so much time on their posteriors, future generations would have bodies that were all backside, no legs, and pinheads with large bulging eyes.

Well, you've guessed it; that night back at the ranch, our poor protagonist had a horrible nightmare, and when he came down to a breakfast of champions the next morning he found his loved ones had turned into tublike monstrosities with rear ends that looked like his busses. In fact, when he entered the diningroom his wife was leaning over a telephone, with her back to him, talking to a neighbor, and when she said, "Yes, dear, I'm all ears!" our hero rushed out of the house without his instant coffee.

When he got to his office and a directors' meeting, all his assembled associates were in the same asymmetric shape, except for his beautiful secretary, Miss Cracker, who supplied the love interest.

Well, sir, the bus company was not only in arrears because their passenger carrying capacity had been greatly reduced; the bottom had dropped out, or rather into the transportation business, and they faced disaster. At this dramatic point, our hero becomes a hero and tells his assembled associates that the only thing to do is stage a stand-up strike, close up shop and force the public to walk until the seats of the mighty are normal again.

Now comes the big climactic scene: With appropriate background music; say, "The Biggest Aspidistra in the World," all vehicular traffic has ended, but the sidewalks are jammed bumper to bumper with bewildered behemoths, and in trying to escape to the hills and a better life, our hero and his beautiful secretary are trampled underfoot in the mad stampede.

My agent wrote me as follows: Are you nuts? Food and automobiles represent 90% of tv advertising. I wouldn't touch this script with a 10% pole.

Undaunted, bloody but unbowed, I sent the script to several, I thought, discerning democratic producers; I didn't even get printed rejection slips; they were mimeographed. One story editor who shall be nameless, because I don't want to see him jobless, wrote: "Wonderful! But the tv public isn't ready for it yet."

Looking over the Trendex of the Top Ten shows, I can see he has a point, and as I sit here in my modest delicatessen slicing bologna and thinking about Paddy Chayefsky, I feel almost relieved that I haven't a "reportorial ear" as they say he has. He must get terribly bored.

And that gives me a wonderful idea for another fantasy, but I'll save it for next year's Anniversary Number.

Situation Wanted

By LOU DERMAN

Hollywood.

The public tired of situation comedy shows, so the networks abandoned them and replaced them with such Quiz Programs as:

"Coroner's Jury" (*guess the cause of death*)
"Guess by Month" (*contestants are expectant mothers*)
"Name The Song" (*stoolpigeons sing*)
"What's My Sex" (*boy meets girl*)

Lou Derman

Oh, there were others too. Someone came up with a new kind of Western without cowboys. The heroes were big city detectives. And someone came up with a new kind of detective serial that didn't use detectives. Only cowboys.

And there was a sentimental drama-comedy about a female African headhunter called: "Mama Mau-mau."

And a giveaway that topped them all, called "But the Vault." You answered the big question and they gave you a blowtorch, three sticks of dynamite, a former member of the Brinks mob and a 10-minute headstart on the cops.

All to no avail.

The letters began pouring in to the networks.

"We want comedy."

"Make us laugh."

"Brighten our mundane existence with a touch of levity."

The net heads had no recourse. The call was sent out for the old pros to return to the fold, but not one responded. By now every comedy writer in the land had gone straight or had become independently wealthy by marrying high-salaried burlesque queens.

The public's request for situation comedy swelled to a demand and the net heads were going out of their crewcut minds . . . until:

Humor-Vac was discovered.

While a fretting public waited, General Electric and Westinghouse pooled their greatest scientists and commissioned them to create a Mechanical Situation Comedy Writer.

It took six months of intensive work, but finally the job was done.

Humor-Vac was born!

He was a monstrous machine, 60 feet long and 30 feet high and he had 33 million tabulated cards with neat little holes punched in the corners and he had many shiny little buttons with such intriguing names as:

BASIC IDEAS:
1. The new fur coat.
2. The old girl friend.
3. The old boy friend.
4. Inviting the boss to dinner.
5. Forgetting wife's birthday, etc. etc.

OPENING HOOKS
1. The sudden letter.
2. The sudden phone call.
3. The sudden guest, etc. etc.

VISUAL BITS
1. The backfiring paint sprayer.
2. Pie-in-the-face.
3. The funny costume:
    (a). Hobo
    (b). Ballet
    (c). Soldier
    (d). Sailor
    (e). Cowboy
    (f). Skindiver, etc. etc.

Oh, there were hundreds and hundreds of other fascinating buttons, labeled

ANIMAL BITS
FIRST ACT CURTAINS
TWISTS
SURPRISES

And the biggest button of all was called:

WARMTH AND BELIEVABILITY.

On a fateful June night the whole country held its breath as the scientists put Humor-Vac to the Big Test.

Could this machine produce a Situation Comedy by itself?

The net head himself wrote the first script of a proposed new series by pressing a few buttons.

Immediately Humor-Vac swung into action.

Machinery hummed, colored lights blinked on and off and millions of cards flew around inside the monster. In two seconds flat, the first script slid out of the slot.

Dozens of unemployed Producers, Directors. Comics and TV Cameramen, et al., watched as the net head, with trembling fingers, picked up the script and flipped through the pages.

Suddenly a look of incredulous surprise spread over his plus features. The pages were all blank!

All except for a little note on the last page, that said:

"I am a Guild Machine. I don't write a joke until you negotiate a contract with H.M.G. 2 V 3 X."

Nobody knew where to find this organization, so a contract was never negotiated. Humor-Pac never wrote a line. And Hal March became richer and richer.

◆

Miles Labs' Mutual Program Pattern Set

Four weekday program series—one brand new to the MBS schedule—and five newscasters provide the broadcast pattern for Miles Laboratories' 39-broadcast-per-week campaign over the Mutual net during 1957.

All the programs involved will be aired under the Miles banner in behalf of five of the firm's nationally distributed products, starting yesterday (Tues.). The regularly scheduled weekday "Queen for a Day," 11:30 to 12 noon; "The Mille Considine Show," 12:15 to 12:30 p.m., and MBS commentator Martin Starr's "Here's Hollywood" features will carry messages, with "Here's Hollywood" presented at new morning time period, 10:25 to 10:30 a.m. The new program is to be "Wonders of the World," presented from 5:45 to 5:50 p.m. each weekday afternoon.

Doing the 19 five-minute newscasts slotted at various intervals throughout the day for Miles will be Harry Hennessy, John Scott, Lyle Van, Ed Pettitt and John Scott.

MIKE WALLACE

HAZEL SCOTT

Congratulations and Season's Greetings

Worth-Staying-Up-For Features on TV Opens Wide Speculation for '57

By MURRAY HOROWITZ

Vingate pix, swollen by the fresh backlogs of Metro, 20th-Fox, Warers, et al, made television history in 1956, bringing in audiences and sponsor coin never commanded by old features on tv of previous years. "Command Decision," "How Green Was My Valley," "Trio," and other pix of similar caliber offered some of the most exciting fare in an otherwise dull, with few notable exceptions, season of tv programming.

What the repercussions will be in 1957 is anybody's guess, but there are more than already-established guideposts to envision the next 12 months.

First, stations plunking down the tall coin for fresh backlogs will not be giving old features the brush they received years ago.

Second, there will be a continued accent on showmanship to kick off new features and to follow through once theatrical programming has established itself on the station.

Third, with good product getting solid ratings, station rates for sponsor participation are being upgraded.

Fourth, the year 1957 will not see any diminishing in theatrical programming, for the supply of first-run on tv product is more than ample for the next 12 months.

Areas Of Speculation

The above are the safe predictions for the oncoming year, but in the following areas of speculation, 1957 should bring some solid answers.

In the area of post-'48 features, current negotiations between producers and talent guilds on residual payments, if consummated in '57, would open the floodgates to a fresh crop of features. Matty Fox is now in the process of clearing about 83 post-48 RKO features with the guilds for about $1,185,000 in residual payments.

How long will Paramount and Universal—the only two remaining major film companies still clinging to their backlogs—hold out before one or the other succumbs to an offer? Paramount in '56 was dickering in earnest with a group of tv stations, headed by DuMont's WABD. Paramount, incidentally owns a large block of stock in DuMont.

Will the film network, gotten off the ground after months of agonizing effort, established by National Telefilm Associates find itself national sponsors? NTA's Film Network, which calls itself, the fourth tv net, as a spanking baby of a few months failed to attract a national sponsor at the end of '56, although top agencies continue to give the operation "the hard look."

Will the bluechip advertisers follow the lead taken by Colgate in the Los Angeles market, where Colgate plunked down sizable coin for once-a-week sponsorship of the top Metro product? Only Bristol Myers, on the Triangle stations and a few other markets, took the Colgate-pioneered path as '56 drew to a close. Other big national accounts stuck pretty much to the participation formula, retaining their investment in network programming in '56, but new budgets are being drawn for the new year, and the decision on that score, a decision with wide ramifications on the economic structure of network tv, will be taken in '57. Revlon, as the year drew to a close, disclosed plans to ride the feature bandwagon with an outlay of $3,000,000 for spot buys in 30 markets.

Network Poser

One of the questions of greatest moment to the industry is whether features, aided and abetted by made-for-tv telefilms, will act in the eyes of the public as the same program leveler with networked shows, be they "live" or on film, as records now hold in the radio field. Will local tv station operation become a "grind" operation, with the accent on the unnreeling of theatricals, as local radio stations now accent the disk spinning deejay? The answer to that question also will bring marked alterations in tv station affiliate relationships with networks, as well as spelling other major dislocations.

That a station wholly dependent on theatricals for programming can find itself inflexible and in trouble was borne out in '56 by WOR-TV, N.Y., the RKO Teleradio flagship which began the fall season by programming about 70% with vintage pix. It took only a few months to find out that telefilmed half-hours also were needed, and that theatricals, per se, does not insure an audience when the station across the street—WCBS-TV with its Metro product—is bucking you in the same afternoon time slot with more popular pix.

Probably, the biggest coup of the year was chalked up by CBS which bought the Metro product for its o&o stations, insuring itself of some top theatrials, as well as fending off local station competition in o&o markets, and incidentally, protecting prime time network shows from the competish of Leo the Lion, in such important markets as New York and Chicago, where the CBS o&o's florish.

The preceding represents the highpoints of '56 and a look-see into the future, the never-ending rumblings in the tv medium wrought by features, designed for motion picture exhibition theatres, but taken out of vaults and telecast for free at home, to the delight of millions of viewers—at least when "the picture is good."

In New York Call Plaza 3-3300

By GENE KLAVAN & DEE FINCH

The time: 5:30 a.m. any morning Monday through Saturday . . . the Place: New York City . . . there is a stillness in the cool morning air . . . the quiet is broken only by the sound of bags or garbage hitting the sidewalk . . . the city is beginning to awaken . . . and we are part of it. The mailmen beginning to make their rounds . . . the sanitation department is making its morning deliveries . . . the policemen are starting on their early-morning graft run. Very often we meet other chaps who also are on their way to work at the early hour. Many times, while driving across town, we run into Dave Garroway. Many times, because he is an agile man, we miss him. Many mornings we've seen John Gambling. We've urged him to cut it out. One day last winter he leaned out of his car window and in great excitement shouted . . . "Boys, boys, DID YOU GET DAVE GARROWAY!

Yes, just as our city is beginning to wake, we go to work. Young lovers hurling themselves off the 59th Street Bridge . . . old lovers crying because they don't have the energy to hurl themselves off the 59th Street Bridge. Yes, this is our city . . . Klavan & Finch's city. We eat a small breakfast in Harmon's Restaurant . . . drinking milk or something of that ilk . . . ("Milk Or Something Of That Ilk" is up three buttons this week and should break nationwide by Friday) . . . then we go to the studio, and make preparations for our daily four-hour show. The preparation for the show consists primarily of the tedious and exhausting job of selecting the records that we will play that day. This requires not only a keen critical and analytical sense of popular music . . . but also a strong arm. Here's the way it's done. Our producer, Mike Comito hands each of us a stack of 30 or more records. After carefully studying and auditioning each side of each record, we, at a given signal, pick up our stack of records and hurl them at Mike Comito. The ones that hit him . . . we play.

And Remember, No Gratuities

But listen, let's get something straight once and for all. We, as ethical, moral men *do not*, that's *do not*, receive gratuities from performers, publishers or record companies. The reason for that is quite obvious. Mike Comito intercepts all of our mail and keeps the money for medical expenses. And we would also like to add that Art Ford, Lonny Starr, and Jerry Marshall, are not the only ones who play "firsts" on new records. If you recall, we alone were responsible for the phenomenal success of Dennis Day's record of "Lush Life."

I think it should be noted that doing an early-morning show presents certain obstacles to leading a normal social and family life. We have never seen our wives in the daylight. You might ask . . . "Why don't you guys go home at 10 o'clock when you get off the air! You'd be able to see your wives then" . . . And we say to you . . . MIND YOUR OWN BUSINESS!

Other people have asked us what is the essential difference between doing an early show in the morning and doing a show late at night. Well, essentially, the early-morning morning show is earlier in the day that the other would be and as a result the whole structure and format is earlier! If the two were placed in juxtaposition you would find that essentially they were not at all. As a reference work, consult the book "I HATE FILM" by Jackie Gleason.

This early morning routine has a profound effect on your life, believe us. Four straight hours of records—the other day Finch came home from work and cued-up his kids. Being good kids they played for a half-hour. This made them the only long-playing kids on Long Island. For four years when Klavan leaves the house at 4:30 a.m., his wife has been sleepily asking, "Where are you going"? When he comes home she says, "I heard the show, you didn't go nowhere."

Both of us drive to work in our own cars because with two drivers it's better to have two cars. Also, there is the possibility that one of us may break down on the road. If this happens, Klavan would be able to bring Finch into the station. It wouldn't work the other way around, because Finch never picks up hitch-hikers.

In summing up, we feel there are several points of information that this article may have left uncovered. Permit us, then, to make a few observations about the future of morning radio. First: 1957 will be the year of the auk. Second: in 1957, Radio will defeat tv in hand-to-hand combat on the plains of Madison Avenue. And out of this melee will rise a better day where people will look to the radio in the morning for their records and weather and time signals . . . where people will not say Klavan & Finch? but KLAVAN & FINCH! In New York the number to call will be PLaza 3-3300.

APPRAISING TV CRITICISM

New Cult: The Credit-Watchers

By MANNIE MANHEIM

Hollywood.

According to the results of our recent survey, there is, in this country, a large group of television viewers who are unique in their observation of the medium. Their "uniqueness" is the revelation that this group is more absorbed with the credits at the beginning and the end of most programs than they are with the content of the show itself.

Believing firmly that this cult is as devoted and assiduous to their cause as the members of the Audubon Society who call themselves bird-watchers, we have named this sect credit-watchers—as that's exactly what they are. It's just that simple—they are interested in the people who make the show.

Interviewing the credit-watchers was a highly exciting and provocative task in that we were shocked with the results of our research. As is our custom this time of the year, our little band of intrepid pollsters mingle with our fellow-men to ask them what they think of TV as it progresses—if you have followed our annual reports you'll recall some of our startling discoveries. (See last 10 annuals.)

We came upon a Mrs. Fazzio, who started the ball rolling as they say in the business. Mrs. Fazzio was quick with her observation of current TV. "The credits are run off too fast. I can't for the life of me follow all those names when they move so lickety split."

"Just why are you interested in these names, Mrs. Fazzio?" we asked.

"My son is Bruce Fazzio, assistant unit manager of (name of show withheld to protect Mr. Fazzio) and whenever the program goes on we don't listen to none of it until the end—and that's when we all run into the parlor to see Bruce's name on the screen—but we missed him more times than we saw it—'cause they run the thing so fast. If (name of network withheld) had a heart they'd know than an assistant unit manager has a mother just like everybody else and she wants to see her boy's name on the screen." Mrs. Fazzio withdrew, sobbing into a wad of imitation Kleenex.

Well, of course, this set us to thinking. Could there be others who felt the same as Mrs. Fazzio or was she a remote case? A strange quirk entered our study of the situation as we found that all credit-watchers were not related to the credits. A Mr. Ferguson was queried by one of our pollsters. "O, I guess you can call me a credit-watcher all right," Mr. Ferguson yawned. "I generally fall asleep through most of the shows and just wake up in time to see who was audio engineer. I don't know why it is—but I always wake up when they're putting up a sign that some bird was audio engineer. I tell you one thing—there are an awful lot of audio engineers in television."

We put a question mark after Mr. Ferguson's name as his testimony would have baffled the Institute of Higher Learning. It certainly had little or no bearing on our research.

But a Miss Chayefasky was more to the point. "I certainly am a credit-watcher. If the show isn't written by my cousin Patty—I just don't watch it." That, we thought, was more to the point.

Next we visited a young man whose father was a graphic arts man for one of the networks. "Explain graphic arts if you will," we asked him. "Well, Pop is sort of a glorified signpainter—I'd say he was the guy who paints all those curlicues and doodabs around the names of the people on the crawl so you can't read their names very clearly." Because this young man was under age, we didn't accept his observation as being relevant. Actually, we didn't agree with him about the graphic arts man doodabbing up the sign plates. We thought the scenic designer did that.

Our last interview with a credit-watcher revealed that a Mrs. T. Randall looks at the Jackie Gleason show each week just to hear the name of the florist who furnishes the floral piece which is held by the female announcer—the one who says, "Away we go." We queried Mrs. Randall as to why this bit of intelligence meant so much to her. "Very simple," she replied, "the florist is my brother-in-law. If you ask me, I get chills up and down my spine every time the announcer mentions my brother-in-law's flowers."

There you have it for 1956. Our survey once more teaches the TV industry the error of its ways. If we were to sum up—we would suggest shorter shows and longer and slower crawls.

Mother Goose in TV-Dom

By ART HENLEY

Sing a song of ratings, a pocketful of digits,
Four-and-twenty admen waiting with the fidgets;
When the book was opened the rating was a giant . . .
Wasn't that a dainty dish to set before a client?

"Mary, Mary, quite contrary,
How do your earnings grow?"
"Natural ability, backed by humility,
And daddy owns the show!"

Hi diddle diddle, my commercial
Went on camera without rehearshal,
One shot bad, the other was worshel,
Hi diddle diddle, my commercial.

Humpty-Dumpty had a big Hooper,
Humpty-Dumpty made a big blooper,
All the show's forces
And all the show's men
(Of which there were many, including but not limited to the producer, the director, the writers, the network officials, the account exec, the agency supervisor, the star, the cast, the prop man and lots of union help)
Couldn't get Humpty back on the road again.

Little Miss Muffet quietly suffer't,
As an actress, she'd not made the grade;
So she took to wear sweaters
And enamored her betters . . .
And now she's the talk of the trade.

Old King Cole was a comic who stole,
Oh a comic who stole was he;
He had the right knack
To make new jokes from ol'
And that's how he got 'em for free!

Little Jack Horner signed in the corner,
"This show will be tops," he said;
An impossible task, oh,
He'd bought a fiasco,
And says now, "I wish I were dead!"

"Twinkle, twinkle, little star,
Whatchoo doin' way up thar
Up above our price so high
Like a diamond for to buy?"

MOST OF IT A LOT OF GOSSIP

By BOB CHANDLER

Are critics necessary? That's an oldie, dating back to Aristophanes and earlier, and no doubt the debate will run well into the future, as long as there are art forms. But the question is of particular pertinence now, in relation to the new and unique television industry.

(Naturally, whenever and wherever the argument has raged, the negative has been represented by the creators, the positive by the critics themselves. While VARIETY indulges in criticism, it can be judged to be objective, since if ever criticism were abolished, its double-in-brass staffers would still be kept busy with straight reporting. We've nothing to lose but some extra work.)

The question of criticism's function in tv has some aspects that override considerations for other art forms or media, however. When a literary critic evaluates a work, the work remains for all to examine. A theatre critic reviews a play that's there for people to see after the review, unless it's such a bomb that it closes the next night. In pre-recording days, a musical work became part of a repertoire or reservoir, so that even if a reader missed a particular concert, he'd catch the work itself at some future date; now of course he can listen anytime to the recording.

In tv, however, it's a case of here tonight, gone tonight. The element of chance pervades and the element of choice is absent. Once a show is aired, it's gone, and a review has meaning only for those viewers who by chance happened to watch the program. The review in large measure doesn't influence choice. There are exceptions, of course, namely a review of a continuing series with the same story line and characters, or a review of a show that's to be repeated at some future date. And in a general sense, a review of a dramatic show guides the viewer in his long-run judgment of the week-to-week quality of the program.

On the other side of the ledger, the critic's contribution to the creative people involved in the area somewhat tritely known as "constructive criticism," television presents similar unique problems. Once a script is produced, it's gone, and any criticism as to script construction, direction or performances goes down the drain in its value to the production people. Again, however, in judging a series, the reviewer can be helpful, and even in dramatic series his viewpoint can have some effect over the long pull.

When Is a Critic?

Assuming therefore that criticism within limited areas is worthwhile, it's an unfortunate state of affairs that what exists today in the field of criticism is strictly lowercase. Today's television critics, in fact, aren't critics at all but are reviewers and or gossipers. There are, of course, exceptions, not only in N. Y. but elsewhere around the country, but generally the tv critics have little knowledge of the field, but even more important, less knowledge of just what their function is.

It's curious, for example, when a New York Times (and it is not alone in this regard), will devote half a column to a one-shot drama, with the review having no bearing on future viewer attitudes or future construction of the show, and on the same page slough off a 39-week show with a paragraph with slim regard to the amount of work that's been put into it. And the Times is but a minor offender.

The low estate of tv criticism goes beyond its lack of direction. Too often, in spite of some writing talent, the critic has no business being one. There's a lack of sympathy for the medium, even a lack of interest. There's the money-hungry or ego-hungry critic who consciously or otherwise trades on his or her position to get employment and the cash that goes with it from video in the form of guest shots or permanent programs. There's the self-fancied humorist who writes a socalled review for which the program under discussion is merely a peg on which to hang a few well-or-badly-turned phrases. And finally, there's the type that has no sense of judgment or taste at all.

Beyond this, there's little or no tv criticism in the broad sense, the criticism which isn't confined to reviewing alone. Occasionally, a Jack Gould or a John Crosby and their counterparts elsewhere will go beyond the confines of a review to once-over the broad scene of television. But there's no basic body of criticism such as is found in the fields of literature, are, theatre, music or any of the other arts.

The academicians, who in large measure fulfill this function in the other arts, are either cranks or carpers when it comes to television. Either they step out of their normal fields to deliver body-blows at the medium without any background of understanding or any attempt to understand, or they carp and cant in a vacuum with impossible suggestions and improbable solutions. But never any realistic or feasible proposals.

What's to be done? The newspapers, the primary fount of day-to-day criticism, should stop looking at the critical phase of television merely as something they have to produce to meet the competition but as a serious function of their operations. Any newspaper would be up in arms to defend its right to serious theatre or film criticism, but few even pretend to have serious television criticism. Those critics who are serious about doing their job should take a good look at their real functions, to the public and to the industry. They should also think in wider and more reflective terms—not restrict themselves to day-to-day programming but attempt to review the television scene in its broader aspects. As to the academicians, this is more of a job for the industry, a job of enlightenment and public relations designed to demonstrate the industry's unique problems and introduce a little realism and practicality into a potshot, crackpot sphere of ignorance and wishful thinking.

TV: The Dramatic Image

By ROBERT HERRIDGE

Not long ago, a friend of mine, a director by trade, informed me, at some length, that he would need but one camera to shoot successfully a television play. He would stage the play, set up his camera on a wide lens in an ideal position and then proceed to record the dramatic action unfolding before it. He would eliminate what he called the "distracting repertoire of television shots;" the play was the thing; the camera would and should serve as the "seeing eye" of the ideal spectator. The result would be a dramatic image having simplicity, clarity and honesty.

This theatre-oriented theory is not exactly new. In most of the early talking pictures the addition of dialog so disturbed the theories of silent film editing that directors were content to hold on a wide lens for interminable stretches of theatre-staged dialog.

In the early days of television, with certain exceptions, a similar pattern was followed. A set was a construction of walls with the fourth taken out, truck loads of furniture were inserted, the actors were staged from table to chair, from pillar to post and then, finally, on the outside of all this cameras were somehow accommodated. Most of the shooting was from the **outside**, following, pursuing, as it were, the dramatic action; it communicated facts, information of all kinds; it allowed the viewer to see, for better or worse, the set and the art of the actor.

What is wrong, it seems to me, with this theory, in principle—and one can see many acceptable modifications of it on the television screen at the present time—is that it fails to distinguish between the dramatic form for theatre and the dramatic form for television. Secondly, in terms of the medium, it fails to distinguish between kinds of material. It uses the television camera in a dramatic situation not dramatically but reportorially.

The Perceiving Eye

Simplicity, clarity and honesty are great virtues, but they are achieved in different ways for different kinds of material. A television drama is not the same thing as a panel show or a sports event. The dramatic image—what is seen and how it is seen: the staging of actors, the physical setup, the selection, tempo and pattern of camera images into a continuous whole—is not achieved by using the camera as a reportorial seeing eye but as a controlled, artful, perceiving eye.

I think it can be agreed, that television, while it has and can learn much from other forms, is an art form in its own right. It has its own proper elements, potentialities and limitations; it is capable of speaking out in its own proper language. If this is so, and I believe it is, then, surely it must be continually experiment with that language, basically the language of cameras, the juxtaposition, the expressive pattern of images that in the end become a full and detailed realization of an experience, a truly communicating dramatic image. It must experiment, as any art from must experiment, or become stale, lose the exciting impact of ever fresh, ever more penetrating, ever more fully realized television forms.

The art process is organic. One cannot divorce form and substance. One cannot stage a play and then take pictures of it and call the process organic or complete. A dramatic program begins with the word and ends with images; the story, the script the nature of its dramatic realities, tell us how to proceed in an organic process that eventually results in images on a 21-inch screen. The basic task of the camera is, of course, to tell the story—but to tell it in a way that realizes truly and wholly, with immediacy and intensity, the physical, the psychological, the overall dramatic realities of the script.

All scripts are not equal. If it is a story of substance, complex ideas, emotions, relationships, then more difficult becomes the problem of creating a dramatic image with truth and penetration. The burden on cameras in communicating a complex dramatic reality, is a great one. The temptation is to play it safe, do it as it has been done before, shoot it from the outside—run the usual gamut of wide shots, medium two-shots, close-ups and back to the establishing shot. It is all there, it is clear but actually there is a mechanical divorce between form and substance; the true, the whole story is not getting told. One must, I think, risk going beyond this, attempt through understanding and "expressive visual juxtaposition" to get inside, as it were, the dramatic realities of the script, to penetrate to the heart of the dramatic action. It is not enough to merely allow the viewer to see what is going on. He must, it seems to me, be brought into the unfolding dramatic experience, be made an immediate, active and perceiving participant in the dramatic action.

There are, of course, many other equally valid ways of experimenting with the language of television. The important thing is, that whether it be the expressive use of cameras, the staging of actors, a different look in the physical environment of a dramatic action, experimentation is one of the sources of lifeblood of the medium. There is risk, there are many failures but if one is to succeed, even in small measure, in achieving a language, a dramatic image proper to television as an art form in its own right, he must experiment as he can.

How Packages Beat Do-It-Yourself

[*In Programming*]

By ROBERT J. LANDRY

During the infancy of the networks, roughly 1927 to 1932, both NBC and CBS "packaged" entertainments and sold them to advertisers. Often enough such entertainments were no more than a concert—the word then favored—by the house orchestra and tenor. Nor was the term "package" employed.

Early network programming carried on in the pattern of the big prestige stations like WTIC, Hartford, which then had 100 musicians. The phonograph association of the early radiophones, the constant static and fading which handicapped dialog, and other tendencies were against drama or comedy. True the storytelling aunts and uncles developed early as did "sketches" as featured by WGY in Schenectady. Both NBC and CBS had connections with the big concert managements and at its inception CBS envisioned getting much of its programming from a contractor, the Judson Program Co.

Despite big money paid a few pioneer air attractions (Moran & Mack got $7,000) and despite fine classical and a great deal of contemporary dance music, radio shows were cluttered with cheap and tawdry stuff and people and one proclaimed purpose of the early webs was to cleanse the airwaves of their dubious odor. Hillbillies (which were to be re-discovered again and again) were not exactly elevating the tone of the medium and the ozone was foul with quacks and comeons.

Though programs got lip service aplenty too many of the early broadcasters were not showmen. Their backgrounds were in engineering, telephony, magazine advertising or straight con. Staff produced broadcasts were singularly unvaried. Worst of all, was the rapid creation of graft situations, it being no exaggeration to state that some of the early birds learned to take bribes before they learned anything else.

The Days of Girl Friend Sopranos

Repetition of program format, overall mediocrity of the program structuring, the usual forms of favoritism, including girl friend sopranos plus the unmistakable odor of kickback presently evoked howls of protest from the businessmen paying the bills for time and talent. Ad agency execs, always sensitive to the quaver in the sponsor's voice, took up the cry. Upstart houses (in that day) like Young & Rubicam, Cecil, Warwick & Cecil, Blackett-Sample-Hummert and Ruthrauff & Ryan began communicating demands and instructions with an asperity never possible to the little pioneers, circa 1923, like William H. Rankin who bought programs with little control over what they got.

The establishment of popularity ratings in 1929, the opening of the two-way cable to Hollywood in 1932 marked the dawn of the new day. In due course the importance of consumer franchises in time segments transformed the whole advertising industry. Those genteel monsters, Procter & Gamble, Lever Brothers, Colgate-Palmolive-Peet (and others) began lighting bonfires under the well-tailored derrieres of the account executives. Resultantly the ad shops took control away from the networks, and whereas the webs had produced 80% of the shows up to 1932 (approx.) now the 80% was with the agencies.

Frank and Anne Hummert, for example, created a program factory, independent of the networks, to turn out not only daytime serials but economy specials in orchestra-and-tenor. But the topflight comics were, their lawyers, agents and auditors, the true architects of the packages.

The agencies remained top dog for 10 years and more. During this period they drifted toward the "package" because the big Broadway talent peddlers caught wise very fast that when a star was in demand they could also close a deal to include his favorite writers, director and musical conductor.

Once the United States started conscription, the radio departments in the agencies started experiencing manpower shortage since advertising was notoriously a young man's business. Blame the draft, or blame the soft wartime dollars and the growing carelessness about the sponsor getting his full money's worth. There were undoubtedly many reasons. Suffice that into the breech moved the astute flesh brokers, out for a killing. To staff-depleted, appropriations-loaded ad agencies the talent guys offered the painless solution of the "package"—everything included, just add 15% at the top.

When the war was finally over, there was no return to normalcy. Those admen who had male reputations with zingy radio showmanship were dispersed or ulcerous, sometimes part owners of the business. Probably the one important challenge to the dominance of the big Broadway talent brokers came from Bill Paley at CBS. He came back from the wars full of ambition to control and showcase his own programs, to shine in the competition for fresh material.

Projecting CBS as a creative force, Paley assembled an extensive staff. As one detail he ultimately had a program writing division of five editors and 10 staff writers, bigger than any network had ever employed. He introduced the first "supervisor" system, loosely modelled on Hollywood studio practice.

Paley attempted to turn the clock back to before 1932 and to regain for a network the program leadership which, on the whole, had been briefly held and indifferently managed. His campaign was to cost Paley millions of dollars as CBS proceeded to do it the hard way—build programs from scratch.

There was some small stir in the trade and many an encouraging "attaboy." The talent peddlers remained noncommittal in their private opinions of what CBS was trying to do. Meantime they were perfectly willing to sell CBS any has-been star or tired talent which couldn't be packaged.

Not the least interesting detail of the Paley experiment in do-it-yourself was the installation of a comic and writer, Goodman Ace, as supervisor of a CBS Comedy Unit. It is to be hoped that Ace will put the story down on paper some day. Nor was Ace the only talent making like an administrator at the time. Edward R. Murrow was also temporarily swivel-throned at 485 Madison.

Borrowing Hoover's phrase for prohibition, this was CBS' "experiment noble in purpose." It was the greatest organized college try for a touchdown in creative showmanship in the history until then of the webs. Some 19 network-built radio programs attracted sponsorship during the regimes of Douglas Coulter (now deceased) and Davidson Taylor (now NBC). But none of this touched or changed the essential fact: CBS had the glory, CBS had the zing but NBC was still the number one network. It had the stranglehold on the popularity ratings. Entrenched program favorites ostensibly bound to NBC with hoops of contractual steel forever reminded Paley that he was a dynamic second-best. Paley loathed that status.

At this point came the great triumph of the "package" for it was not happenstance that all the NBC blockbuster programs were set up as corporations and as packages. The talent brokers and the Internal Revenue Bureau were bigger than both Paley and Frank Stanton.

Thus, unable to beat the packagers, Paley joined them, became the biggest trader in packages ever seen in the industry. With packages to the right of him, packages to the left of him he took the leadership in ratings away from NBC.

Draw your own moral.

You, Too, Can Be a Happy Speaker

By IRVING B. KAHN

(President, TelePrompTer Corp.)

In its fundamental sense, communications is a person-to-person undertaking. Over the back fence. Via the telephone, for example. Or just casual, as in the circumstance where one person encounters another on the street and says, "Good morning!"

This communication between people started in the ages that preceded the discovery of the wheel or the mysterious natural forces of fire or water. One day, in a darker age, a being possessing intelligence discovered that he could convey an idea to another of his own pattern.

This may have been done in a militant manner by wielding a club. Or possibly by sign language. Or even by touch. However it was done; and at some cataclysmic instant in the progress of mankind, some one said something to somebody else.

That was in the instant in which peace and war were born — the truth and the lie, depression and prosperity. Communication was the means by which people would convey to others the sense of their emotions, the product of their inventiveness and the cumulative knowledge of the ages. Language was to be born of this moment in history — language which would make it possible for men and women to make love, to command, to barter and to adopt rules of behavior.

Communications became an essential ingredient of civilization.

As the years have passed, we have learned to communicate on a mass basis. Publishing and broadcasting and motion pictures, as instruments of such communication, have been brought to an advanced stage of development. In the sight-sound-motion media represented by film and television. vast research is in progress constantly — research intended to enable these media to entertain and inform more effectively.

New lighting methods are emerging from the laboratories.

. Staging techniques, improved use of effects, refined photographic processes — these and all of the other component parts of finer production are wedded together skillfully by professional people in order to improve the effectiveness of communication.

'Group Communications'

Yet there is one important area of communications, and a large and vital one, which has been neglected. Here at TelePrompTer, we choose to call it "group communications"—and we like to think that we are doing something about it, perhaps in a unique way.

Every day, in places large and small throughout the United States, hundreds of groups of people gather to hear speeches or reports, to see demonstrations or to participate in some other way in "group communications." There are innumerable conventions, civic club sessions, parleys embracing unions, industry, granges, religious organizations and educational bodies. The essential reason that they gather together is to be informed, and possibly to be entertained.

Thousands of people are involved daily in these forums. What are they learning? What has been done to modernize this basic American process of education?

If the speaker has three chins, the listener can be diverted completely from the meaning of his remarks by counting them throughout the address. Yet the simple application of fill-lighting, long practiced in the motion picture field, can erase completely this obstacle to getting the idea across.

Or the speaker may have something to say and destroy the whole effect because he's a "script juggler." Page 3 is always on top of Page 2, or an itinerant breeze scatters the whole text. The print may be too small or, like the storied flutist who hated music, he may hate making speeches. TelePrompTer's objective—through the use of the prompter itself, proper lighting and effects and the broad companion services of professional production—is to contribute to the happiness of the speaker, and thus the attentiveness of the audience.

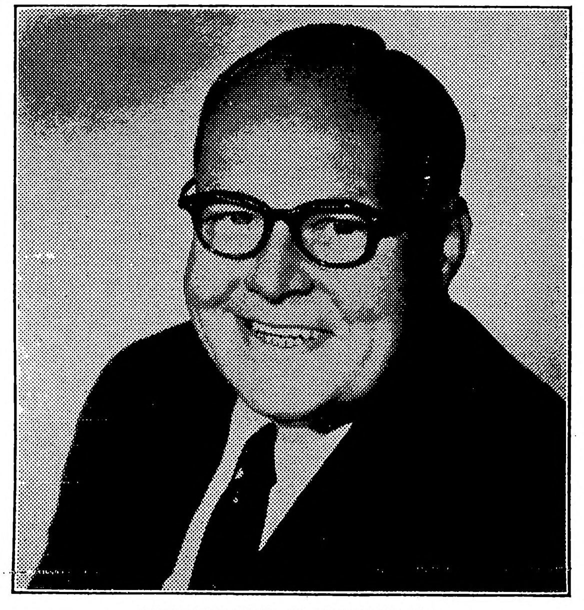
The same principles of production apply in the burgeoning new closed circuit field. Up until this time, "closed circuit" has been little more than a name applied to a special kind of limited network: an interconnection of several points with a central originating point. Here, too, "showmanship" has been lacking—which is a classic example of the cart preceding the horse.

We are amused sometimes to read, as during the recent political conventions when TelePrompTer had something to do with nearly every platform appearance that was made, the comments of newspaper columnists that this modernization of group communications is mechanizing the process to the point of regimentation, and thus thwarting spontaneity.

This is strange talk coming from one who is typing his remarks on an instrument that surely represents an advance over the quill, or dictating them into a device that is semi-electronic; and whose comments will go through a processing that is as streamlined as science can make it before they appear in multiple copies to insure multiple readership.

The best measure an individual can make in justification of a parallel improvement in group communications is an inventory of the public sessions which he himself will attend during any given year. Did he win or lose by going? Was the performance better than the chicken a la king?

We think there's room for improvement, and we are seeking an opportunity to prove the point.



KENNETH BANGHART
Radio—Television
NBC
NOONTIME PULSE
12:05 p.m. Weekdays
WRCA
WRCA-TV
NEWS
6 p.m.-6:45 P.M.-11 p.m.

Dick Joseph's Offbeat Travelogs for WRCA-TV

New WRCA-TV (N.Y.) Sunday midday show, which Esquire travel editor Richard Joseph tees off Jan. 6, will be "offbeat" in travelog nature.

Idea will be to humanize foreign peoples, viz., instead of showing the usual Taj Mahal he'll bear down on how Indians wind their turbans, and why turbans are worn. An Italian restaurateur will not talk about his bistro or VIP guests or discourse on sauces; instead Joseph will want him to demonstrate how to properly eat spaghetti, etc.

Bill Berns, head of the stations news and special events, helped Joseph set the pattern.

Brit. 'Big Man' for U. S.

Hollywood.

"Adventures of the Big Man," British - telefilm series starring Wayne Morris, will be released shortly in the U. S., according to producer Charles Wick.

Wick is prexy of Splendex Productions, but "Big Man" and "Fabian of Scotland Yard," both produced by him, are not part of the Splendex operation.

BEN GRAUER
TV NBC RADIO

TV Network's Chief Function Is Keeping Doors Open To All Sources of Programming

By THOMAS A. McAVITY

(Executive V.P., NBC Television Network Program & Sales)

Who should produce television programs—the network, the advertising agency, the package?

To me the answer seems simple in the extreme. The program should be produced by whoever can do the best job.

How to find out who can do the best job? Here again, in theory at least, the solution is simple. We must keep the channels open to all sources of programming, encourage the creation of new forms, then choose the best programs available.

I would say that the maintenance of a wide-open, free-flowing supply of programming is one of the chief functions of a network. The network must keep its door open to all sources of programs—whether advertising agencies, independent producers, film companies or individual writers, performers, directors. The network must do this, not as any altruistic gesture, but simply to survive.

In the last analysis, a network has only one thing to sell—its circulation, which can be built only by close attention to the quality and drawing power of every show in its schedule.

Circulation can be built and maintained only with good programs—programs that draw a large audience and satisfy the various needs of that audience. For this reason the network must encourage and stimulate independent producers to create the best programs possible. At NBC we are financing production, by outside producers, of about one-third of our programs. In addition, we frequently assign people from our own creative staffs to help such producers develop their programs. In these ways, we have helped many outside producers to put many fine shows on the air.

Lab For New Formats

But, in today's highly competitive race for circulation, the network must go even further than seeking out and encouraging the best shows. The network must actively engage in program production. For, usually, only the network has the resources to embark on the long and costly development of such programs as the "NBC Opera Theatre," "Victory at Sea," the Spectaculars or "Wide Wide World."

Thus the network's programming department helps fill some of the more difficult gaps in completing a rounded schedule. But it does more than that. The program department serves as a laboratory where new formats are developed and where whole new areas of programming are opened up. In terms of actual hours on the air, network-produced shows account for only a small part of total programming—NBC-produced shows, for instance, make up less than a third of our schedule. But these shows have a far greater effect on the medium than their numbers would indicate. They stimulate new approaches to television, not only among program producers but, just as important, among the viewers themselves. These network shows keep television growing and make more business for everybody.

At least, we hope our programs have that effect. Otherwise it would be hard to justify the cost. In 1955, NBC's overall program operation resulted in an unrecovered cost of $24,000,000. And even those NBC-produced shows which were commercially sponsored cost us $8,600,000 more than we received from the advertisers. This, of course, makes nonsense of the claim that the networks engage in program production as a profitmaking venture.

At NBC we are not in production to make money. We produce programs that are needed for a balanced network schedule appealing to the entire American audience. And we create program forms that are necessary to the medium if it is to grow to its full potential as a force in America's way of life.

The Feature Revolution

By RICHARD A. MOORE

(President, KTTV, Los Angeles)

Hollywood.

The feature revolution in Los Angeles reached tidal-wave proportions last month when the latest TelePulse reported that the "Colgate-MGM Theatre" has moved squarely into the number one position against all comers, edging out the "$64,000 Question" by half a point, closely followed by Ed Sullivan and "Jack and the Bean Stalk." The picture was "Dr. Jekyll & Mr. Hyde" (Spencer Tracy, Ingrid Bergman, Lana Turner) and the telecast occupied the prime hours of 8-10 p.m. Friday night.

In a sense a rating result like this may seem revolutionary, but on reaffirmation of the basic axiom of the entertainment business—the way to get the biggest audience is to put on the best show. "My Fair Lady" is proving that theory every night on Broadway. The MGM pictures are proving it every Friday night in Los Angeles because they are the best show on the air at the time. It is as simple as that.

Because the "LA Revolution" reflects basic principles of show business, it should come as no surprise that the revolution is spreading everywhere. It happened in New York the night of Dec. 1, when Clark Gable achieved the landslide rating of 28.2 from 11 p.m. to 1 a.m. Even more intriguing than the 80% share of audience at this time of night was the fact that "Command Decision" apparently achieved a higher rating in New York from 11 p.m. to 1 p.m. than any program on CBS during the heart of the evening, including Jackie Gleason.

Reports of similar "revolutions" are pouring in from Chicago, Minneapolis, Seattle and every city where these pictures play.

In view of these sensational results, broadcasters and advertisers alike are naturally wondering what this new development will mean to the medium. It is too early for anyone to have the answer. But as we go into the new year it may be permissible to hazard a few guesses.

At KTTV we believe that top movies will continue to get top ratings so long as they offer better entertainment than competing programs in the same time period. At the moment these movies have the edge because they can offer better stars, better production, better stories than the normal television budget can afford.

Certainly great motion pictures offer the stiffest kind of competitive threat to conventional television programming, but it is fantastic to suggest (as seems to have been done in some surprising quarters) that the television medium should refrain from presenting programs like this to the public merely because they make some of our existing programs pale by comparison. The public is entitled to see the best entertainment television can deliver, whether it be movies, live programs, special events or films made specially for television. In short, movies on television should be recognized by broadcaster and advertiser for exactly what they are: top entertainment. Poor movies, in turn, will suffer the same fate on television as they would at the boxoffice.

Here, then, is KTTV's prediction about the "feature revolution." Good movies will continue to be shown on television, will continue to deliver top audiences and will ultimately be shown in the time periods most convenient for the public.

The television industry, in turn, will respond to the competitive impact of top movies by enhancing the vitality, originality and creativeness of the television medium itself. That is the way the competitive system has always worked and there is no reason to believe it will be different in 1957.

Congratulations to VARIETY from
'Joe Franklin's Memory Lane'
Five afternoons a week;
Now in its fourth year over
WABC-TV, New York
12:30 to 1:30 P.M.
WI 7-2517

Auld Lang Syne TV Bows Aug. 31

Edinburgh.

Final date of Aug. 31 is now set as teeoff time for commercial tv broadcasting in Scotland.

Potential viewers will be given a foretaste of programs via a series of exhibitions to be held throughout the area to be served by Scot ITV. Entertainment and advertising features will be shown on closed-circuit systems in town halls and public rooms, while other tv sets will show live BBC programs in contrast.

Programs to be shown in this tuneup process to woo viewers from BBC tastes include "I Love Lucy," "Dragnet," "Robin Hood" and "Sunday Night at the Palladium."

According to J. M. Coltart, managing director of Scottish Television Ltd., the Scottish commercial tv service will greatly benefit from experience of those who have already promoted ITV programs in London, Birmingham and Manchester.

Estimated that, by time Scot commercial tv is on the air, there will be half-a-million tv sets in Scotland. Of that number some 450,000 will be within the range of the Scottish contractors, whose headquarters and studios will be at the Theatre Royal, Glasgow.

Roy Thomson, Canadian newspaper owner, who controls the Scotsman Publications in Edinburgh, is heading the Auld Lang Syne program contracting operation. He planes to Canada this month for holiday vacation prior to launching his new project from Glasgow.

British Com'l TV After 18 Months Has Plenty To Exhilarate About

By HAROLD MYERS

London.

The success of commercial television in Britain is already an established fact—and that's a triumph of organization within a remarkably short span. Equally important, however, is the emergence of Britain as an international centre for the production of telepix for the world markets.

It is less than 18 months since the first commercial outlet began to function in London, and in the intervening period new stations have opened in the Midlands, Lancashire and the North of England. Before this year is out the web will have extended to Scotland and Wales, thus embracing a substantial majority of the people of the British Isles.

So much for the physical side of the operation. On the practical side, the record of the commercial programmers is nothing short of remarkable. They started off with every conceivable disadvantage, being given only nine months to go on the air from scratch. They had to recruit and train technicians, they had to acquire talent and even had to build their own studios and transmitters. And on top of all that, they were obliged to compete with the state-run and financed BBC-TV, who were world pioneers with a regular daily service as far back as 1937 and had been functioning regularly since 1946.

Yet, almost from the first day of transmission, the new network took the lead. With almost monotonous regularity the weekly ratings showed that viewers, capable of making the choice, were tuning in to the commercial programs; the early lead has been consolidated and now they claim a 4-1 majority over the rival state web. As more receivers are being converted to receive the alternative channel, the probability is that this lead will, in fact, be strengthened.

Days of The 'Twofers' Over

Because there is no direct sponsorship in the British system, the programmers can only recoup their investment and operational costs by selling spot time to advertisers with a maximum of six minutes in every hour. After the hoopla surrounding the initial opening, there were whole days in which the total advertising time sold barely exceeded six minutes. Those days have now gone and the confidence among advertisers, and the support they are giving, has transformed the economics of the operation.

On a day-to-day operation most of the commercial companies are now showing a trading balance, even though they're still a long way off from recouping initial losses and even further off from amortizing their substantial investments. By any standards, this is a notable achievement; and measured by the yardstick of American television, is an almost unbelievable feat. It's being suggested here with some pride that British tv companies have reached within a year a degree of financial stability which took nearly 10 years to attain in the United States.

Already Britain has become a lucrative market for American telefilm producers, but the stringent quota will never permit them to attain the same dominating position they have held in motion pictures. Under an arrangement made by the program contractors with the Independent Television Authority, foreign imports are restricted to an average of one hour per day out of around six hours screen time. Yet, within those limits, a good selection of key Stateside programs have found their way on British screens and a noteworthy selection have regularly been featured in the top 10. As one example, CBS alone has grossed around $800,000 in the British market in the first year of commercial television but, in point of fact, has invested even more than that sum in production.

Because of the quota, television is following the example of motion pictures in setting up co-production deals, and the coming year will see a marked intensification of activity.

Hannah Weinstein's Feat

The outstanding achievement in British telefilm production has undoubtedly been attained by Hannah Weinstein, the producer who has trans-Atlantic links with Official Films on one side, and Incorporated Television Program Co. on the other. She has in "The Adventures of Robin Hood," "The Buccaneers" and "The Adventures of Sir Lancelot" three series which have made their mark on either side of the big pond. Now she has other projects in the planning stage which will widen her operation.

ITP, who are closely allied with Associated TeleVision (the operators of the commercial station in London on weekends and in the Midlands on weekdays) aim to have about 12 co-production series in the works this year, and among them will be the OSS yarns which Flamingo Films are making at the National Studios, Elstree. Bernard Luber, in a tieup with ABC-TV, is filming a series based on stories collected by members of the Overseas Press Club, while the Danziger brothers, who opened their own studios recently, are now well in the third year of "The Vise" series. Anthony Bartley, who filmed the "Foreign Legion" series for CBS, has other projects for that web, while Irving Allen and Cubby Broccoli intend to enter the market with a batch of four series.

In the past year BBC-TV have shown some concern at the way they've been overtaken in the popularity Derby and their programming shows signs of being conditioned to meet this situation. As of the first of the year, they begin to operate their new agreement with the motion picture industry for the release of 20 features a year, of which 12 will be English-speaking from either Britain or Hollywood. This pact, an indirect sequel to the screening last summer of a full-length version of "Stagecoach," will give the state-run web a valuable program aid; a comparable deal, however, is likely to be offered to the commercial programmers and is even more likely to be rejected by them. They already have a fair flow of feature product and have their eyes on the big reservoir of footage off-loaded by the Hollywood majors to the American webs.

Already the BBC have made their first serious attempt to revamp their weekend programs and in their new form they bear a close resemblance to the pattern already established on the opposition web.

The first hurdles have been surmounted and the future is hopeful. Even so, it's no use blinking the fact that the economic squeeze and the international tension, which reached crisis form at the end of the year, may have some effect in the months ahead.

HARRY VON ZELL
Featured with GEORGE and GRACIE for Carnation and B. F. Goodrich
(For a long time now)

Live Celluloid Vs. Dead Electronics

(A Drama in Three Acts with a Shavian Preface)

By ROBERT GESSNER

(First Professor of Motion Pictures and TV)

The dire consequences of filmed features on tv is fast becoming an academic question. Pundits and professors may indulge in the merits of Instantaneous Transmission, but sponsors and networks are steadily increasing the ratio of Delayed Transmission. In another and not unallied field the DTs are likewise on the increase.

Impartial laboratory tests reveal that over 75% of all national tv time is on celluloid, which means the proportion is over 90% in the folksy independent stations. As for the audience, 99 and 44/100% can't tell the difference between IT and DT, and any sober citizen would suspect, if polled by Roper or Gallup, that the pollster had Clara Bow and AA in mind. Moreover, the 99-plus % don't care whether the image is coming off celluloid, cathode ray, or tape if the said image is reasonably interesting (entertaining has become a relative word, and reasonable a commentary on our dulled senses in what is vulgarly labeled "mass media").

"Granted," says the critic, "but your figures prove only the economic advantages of canned over live programs. What I (Jack Gould, John Crosby, Jay Tuck, etc.) am worried about is the low state of imagination, taste, and intelligence on live programming, which will get worse if sponsors continue to prefer films."

The assumption here is that only live tv is real tv. This is true without argument for the unique IT specialties, such as sports, spot interviews, reporting, UN sessions, panels and quiz shows. But for drama the play is still the thing. Shakespeare's "Hamlet" is more alive on Sir Laurence Olivier's celluloid than any tv playlet. D. W. Griffith's "Intolerance" (1916) is still more imaginative and exciting than last night's epic "coming to you live from New York." Likewise, "Patterns" live was better than "Patterns" on film. Can the same be said for "Sunset Boulevard?"

The spontaneity and intimacy of a live drama on tv are potential assets, but I'd rather see a dead film that is alive than a live drama that is lifeless in plot and characterization. Incidentally, isn't the stuff shot live in Hollywood in the first place? Isn't the question one of creative imagination in content rather than the form of transmission?

The Economic Factor

Economics can throttle tv live programming and especially audacious drama in the same manner that CBS Radio Workshop was throttled, but the answer isn't in drum beats for the form. In Radio, which is fast becoming the Sanskrit of communications, it's the hi-fi records the jockeys ride which far out-run live bands—and with thanks.

The novelty of live tv drama is over, just as the IT gal had her day and night as a novelty. In all entertainment and art history it's been the content that stayed the course, never the form. Instantaneous Transmission is only form. For Webster, tv is an electronic means of transmitting images, not an end in itself.

A bit of historical perspective might clear the air, if not the channels. Since live versus canned is largely a state of mind (to everybody except audience and sponsors), let's flashback to a Medieval Village, Somewhere in Old Europa, 15th Century.

We FADE IN on a Minstrel, the Earl of Pelvis, who comes strolling up the road, twanging his strings. He stops abruptly upon hearing a strange, machine-like noise. Crosses to window of a guild shop. Cut to interior. A Printer, Guttenberg, is busily moving blocks of type, working hand press.

Minstrel: "Love me tender, if it isn't Master Johannes Gutenberg. Prithee, what gives on yon contraption?"

Printer: "M'Lord, 'tis the latest, the greatest. It's a new way to tell stories. You read em, instead of hear 'em."

Minstrel (laughing): "Gutie, you're tapping the hard cider again."

Printer: "Nay, O Earl of Pelvis, 'tis you who will soon be selling apples."

Minstrel (cracking his ribs): "You're breaking me up. Those dead books? Man, I'm alive! I talk, I sing, I act—people believe me. Who'll ever believe what they read!" (Goes, twanging and laughing.)

Dissolve to Scene II: A century later, another part of the forest. Up the road comes a flat wagon with a stage and a troupe of traveling friars. Their set is a manger, the actors Three Wise Men, Mary and a doll. The wagon halts in the village square near a book stall. The players take their places, strike a tableau. Villagers gather, Book Seller appears.

Book Seller (famous last words): "What's going on around here?"

Friar (passing hat): "Alms for the players. Pay up, you sinners."

Book Seller: "Pay for what?"

Friar: " 'Tis a miracle play. Are ye blind?"

Book Seller: "I can see all right, thank ye. Your three wise men are the Benedictine distillers from the monastery. Some miracle, all right, all right." (Turns to crowd) "Now, folks, for the genuine story, step inside. Get your copy of the real thing—eyewitness account, descriptions—all written by the best authors of their day. Don't throw your money away on substitutes."

Dissolve to Scene III. Four centuries later, the forest is now Fourteenth Street, Isle of Manhattan. Up the sidewalk, dodging horse trolleys, Lillian Russell and Victor Herbert, comes a tall, underfed playwright-actor, David Wark Griffith. He pauses before an empty store with a white sheet at one end, and rows of folding chairs. A short, pixie man has a roll of tickets.

Zukor: "For 10 cents you can see Mary, Queen of Scots, get her head chopped off."

Griffith: "I don't have 10 cents. I'm a playwright. I had a play on in Baltimore. It ran two weeks. It would be running yet, but the critics ——"

Zukor: "In that case, be my guest."

Griffith: "Her head chopped off in the flickers?"

Zukor: "Believe me, the axe comes down, the head rolls off."

Griffith (scornfully): "I don't believe it. Is she alive? Now, on the stage ——"

Zukor: "It's a dummy! Who pays actors?"

Griffith (unwrapping play from old newspaper): "Now, this drama in five acts. I call it 'The Birth of a Nation.' "

Zukor: "Look, upstairs over there. It's the Biograph Studio. They're paying writers $10-$15 a script."

Griffith (suspiciously): "Confederate money?"

Zukor: "No, with Abe Lincoln printed on it. What've you got to lose? I didn't catch the name."

Griffith: "Me? I'm — ah — Lawrence Griffith."

Zukor: "So, Larry, give it a try —your 'Birth Notions'."

Griffith: "The flickers — why not? Nobody believes them anyway, and it's eating money."

Dissolve to Scene IV: Fifty years later. Another part of the forest is Madison Avenue.

Do your own casting.

(Fade out)

JACK CARTER
Congratulations and
Season's Greetings

Hy Gardner Expands As 'Punchline' Folds

When N.Y. Herald Tribune columnist Hy Gardner starts his stint on NBC-TV's "Tonight," he'll be doing two shows back-to-back, the first being his local WRCA-TV, N.Y. late night strip. Until now, a five-minute comedy ad lib show, "Punchline," has been slotted at 11:25 to 11:30 p.m., between Gardner's own show and "Tonight," but the station dropped "Punchline" after Friday's (28) show and expanded Gardner to a full 15 minutes a night, 11:15 to 11:30.

"Punchline" was launched about two months ago as an experiment, first using a different comic each night and later booking the comedians for a week at a time. Neither format stirred up much sponsor or audience interest, hence the axing.

DON MORROW
ANNOUNCER—ACTOR—NARRATOR
General Motors—Procter & Gamble—Nabisco—General Electric—
Wide Wide World
". . . Top TV Announcer in N. Y."—Billboard
TV—FILMS—RADIO
MU. 8-6600

Upbeat Your Drumbeat

TV Can Take a Lesson From H'wood On Promotion Values

By MORT ABRAHAMS

(Exec Producer, 'Producers' Showcase')

It's time tv went Hollywood—from a promotional point of view, that is. The 60 and 90-minute television shows are on the increase. Vast amounts of money are being spent on lavish settings, music, "name" actors and directors. The only thing that's missing is the drumbeat. Up to now, despite some valiant and sincere efforts at promotion, "pre-selling" of television's biggest shows has been generally ineffectual.

The solution lies in a long look at a former enemy who is rapidly becoming an ally—the motion picture. Television can learn an invaluable lesson by studying closely the promotional techniques employed by Hollywood to pre-sell such giant-budgeted motion pictures as "The Ten Commandments" and "Around the World in 80 Days."

The problems of promoting an epic motion picture and a television "spectacular" are basically the same. Each is big in its medium. Each has a long running-time by comparison with most of the industry's product. Each has a star-studded roster of famous performers to guarantee, as much as possible, high-level performance and audience-excitement. Both require a big pre-selling campaign.

Hollywood has usually done an admirable job in promoting its big motion pictures. During the development of the film industry, the following promotional techniques have been evolved to a high degree of effectiveness: personal appearances by stars, prior release of recordings (in the case of musicals), trailers, tie-ins with organizations and products, contests, spot tv and radio announcements.

How may these techniques be applied to television? Take "Producers' Showcase" as an example. I do so for two reasons: firstly, I can speak authoritatively about "Showcase" because of my association with it; secondly, I believe that "Showcase" has evinced a marked aptitude for adapting Hollywoodian techniques for its own uses. Our recent presentation of "Jack and the Beanstalk" is an example of an outstanding job of exploitation. May I quote VARIETY of November 14:

> "Jack & the Beanstalk emerged Monday night (12) as one of the hottest-rated specs since 'Peter Pan,' with the Helen Deutsch-Jerry Livingstone tuner ploughing under the opposition and even outpointing 'I Love Lucy' on the overnight Trendex. The 90-minute average for the 'Producers' Showcase' entry was 33.9, compared with a 20.0 average for the 'Burns & Allen'-'Talent Scouts'-'Lucy' combine . . . Considered a factor in the rating payoff was the triphammered exploitation campaign over the past few weeks."

Please note the phrase "considered a factor," because nobody in his right mind, either in motion pictures or in television, would claim that total credit for a high rating belonged to any isolated element of production. We were fortunate in having a good property and a good production to exploit. But the point is that exploitation really helped.

Make It An 'Event'

Our basic approach to "Jack," as it is to all "Producers' Showcase" presentations, was to make it an "event." It had to be presented to the public as something special—something worth waiting for-an occasion to anticipate. This is the key to the promotional aspects of all "Showcase" productions. Therefore, the first question we ask ourselves is what do we have to exploit? And how do we exploit it?

In the case of "Jack" we had to keep several factors in mind. For one thing, "Jack" was a musical. For another, it was being telecast near Thanksgiving holiday time. Also, we were striving to capture the attention of the widest possible public, since "Jack" was potential fare for viewers of all ages and interests. We attempted to exploit each of these factors to the fullest. Weeks before the show reached the airwaves, Unique Records released diskings of songs from the score. Cyril Ritchard, Celeste Holm and Joel Grey, stars of the show, made an extensive series of personal appearances on network tv and radio, and in various cities. On Sunday, Nov. 11, the night before "Producers' Showcase," principals of the cast of "Jack" appeared on the Steve Allen show and rehearsed an actual scene from the show.

We gave "Jack" a big newspaper and magazine buildup, too. One of the most interesting personalities associated with the show was Helen Deutsch, the writer. She did a series of newspaper interviews illuminating various aspects of her work on the script. Celeste Holm and Joel Grey also received strong publicity buildups. Once we had made the decision to go with an "unknown" in the role of Jack, we immediately tied in our talent search with a newspaper campaign. The quest for "Jack" gave us reams of publicity. Our various auditions, the letters we received from aspiring actors, Joel Grey's coast-to-coast auditions, all received excellent coverage.

At this point, it would be appropriate to record an enthusiastic vote of approbation to NBC's promotional, exploitation and publicity staffs for their effective contribution to the pre-selling campaign on "Jack."

Possibilities of exploitation are taken into consideration in the selection of properties and performers on all "Showcase" productions. We're hoping that our presentations for the remainder of the season will pre-sell partially on the drawing value of the names associated with them. These include: "Mayerling," with Audrey Hepburn and Mel Ferrer, (produced and directed by Anatol Litvak); the Old Vic's "Romeo and Juliet," with Claire Bloom; Sol Hurok's "Festival of Music," the Sadlers Wells ballet doing "Cinderella" and Alfred Lunt and Lynne Fontanne in "The Great Sebastians."

It is time "spectaculars" got into the rating business. It is time television opened its eyes wide to the magnetic possibilities of Hollywood-type exploitation of tv "events." Heretofore, many specs have suffered rating anemia because they have not captured the mass imagination. The well-organized pre-selling campaign can certainly stimulate that mass imagination. Proper application of motion picture promotional know-how is one effective means of insuring the future of television's prestige shows.

Ill. Wants Cut On TV's Bout Receipts

Chicago.

Illinois State Athletic Commission, which supervises boxing and wrestling in the state, is seeking a 5% tax on promoters' television receipts to offset its loss of revenue caused by dropping attendance at the pug contests. Commission is currently financed by a 10% tax on the net take at the gate.

Athletic body claims in its annual report to Governor William Stratton that attendance is often so sparse at television bouts that its share of the gate doesn't cover its cost of supervising the affair. The Wednesday night (19) Chicago Stadium tiff between middleweights Spider Webb and Pat McAteer, televised on ABC-TV, set an alltime low with net gate receipts of $771.15. Commission's share was $77.

Report points out that tax receipts from the two sports have gone down steadily since '47 when the commission collected $166,000 as its portion. Because three title bouts were held in Chicago during the past fiscal year, the commission's take of $95,622 was $30,304 more than the previous year.

For Posterity and After

(A Deathless and Lifeless TV Play)

By GEORGE OPPENHEIMER

SCENE: *The interior of a medium-sized bar in the midsection of any normal-sized town with ordinary fixtures, the usual stools and the customary liquor bottles, all average-proof. The customers could be your mother, your father, your friends, all the people you've been avoiding day after day after day. The characters are three men of indeterminate age, wearing inconspicuous clothes and varying only slightly in the conventional placement of their commonplace features. They are named Tom, Dick and Harry and they are all three TV writers.*

TOM

Any of you guys had nothing happen to you today?

(There is a pregnant pause while the three of them look at one another hopefully).

HARRY *(modestly)*

I had a kinda ordinary day.

(Instantly Tom and Dick whip out their pencils, ready to create.)

DICK *(slavering)*

Tell us about it, Harry old man, old man.

HARRY

Hey, lay off, will'ya. This was my day.

TOM

Well, if nothing happened in it, it'd maybe give us some ideas.

DICK

Yeah, we're beginning to run out of no plots. Maybe you could just give us a springboard.

HARRY

Well . . . I got up at the usual time.

DICK *(worriedly)*

On the right side of the bed?

HARRY

Of course, on the right side . . . And I dressed in the same suit like I got on now and then I went down to breakfast.

TOM *(admiringly)*

Man, what a start for a spectacular.

HARRY

Well, when I got downstairs, Mom was in the kitchen and she said, "How do you want your eggs?" and I said "Sunny-side up" and she said "Sunny-side up?" and I said "Yeah" and then she leaned over the stove and made me my eggs sunny-side up.

DICK

It's got everything—no action, a stove, dull dialog—everything.

TOM

Don't interrupt. I'm on pins and needles.

HARRY

Then I fooled around the house for a while, sharpening pencils and things and thinking . . .

DICK *(suspiciously)*

What were you thinking about?

HARRY

Oh, nothing in particular.

TOM *(proudly)*

You got the makings, kid . . . the real stuff.

HARRY

And so I had lunch and after lunch I oiled my typewriter and sharpened some more pencils and then I went to the grocer's for Mom and . . .

TOM

You didn't run into nobody?

HARRY

Nope!

TOM

Good boy!

HARRY

Then it was time for dinner and Mom was leaning over the stove.

DICK

Great! I can almost hear her sizzling.

TOM *(excitedly)*

Then what?

HARRY

Then I ate and come here.

TOM

Put it down, kid. Put it down just like you told it. You'll sell it for a mint. It'll make a movie, a book. You'll get a Emmy, a Oscar . . .

DICK

You said it . . . only don't go spoiling it by doing something tonight. It should stay that way. You gotta sustain the mood.

TOM

We'll see he don't do nothing. Where'll we go?

DICK

There's a double feature at Loew's Euphoria—"Marty" and "The Catered Affair."

TOM

That's for us. *(Putting his arm around Harry)* Let's go, genius.

HARRY

I—I can't.

DICK *(thunderstruck)*

You can't go to a double feature of "Marty" and the "Catered Affair"?

TOM

I got to go home.

DICK

You been home . . . I don't like this, Harry. I don't like this any.

HARRY *(miserably)*

But I tell you I gotta . . . it's Mom.

TOM

She ain't sick or something dramatic?

HARRY

No, course not . . . It's just—well—she's promised to talk to me tonight and let me take it down.

DICK

Ain't your mom kinda literate?

HARRY *(deeply hurt)*

That's a rotten thing to say about a guy's mother. I gotta good mind to poke you.

DICK

You and who else?

TOM *(in horror)*

Fellers! Fellers!

HARRY

I wouldn't talk that way about *your* mom.

DICK

You darn tootin' you wouldn't. Nobody could ever call *her* literate.

TOM

Fellers! Fellers! *(he bursts into tears. The other two who are about to square off, look at him in surprise.)*

HARRY

Tom, what is it?

DICK

What's eating you?

TOM

You spoiled everything. You loused up the script. You started fighting. *You did something!*

THE END

BETTY WRAGGE
ACTRESS—SINGER
STAGE—TELEVISION—RADIO
ARTIST SERVICE—SU 7-5400

You Can't Call 'Em If You Don't Have The Right Research

By MEL ALLEN

Research comes in two shapes for sportscasters—the kind you get from books and the kind you "live."

They're both important to the sportscaster who, out of respect to himself, the game and his listeners, wants to give complete accuracy and interest to every event he covers.

The amount of research that a sportscaster does depends, naturally, on the particular sport he's handling at the time. If he covers baseball most of the season, as I do, his so-called "research" doesn't come out of books so much but rather from his day-to-day association with the players, chatting with them in the dugout and in the locker rooms, seeing them socially away from the field and getting to know how they think, what they feel—getting to know the human aspect that no fact book has ever yet been able to record. In other words, for the sportscaster who works with the same group of teams and players continuously, being close to the players is a must. This is his research. Statistical research from the record books becomes necessary only when he cares to be doubly-accurate on facts he already basically knows.

When new players are introduced by the clubs, the baseball broadcaster gets to know them at spring training. He sees them work. He learns all he can about them. But the new men are few. The personnel of professional teams do not change too much from year to year. The "steadies" he's already familiar with, having known them and talked about them year after year.

In college football, however, a different situation arises. Since the teams are made up of students whose eligibility to play is limited to three years, the turnover is tremendous. Men are graduated. Personnel of a college team one year can be almost completely different from the previous year. There's a great possibility, too, that two or three years may go by before a sportscaster's annual football schedule will call for his covering the same team a second time, and by then, of course, the team's players will have changed.

Gotta Be 'Up On'

Also, football uses more men than most other sports. With the first team on the field, and the second and third string team-men on the bench, many of whom get into the game because of the frequent substitutions, there may be as many as 75-100 players between the two competing teams for the sportscaster to be "up on."

An announcer cannot describe a play without the names of the athletes providing the action. Thus the importance of player **identification.**

In professional sports, as noted above, this identification is accumulative and therefore does not pose quite the problem as does a specific weekly college football game where there may be total unfamiliarity with the players; that is to say, not knowing them at sight. You may know their backgrounds but not know them by just looking at them on the field. Thus the necessity of intensive study to learn to associate the name of the player with the jersey number he wears and with all the other background material available.

To accomplish this, here's the "research" procedure I follow.

First, when I know I'm to do a specific football game—and frequently I don't know until a week or 10 days before—I write to both schools to send me all pertinent information on every player on their teams—their names, numbers, height, weight, each man's whole football "history." I also ask for the first, second and third squad rosters. Important, too, are the past records on the schools' football achievements, how many games they've won and lost, by what scores and against what teams. All this is done immediately, as all the information has to be studied carefully. Next, my brother Larry, who heads my research staff, goes out to the site of the game about five days ahead of

(Continued on page 106)

Angels Into Sponsors

[MADISON AVE. CONTRASTED TO B'WAY]

By NED ARMSTRONG

It's been three years since I was a Shubert Alley regular.

For the past three years I've been a Madison Avenue irregular. I keep wondering if everybody's all right over there. I hope the street isn't changing. It's a long way from Batten, Barton, Durstine and Osborn to the pigeons in Duffy Square.

I hope if I were to take a turn down West 44th Street the same eager-to-light-up faces would be there, the dreamers on the beach in front of Sardi's.

Is the law still being handed down hourly from Mr. Schonceit?

How're tricks along Picadilly Gulch?

I'm an East Side boy in my knee-length weathercoat, and I've mastered a whole new language.

Because Madison Avenue and Broadway aren't just three city blocks apart. It's an altogether different world over here.

These are the Hellmans who make mayonnaise and don't write plays.

Don't get me wrong.

Madison Avenue has its dream, its fantasy, it's make believe and illusion.

It's just that these business Barrymores like everything spelled out and explained in detail.

Every impulse has a category and a percentage rating.

Over here on Madison Avenue even the language of make-believe has been groomed to asceptic conformity and dreaming is a commercial activity.

Illusions become merchandising concepts and the responsive emotions are reduced to theme and image formulas for the sale of dry goods. All humanity becomes a decimal point on a sales volume chart and the prophets of the multitude are named Gallup, Roper and Trendex.

Madison Avenue has no room for free lance dreamers, those shiftless, disoriented, volunteer sentimentalists who simply love something because it's in their hearts.

La Rue Madison has manicured the least important vaguery of human thought and tonsored the last illusion. The dreams of life have been groomed and edited to fit commercials, and the impulse has been trained to be compulsive.

For this, and other reasons, the three short blocks between Longacre Square and the Biltmore clock may be the longest walk on earth.

Not that Madison Avenue isn't very aware of Broadway.

The opening of every new play or musical comedy is morning conversation over here under the gilded spires and in the air-conditioned picture window offices.

The Broadway columnists are widely read in the belt bounded by Fifth and Lexington and extending from 34th to 57th Streets. What may be even more important, these are substantial patrons of the theatre. Your ticket broker has more customers in the Harvard Club than the Lambs.

But at this point, most contact breaks off.

Time sheets, product reports, market analyses replace prompt books and auditions.

And the talk is different.

Angels are clients and backers are sponsors.

Grosses become earnings statements, and the time honored hassle over the number of standees is replaced by elite, CPA-ed consumer statistics.

There are many other differences.

On Madison Avenue, the informal Broadway greeting has surrendered to the polite nod. Casual phone calls person to person are replaced by first and second echelon secretaries probing back and forth to see who's in, or who's hiding.

Actually, on Madison Avenue, there's more acting offstage than on.

Many a Broadway smash hit began with a chance meeting in the Algonquin lobby or over a martini at Sardi's Little Bar.

That's not the way things are done on the street named for the country's Fourth President.

The big jobs are all done on Madison Avenue behind closed doors. Get behind the right closed door over here and you're in.

On Broadway there are still producers with offices lacking doors.

If the truth were known, at least one Broadway show on this year's calendar began in a phone booth.

Everything on Madison Avenue is under control, even the temperature and one and two ton units hum away all summer producing a pleasant sample of the antarctic. Every office has at least a fan-type blower.

On Broadway, the air-conditioning is still largely oral.

Actually, it's remarkable how far apart the two avenues are though separated only by a few East to West city streets.

A great gap exists.

The stretch from the tyrolean headgear of Broadway's youngest producer to the tight homburg of Madison Avenue's junior executive is an Einsteinian dimension in time and space.

Broadwayites who have been over to Madison Avenue on business (it happens on rare occasions) have been known to stagger back to the Astor babbling of spacemen from Mars or being kidnapped to the Moon.

Probably they had a quick, startling exposure to the grim economic roulette game in progress on the East Side of town The stakes as astronomical. Some 400 billion dollars worth of merchandise is marketed in part or entirely from the advertising agencies and public relations firms located here.

Great ad agencies have closed out departments employing hundreds, or folded entirely with less fanfare than the departure on Broadway of the loneliest, most anguished two-night flop.

That's why on Madison Avenue the dream is harnessed.

An office boy's doodles, if understood and translated into full page color ads might sell a million dollars worth of nylon hosiery.

Today's madness is tomorrow's miracle.

And there's no Equity or stage hands union. The mind factories never close. Some of the biggest deals are concluded on week-ends at Briarcliff Manor, Sleepy Hollow or White Sulphur Springs.

From time to time Broadway has challenged its Bohemianism, and look askance at its popcorn politics and hot dog stands.

Take it from an ex-Bourbonite.

You've got it good.

Keep it that way.

Please State Previous Experience

By SID GARFIELD

(Exploitation Director, CBS Radio Network)

Recently the New York chapter of the Academy of TV Arts and Sciences conducted a stimulating symposium on the problems the medium holds for actors, dramatists, comedy writers, composers, directors and producers.

The only reason a CBS Radio publicity director was attending a tv meeting in an NBC studio was his longtime friendship with Nat Hiken, writer-producer of the Phil Silvers series.

And yet from out of the brilliant contributions by Rod Serling, Ed Sullivan, Lawrence Langner, Phil Silvers and Sidney Blackmer, it was the comments by Hiken, himself, which a radio man found most challengeable.

Hiken very bluntly indicated tv comedy's future is a bleak one. His dolesome analysis was narrowed down to one prime reason. There was no smalltime arena, he explained, where a young, inexperienced comedy writer could learn his trade. And comedy writing, said Hiken, was like plumbing, a trade which has to be learned.

In extending his point, the creator of Sgt. Bilko said somewhat the following, and I am quoting approximately but, I think, correctly: "I, myself, started as a comedy writer 20 years ago when radio was hitting its peaks. I had come up with an idea called The Grouch Club and a small radio station in Los Angeles offered me a chance to give it a public showcasing. They paid me $10 a week and put the show on at six in the morning. But the point was that an unproven gagman got his chance, and it was happening over hundreds of local radio stations around the country.

"Today, with the enormous pressures of tv, young writers cannot be put on obscurely until they find themselves. It's the bigtime right away or nothing, and the bigtime is much too harrowing for the amateur creative worker."

Hiken obviously was implying with politeness that a contracted radio industry was unable to nurture and develop new writers, and that television simply hasn't the time.

Well, let's see whether radio has really forfeited its responsibility towards new writers with important potentials. This prejudiced observer thinks not and believes that even with the awesome competition of tv, radio programmers and producers are still giving gaudy opportunities to newcomers, which is why radio will remain a vigorous and potent entertainment medium years from now when Red Skelton has turned gray and Robert Young and Jane Wyatt are co-starring in Grandfather Knows Best.

Still Some Incubators

Paul Roberts, executive producer of CBS Radio's Workshop, for example, is consistently sympathetic towards inexperienced writers, no matter how dubious or nonexistent their credits. This hospitality has paid off. Just recently, an obscure scriptist named Henry Fritsch sent in several bare outlines of notions he felt, if developed, would enhance the Workshop series. Roberts felt the same way and invited Fritsch to submit the scripts. What's more, Workshop did them: Star Boy, The Indian legend of the Morning Star, The Oedipua Story, The Billion Dollar Failure of Figger Fallup, a devastating satire on polls, and All Is Bright, the story of the song, Silent Night. Fritsch is on his professional way by now and should be helping to increase the stature of tv drama before long, as well as radio.

Johanna Johnson is another who found radio's script editors much more accessible than she did those in television. With few previous credits of any importance, Johanna knocked on the right doors and soon was importantly allied with such CBS programs as Let's Pretend (for a year or so before its expiration), Disc Derby, Young Ideas, etc. Extensions of her radio writing now include two books published by Knopf and one by Childrens Press in Chicago.

PAUL WINCHELL
Congratulations and Season's Greetings

Shirley Gordon, until last year, was a valued member of the CBS Radio Press Information Department in Hollywood. With virtually no credits whatever, she submitted a script to the producers of Suspense. It was accepted. Quickly, she was invited to do half a dozen more. This, despite the fact that her only previous writing experience consisted of telling the editors of Radio-TV Mirror that Art Linkletter's favorite dessert is chocolate pudding. Today, as the Serutan commercials have it, that same girl, Shirley Gordon, is now one of the writing bulwarks of the Robert Cummings tv series.

Seems like yesterday when Mort Fine and David Friedkin came to CBS Radio programmers in Hollywood and indicated they wanted to break in as writers. They were put on a now defunct CBS Radio stanza called Broadway's My Beat which was being done from the West Coast. (But don't get me wrong, I love Sidney Skolsky.) After this show expired, they did Gunsmoke scripts and have just completed a movie at Metro.

Harvey Bullock, until recently a publicity man working for the Toni Co., indicated to CBS in New York that he felt he had enough potentials for comedy writing. CBS agreed and without even checking his previous credits, of which there were none, put him on the Robert Q. Lewis writing staff where he is still currently employed.

The list continues. A youngful hopeful named Dick Ellison came in to see Howard Barnes not so long ago with no broadcasting credits save those on school newspapers. He was quickly put to work writing adroit wordage for Music On a Sunday Afternoon and the then current Jim Lowe Show. He has gradually segued into tv writing, too, now doing continuity for U.N. In Action.

And so it goes. If young, unknown writers stop coming around to see us, we'll get our hats and go looking for them. All we ask is that they state their previous inexperience.

Comes the Blend On Pix & TV

By CHAS. C. BARRY

(V.P. In Charge of Metro-TV)

Joe E. Lewis, my beloved Sam, may have made the pants too long, but tv viewers aren't asking for alterations—they're grateful for the better feature films they can now see on tv, regardless of their length.

Time was when a fledgling tv industry thought that viewers would never sit still in front of a small screen for long entertainment . . . like the king-size features the major studios have recently released for tv. Programs were uniformly short on the networks, and then variety showed the way. Vaudeville was rediscovered in a one-hour show by Ed Sullivan and other devotees of life with spice, to furnish a rejuvenated type of entertainment for a new at-home audience.

Network variety was but a step from the outsize "spectaculars" and the longer dramatic forms. The airwaves were pleasantly peppered with the achievements of such tv creators as Max Liebman and Walt Disney, and this season Hubbell Robinson Jr., of CBS has programmed two and one-half hours of straight dramatic entertainment in "Playhouse 90" preceded by "Climax," both solidly sold out to sponsors. The problem, then, is entertainment value, and not, as Alfred Hitchcock has humorously indicated, "The corpse on this program is being brought to you live."

With more than half of the tv shows now on film, the issue is no longer live or film but putting on a show. Long or short, it must entertain—and on an unremitting schedule—day in, week out. Except for news, public affairs, special events and sports, where is all this to come from? No one is disputing the place for specially created tv programs, but how many have been created successfully? And how can features fit into the programming? For tv is motion pictures, no matter how the original production is transmitted. And ratings are the signposts of public acceptance.

After years of local tv exhibition of minor feature pictures and westerns, except for an excellent independent film on a rare occasion, talk was finally heard of major film companies releasing their backlog of product to tv. Some network programmers assumed an ostrich-like stance. Others looked up, especially the alert local operators who knew from experience the reaction of the tv audience to feature film fare. From the vaults of MGM, 20th-Fox, RKO and Warner Bros., top pictures began to flow to a parched public. The tide was turning, and the viewers liked it. "The Wizard of Oz" proved just as wonderful to an older as well as a new generation and for its national sponsor the Ford Motor Co., even though the kiddies had to sit up late to see the "Wonderful Wizard" and his fascinating friends.

The Late Watch

In Los Angeles, New York, Chicago and many other cities—in late viewing hours seldom before worth the transmission cost and programming effort—people were staying up all hours to watch the big movie parade. The stars, and the exciting stories were causing a rating revolution, Hollywood's golden era of multi-million-dollar production was passing in review—for a newer audience as well as a more nostalgic one.

Benzedrine production may not be going up as a result, but the stayups are proof of the attraction. An interest is being reawakened in pictures and screen personalities, despite the dangers of insomnia. A new generation is comparing Clark Gable with Marlon Brando, Jean Harlow with Marilyn Monroe, Wallace Beery with Ernest Borgnine.

The trend toward longer entertainment forms is also visible today on theatre screens. Length is no barrier to boxoffice, as the returns of the new longer-playing pictures show. Turning back to the early days of film production, we see the development of pictures from scanty one-and-two-reel efforts to the beginning of Hollywood features when Cecil B. De Mille made "The Squaw Man." It is clear now in tv, as well as in theatres, that quality is the key—the long or the short of it is not the question.

As we see it, the real question is the role the major film companies are now going to play in tv. We believe there will be a blending of motion picture and tv interests. The first major step was the release of the major pre-'48 product, the second step is new production made especially for tv, the third step is station ownership. All of these will play their part in shaping the pattern of picture distribution to provide the answer to the most important question—how can we best please the American public with better entertainment? No matter how these interests develop, the long and the short of it is—tv is now a part of the film industry and the film industry is a part of tv.

Ike on Mutual

President Eisenhower's "State of the Nation" report will be broadcast over the Mutuel net tomorrow (10).

Starting at 12:30 p.m., Dwight D. Eisenhower, who is to be inaugurated for his second term of office the following week, will address the joint session of Congress.

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That Deodorant Touch Now OK

By JOHN KAROL

(Vice President in charge of Network Sales, CBS Radio)

They have stopped laughing when I get up to say "I am facing the future with confidence." More than that, there are advertisers and agencies who are finding that, for the present, their future has past. Our daytime schedule has reached the point where we are turning down accounts because of product conflicts. This is one of the sweetest sorrows that I have had to live with for a good many years.

I like to think that the reason for it is the fact that we have maintained quality and consistency of programming and, as a result, have maintained our audiences. I believe this is true. But there are also other reasons. The principle one is the fact that television has lost its elasticity in terms of creating heroes. Everything has been tried. Some of it has worked and some of it has not. And so as the curious and creative minds of advertisers and agency men probe media for possibilities of scoring a beat, some of them happened upon network radio. The most curious discovered new potentials, new possibilities, new patterns. A very few even have put time and thought into the creation of pure radio commercials.

Those who are using network radio in the new ways of maximum effectiveness have made the greatest of all discoveries: the medium sells merchandise at a profit. And this has been tested in the toughest of all sales situations: "send in one dollar for your . . ."

The successes have been abundant enough to remove the stigma from network radio. Clients talk about it; agencies are calling us. In fact, there are agencies—and important ones—that are considering revising the structures of their (radio)-tv departments so that radio will get equal attention with television.

Now, so far, this interest has been primarily with daytime network radio. But the interest is pushing into other frontiers. Evening radio is being rediscovered. There are listeners, they are customers, and radio does move them to action.

With this new and developing interest in network radio, we have new opportunities and new responsibilities. We must continue to make our medium match the requirements of advertisers. And we must not become self-satisfied with our programming contribution to the sum of network output. In my own shop, there is continuing experimentation with program form and what we hope is the best of this becomes part of our schedule. Even how-long sponsored spectaculars are finding their way into our program lineup.

While I have to write these words primarily from my 52nd street view of the industry, I believe that network radio is in far better health than it was a year ago. Competition between the networks is showing more life and this is a gratifyingly healthy situation. In the coming year, there will be new formulas developed for the use of the medium and new programming to excite listener attention.

A 'Master Blueprint' For Future

By M. J. CULLIGAN

(Vice President of the NBC Radio Network)

How are we doing in the effort to adapt network radio to the age of television? I would like to answer that question as it looks to me after personal meetings with well over 100 NBC Radio affiliates.

We went to our affiliates with the NBC Radio Network's "master blueprint of the future." A pivotal issue in our plan was the changing of network option times to include the first five minutes of every hour of the broadcast day. The affiliates were asked to give to the network the necessary clearances to permit the programming of network news-on-the-hour.

A considerable contribution on the part of the affiliates was requested, in exchange for certain network contributions which were carefully calculated to put the stations on a better economic basis as NBC affiliates.

These new station benefits included the new NBC hot-line service, which will restore to the American public a broadcast version of the long-departed newspaper "extra" relegated to the graveyard many years ago because of the speed and flexibility of radio news reporting. Other benefits, such as longer station breaks, the right to sell local spots in unsold network shows and an increase in the station compensation rate, rounded out the picture.

Despite the short-term financial contribution involved, the affiliates unanimously approved our plan, and in mid-January the NBC Radio Network will feature news-on-the-hour, 17 hours a day.

This will be news of the highest quality, devoted almost entirely to great national and international news stories. It will in no way conflict with the regional and local news now done so well by NBC stations. Rather, it will supplement local and regional news coverage, putting the NBC station head and shoulders above other network stations and independent stations.

Each station will have on its staff a newsman who is a full accredited representative member of the NBC News Department. This will give to the NBC Radio Network the greatest news gathering force in the world, supplementing as it will the very complete international coverage facilities now in operation for NBC Radio Network.

News-on-the-hour and the NBC hot-line service will be one of the foundations of the NBC Radio Network of the future.

A second strong foundation is the weekend. "Monitor," which has been an audience and advertising success since last April, will be extended to Friday night. This is a logical move, since, for most Americans, the weekend really starts on Friday.

Daytime Concept

The third strong foundation of the NBC Radio Network will be daytime radio. Now, after seven years of most intensive competition from daytime television, more people listen to radio than watch television from 7 a.m. to 3 p.m. Daytime radio adds for more unduplicated audience to nighttime television than does daytime television. And, in fact, an advertiser who has some daytime television would gain much more audience by buying daytime radio than more daytime television. Part of the upsurge in network radio billing is directly traceable to advertiser research proving those conclusions.

The fourth foundation of radio networks is the hard core of radio listeners who just plain prefer radio listening to television viewing, regardless of what television programs are on. They give us a substantial audience at night and will continue to do so, despite television.

To this, we add the new concept of "Imagery Transfer." With "Imagery Transfer" an advertiser can use radio to sum up the impressions of his campaign stored in the minds of millions of listeners. With a few key words, the entire sales message is recalled from other media and brought to the top-of-mind.

We have a sound basis for get-

(Continued on Page 106)

The Crash Of '57

By CHARLES ISAACS

Hollywood.

It happened slowly. There was no immediate or sudden panic. But if we look back and trace the events we shouldn't have been caught unprepared.

In November the trade papers had no inkling that it was coming. They ran their usual stories on industry problems such as the new Anti-Cleavage Group move, demanding that Cary Grant putty up his chin before appearing on television, and the Parent-Teachers organization claiming that watching vaudeville made delinquents out of John Dillinger and Al Capone, and that television is vaudeville and that's what's making today's delinquents.

If there was any clue as to what was to come it might have been the statistic printed in VARIETY proving, by recent polls, that Elvis Presley and quiz shows were the most popular television fare. It appeared that people like to watch pelvic movements and money being won. John Guedel announced he'd combine these tense surefire ideas in his new show, "Win a Pelvis."

That was what our industry was concerned with on the November day when we approached our doom. Now putting the fragments together we know that it started on the $64,000 Question." Lou Cowan will deny that it started there but here is the evidence.

Television viewers across the country saw Hal March hand a check for $64,000 to Mr. Ed Smith of Des Moines, Iowa. Mr. Smith had just named the eight important ingredients in Mama Weiss' apple struedel.

The same week millions of television fans saw Gwendolyn Butt and Richard Doos tie for split of the $64,000 on "$64,000 Challenge." "Do You Trust Your Wife?" put $50,000 in escrow for quiz winners Mae and Tom Jones of Minneapolis.

"Strike It Rich" wrote checks for 75 appendectomies, seven kidney stone removals and four treatments for ulcers.

Within this same time period the winners were taking everything on "Two for the Money" and "High Finance." On "People Are Funny" Dave Conley allowed himself to be dipped in flour and fried in a new kind of shortening that leaves meat just as cool and tangy just as if it had never been cooked. For this hilarious adventure Mr. Conley won a $100,000 home and a family size fry-pan.

The First Rumblings

The first crack in all this normalcy appeared on a Sunday night on "What's My Line?" John Daly had just flipped the $50 card when the panel couldn't identify Polly Adler. Polly asked for cash rather than a check and demanded that it be paid in unmarked bills. Mr. Daly fumbled through his wallet and so did the panelists but none of them had $50 in cash, all of them being Diner's Club members in good standing. A check was sent to Toots Shor who bit it to see if it was real and finally cashed it. This should have been the tipoff to the chaos to come, but still no one suspected.

At 10 a.m. the next morning the second crack appeared. Shor, worrying about the check, rushed over to Chase National Bank. The teller at the window opened his cash drawer and found he had only $20. He leaned over the to the second teller and asked for some cash but the second teller had only $5—having just cashed a check for the winner of "Tic-Tac-Dough." They both rushed to the head teller who rapidly went down the line of cash drawers and heard the same reports—every quiz show in town had paid off winners. With a sinking feeling the head teller called the assistant manager who, with dignified haste, descended to the cash vault. It was empty.

Bank manager, R. Heffle, was apprised of the situation and called the Chemical Bank. James Sidney Mart, president of Chemical, was already nervously calling the Irving Trust Co. He explained to Mr. Heffle that Chemical had already paid out cash for a "Dollar a Second" winner and "Beat the Clock." The manager of Irving Trust, just a little hysterically, shouted over the phone that they had just paid a quarter of a million dollars to a winner on "The Big Payoff." Within a half-hour the presidents of eight leading banks were closeted with the Federal Reserve Bank. Within another half-hour an emergency order was issued. The banks must shut down temporarily.

The Panic Is On

The first teller at Chase National had lived through 1929. He sneaked out to a pay phone and told his wife to dash to the local branch and withdraw their funds. An hour later lines of anxious people began forming at all banks. The words went around to a stunned citizenry that a bank failure was in the making.

From Washington the Treasury Department pleaded with the newspapers of the nation to announce that there was no need for panic. The newspapers couldn't get out an issue because all of their employees were in line at the banks. Executives from the leading networks proved their mettle when, in the absence of stampeded employees, they personally laid cable to the White House and operated the cameras so that the President could reassure the country. The President smiled in the camera and held up a $10 bill to show the viewers that there was still money around.

The people wanted practical assurance and the Federal Reserve Bank decided they would have to call in all foreign loans. The Bank of England was unable to comply with the request because among other similar happenings there had been a jackpot winner on England's "Double Your Money." A phone call to the Bank of France only brought the report that thousands of francs had been paid out to "Tele-Match" winners. On a Denmark quiz show a woman won 64,000 Kroner. And in Italy a "Lascia o Raddoppia" winner took 5,125,000 lira.

Europe couldn't help.

CBS barricaded its modern building in Hollywood and placed guards at the entrance to their New York office building as unruly crowds gathered in the streets shouting "Down with the $64.000 Question!" On some of the residential corners Lou Cowan was burned in effigy. Mr. Cowan did the wise thing and started for the Mexican border but unfortunately he was stopped outside of Tia Juana by an irate group of Mexican bankers who said there had been a double winner on the "64,000 Peso Questióne."

Cowan slowly made his way back to New York hoping to find refuge in Hal March's apartment. Capt. McCutcheon supplied him with food and little Gloria Lockerman sent him clothes.

Factories were paralyzed and industry was at a complete standstill. A Senator was hissed when he suggested that we borrow from Russia, but finally, with great reluctance, the State Department began negotiations with the Kremlin. Russia bullied, blustered and hedged, and finally sheepishly admitted that there had been so many winners on the "64,000 Ruble Question" that they couldn't even afford transportation to send more people to Siberia.

With the world on the brink of disaster the clouds of fear suddenly lifted, the panic subsided and hope sprang up again, for Lou Cowan announced that replacing "$64,000 Question" would be a new quiz show, "Brother Can You Spare a Dime?"

Chernin's Triangle Post

Philadelphia.

Kenneth Chernin has been oppointed promotion supervisor of Triangle Publications radio and tv stations.

Chernin, who joined Triangle's promotion department in June, following two years with the American Association of Advertising Agencies, in his new position will work closely with the promotion departments of each of the five Triangle stations.

BARRY directs **ERNIE**

On NBC thru MCA

TPA's $10,500,000 '57 Prod. Budget; Six New Shows

Television Programs of America has set a $10,500,000 production budget for 1957 involving the production of six new series plus continuing production on two others. TPA will turn out 26 more "Private Secretary" shows—so that presumably the Ann Sothern starrer will continue to alternate with Jack Benny on CBS-TV next season—and 26 more "Fury" telefilms.

New series are "The New Adventures of Charlie Chan," which rolls this week with J. Carrol Naish starred; "New York Confidential," still in the script stage; "Waldo," on which a pilot has been filmed and which Robert Maxwell will produce; "Tugboat Annie," on which the pilot has been shot; "Mr. Digby," another series like "Annie" based on Satevepost stories and a still untitled outdoor action series. Latter series, along with "Digby" and "Charlie Chan," will definitely go to 39 episodes.

The eight-show, $10,500,000 budget count doesn't include "Hawkeye and the Last of the Mohicans," currently shooting in Toronto, of which 13 are being completed with production to continue into 1957. The "Private Secretary" production once again complicates the Jack Benny alternate situation—Ann Sothern had stated she would not make any more "Secretaries" and Benny slated his own package featuring Marge & Gower Champion into the slot. Now, presumably, American Tobacco has worked out a new deal for "Secretary."

John M. Brigham has switched from WATV, the Newark-Metropolitan area tv station, to WHCT, Hartford, Conn., UHF. Before his WATV stint, the salesman, who'll report to general manager Harvey Struthers, was with the Hollingbery reppery.

When Knighthood Was In Flower On TV Film

By HAL HACKETT

In 1953 analysis of the program content of the three networks showed one department of entertainment had been completely omitted or overlooked—that was the field of historical costume-adventure. Further investigation showed the reason for this omission was primarily due to the lack of authentic facilities, that is, castles, moats, draw-bridges and the countless other items of antiquity necessary for accuracy of production. The very thought of filming in countries other than the United States apparently had not been highly considered, since it meant leaving Hollywood where television picture production is a well understood business, moving to Europe, and, in effect, educating the creative European feature picture makers into the field of television picture production.

Official Films, realizing that the great heroic characters of the rich historical periods, such as Eighth Century "Sir Lancelot, "12th Century "Robin Hood" and 17th Century "Buccaneers" would find eager acceptance by America's adventure loving audiences, therefore embarked on a course that would, if successful, give them leadership in this field.

Tremendous research went into this project, the first being "Robin Hood" where the habits of the people of the 12th Century every minute of the day had to be checked and recorded, their money, their customs in eating, their approach to one another, their slang, clothing, household effects and many, many other subjects were researched completely. This project, which took many months, and involved surveys through the British Museum and other sources, was finally ready. Then, and only then, could script writers go to work, because without this research their scripts, of necessity, must be full of errors.

More meticulous and painstaking effort went into the casting of "Robin Hood," as for decades through book, song and story the public have built up a very definite understanding about how each of the characters looked. Rotund Friar Tuck, 6'5" Little John, healthy, wholesome Maid Marian and dashing hero Robin Hood.

"Lancelot" and "The Buccaneers" went through exactly the same formula that has brought to the screen the finished product.

Currently in England, we are beginning pilots of two more costume-adventure series. These have been undergoing research for the past year. One is "The Highwaymen" and the second "Sword for Hire." Exploits for "The Highwaymen" took place in and around London in 1750. "Sword for Hire" is thrown against the fascinating Renaissance period with a Florence, Italy, background.

We and others have made many attempts to produce television series in countries other than the English-speaking ones, and we, like others, found this a most difficult operation. The language barrier slows production, thereby raising costs and endangering the ability to hold to a rigid delivery schedule. With England and Canada and other countries of the British Commonwealth having commercial television any product made in England is most obviously looked upon with great favor, for programming on the commercial channels in the various countries concerned and, since the union rules in England call for 89% of program content to be domestically British and 29% that that may be drawn from outside sources, British-made product is greatly in demand.

Universal Appeal

Historical costume - adventure types of programs which pre-date the American Revolution and have more or less to do with the British Empire at its height, find a responsive audience in all English speaking countries of the world, as opposed to contemporary type of programs of the American "cops and robbers" type, which are not as well understood by countries remote to the United States.

Strangely enough in the case of "Robin Hood" many countries apart from English speaking ones have bought and are telecasting the series in versions carrying a dubbed sound track in various languages. They are Japan, Norway, Italy, Mexico and South America. And so, "Robin Hood" literally reaches halfway around the world and is acceptable entertainment to peoples in both the East and West. Who said, "Never the twain shall meet?" At this moment, a new contract has been consummated with Japan for "Sir Lancelot," and also in Canada, so that it looks as though the 'Robin Hood" series' history will repeat itself.

Someone, said, "Imitation is the sincerest form of flattery." Unfortunately for the television industry, as soon as someone successfully opens up a new field of program endeavor other producers rush to copy, and as a net result, in a few years the networks can become surfeited and saturated with a single character of program. This certainly happened in the fields of "cops and robbers," anthologies and now money giveaway shows. However, we believe as other producers get their feet wet in historical costume-adventure they will find this is not as easy as contemporary picture making know-how is everywhere in the United States. The very weight of the responsibility of research; casting; weapons and their use; and countless other facts present an enormous job before a camera can roll. The time expended to make a single picture, where bows and arrows, swords and lances are employed, in order to get a realistic result takes tedious hours of rehearsal. Just as the motion picture industry; Broadway's legitimate theatre and radio have striven for something new, the hurdle placed on television in this respect is something greater and calls upon the creators of our industry to have courage to enter new fields of program design and originality, rather than the mediocrity that comes when one "plays safe" and imitates someone else's successful formula. The creators of programming should strive, as many do, to be leaders instead of followers.

We have talked much of England and historical costume-adventure in this article, yet we know the United States will always be a country of know-how in the making of television pictures and in our opinion will always produce at least 90% of America's program needs. In producing nine times as much film programming as the rest of the world, America has its greatest responsibility and one which we feel it will continue to exercise fully.

'I Say It Was a Helluva Year'

By LESTER GOTTLIEB

I don't care what the critics say about the television year that has just departed, I loved it. They carped over the fact that the past season failed to produce any genuine events or memories. I'm going to prove just how wrong they are.

For instance:

I found out after watching Ziv's "West Point" cadets that Lucky Strike cigarettes march better.

It is a conclusive fact that Mexico never had so many presidents in one year as the three networks.

Television proved that Archie Moore should have taken acting lessons from Jack Palance.

I've heard of talent raiding but Phil Silvers' heisting of "The $64,000 Question's" Evelyn Patrick was romantic robbery.

Broadway doesn't want our geniuses. They rejected Dave Susskind and Auk Oboler in one month.

Jack Webb discovered human actors are easier to direct than animal ones.

Who says impossible conversations don't come true? How about Jerry Lewis interviewing Mary Roberts Rinehart?

I know Jack Palance will cop all the awards but here's a vote for Richard Kiley for his "Studio One" job.

I hope I never see Gloria Lacherman ever again and I also hope I spelled her name wrong.

I believe "Hey, Jeannie" and "Oh, Suzanna" are really one show.

One star I missed seeing on tv this year was Margaret Sullavan.

"I'm no prophet but this I will wager: Mike Stokey's "Pantomime Quiz" will be back again next summer. It always is.

I am waiting for the night when one of Hy Gardner's guests hangs up the phone and keeps on talking to him.

What ever happened to Hal Tunis and Bea Kalmus? I miss them.

Ray Bolger shouldn't play matinees.

Yes, Virginia, there is an Elvis Presley.

Set 'Playhouse' Stars

Screen Gems has signed Charles Korvin and Dan O'Herlihy for starring roles in "The Elizabeth Blackwell Story," a "Playhouse 90" filmed presentation.

Adapted for the series by Mel Goldberg from Lloyd C. Douglas' story "The First Woman Doctor." co-stars will be Joanne Dru and Keith Larsen.

Labels Alone Don't Make A Film or TV'er 'Religious'

By REV. MALCOLM BOYD

(Doubleday & Co. will publish, in February, the Rev. Malcolm Boyd's book, "Crisis in Communication: A Christian Examination of the Mass Media." Now an Episcopal priest, Fr. Boyd was formerly active in Hollywood and New York in tv, radio and motion pictures. He was Mary Pickford and Buddy Rogers' partner in P.R.B., Inc., and was also associated with Foote, Cone & Belding, Republic Pictures, Samuel Goldwyn Productions and his own company, Mal Boyd & Associates. He was president of the Television Producers Association of Hollywood and a member of the Academy of Motion Picture Arts and Sciences and the TV Academy.)

The fact that a motion picture, or a tv show or a radio program or a magazine is labeled as being "religious" does not necessarily make it religious.

Lure of boxoffice dollars and sincerity of evangelistic motivation have been strangely combined in the interlocking history of show business and religion.

An English monk, Brother George Every, has written some extremely wise words on the subject of "religious" art: "A distinction ought to be made between religious art and art on religious subjects. The poetry of the fifteenth-century French poet Villon has been called extremely religious, though he himself was a sad scamp; and we can speak of the deeply religious outlook implied in James Joyce's *'Ulysses,'* which was for some time officially unprintable. In such a case we mean that the work implies an outlook on life which is religious and not humanist, which recognizes, as the great religious traditions recognize, the weakness and sinfulness of man, and his need for redemption. But art which is not in this sense religious may very well be about religion, for religion, love, and nature are the three perennial subjects of poetry, painting, and sculpture." Religion, love and nature are also the three perennial subjects of the art forms of *popular culture*, the film, tv, radio and mass-distributed literature.

So, when one reads, for example, about a new Hollywood film which will deal with the life of Jesus Christ, one reserves judgment as to whether or not it will really be religious, albeit it will be promoted and advertised as "religious." What will its motivation show? Is this Christ indeed the Son of God and real man, or is he a pharisaical sentimentalist with an emasculated message to proclaim? Whatever the filmmaker's motivation, it will not be "pure," that is, completely devoid of selfishness and wholly offered to the glory of God. This we all know, anyway. But will the mixture of "pure" and "impure" motivation be offered, in its sinful condition, to God? Or, will the deadliest form of pride manifest itself in an unconditional label of "religious"? These questions are of the utmost importance.

The young theologian, Daniel Day Williams, has noted (in his book, *"What Present-Day Theologians Are Thinking"*): "Art which is not specifically Christian but which communicates man's sense of the holy or his hunger and thirst for it prepares the spirit for faith. Christian art typified by the poetry of Milton or Auden, the *B Minor Mass* of Bach, or the modern settings of the Mass by Poulenc or Stravinski, the novels of Dostoveski or a recent novel such as Alan Paton's *"Cry, the Beloved Country,"* the painting which keeps the story of the Christ alive in countless ways, is a means by which the basic ideas that theology criticizes and analyzes are given powerful expression. Theology is in its analytical and critical work closer to philosophy than it is to art. But theology keeps a more constant relation to mythical and poetical forms of expression than does most philosophy. Art and liturgy are the dramatic emotion-laden ways in which the message which theology interprets finds a universal language in each generation."

To move on further, however: a medium of communication certainly possesses an implicit religious meaning if it realistically mirrors the human condition, if it offers an insight into a human soul alienated from God. A medium of communication . . . a film, a tv show . . . need not mention "sin" or "man" or "God," in an explicit way, in order to do so in an implicit way. Simply adding God the Father to the star roster and including ministerial associations in advance promotion plans, does not *per se* make a film religious! Many novels, films, magazine stories and articles, newspaper reports, tv and radio dramas are concerned, in a compelling way, with our real human condition, with the crisis which man is sensing in living today. The stage play by Terence Rattigan, *"Separate Tables,"* employs the imagery of separate tables in a hotel restaurant to depict, in a devastating way, human loneliness and isolation. One may find equally religious meaning in such diverse motion pictures as *"Citizen Kane," "The Game of Love," "A Streetcar Named Desire," "Country Girl"* and *"Picnic."* Often such a "negative witness" of faith, discerned, interpreted and translated into positive religious witness, will do more to confront a person with the Person of God than anything else can do.

Increasingly, we must refuse to be guided by self-scrawled promotional labels: "religious" or "wicked," for example. The label of "wicked" may be placed upon a film which is exploiting sensationalism yet which possesses true religious significance in the way it examines a human soul and discerns the longing within that soul for the love of God. The label of "religious" may be placed upon a film which is merely exploiting, for purposes of making money, man's essential interest in religion as man continues to wait for that moment when he will himself surrender to the love of God.

Filmack Storyboards

Filmack, with studios in New York and Chicago, is offering free storyboards for planning and producing of film commercials.

The special storyboards have individual panels for video, animation & background, audio and timing.

JOHN GART
COMPOSER — CONDUCTOR

'Susie' Telepix's $2,000,000 Gross

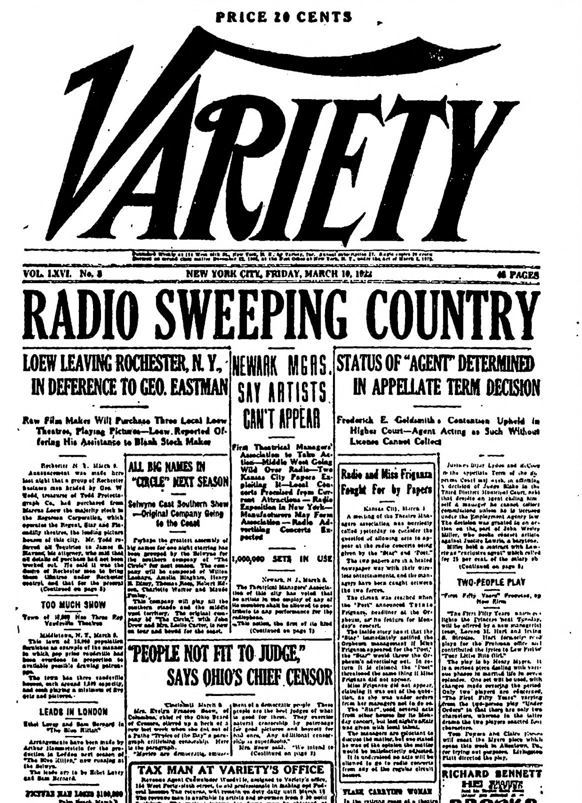
"Susie," the syndicated rerun version of "Private Secretary," has already grossed $2,000,000 in syndicated sales in the year it has been available locally, according to Televison Programs of America. TPA owns both the firstrun and rerun shows and distributes the latter. Company claims the $2,000,000-in-a-year mark is the largest "first-run-off-network" sale in so short a period.

TPA, in a year-end report, also revealed that sales on the "Stage Seven" series have hit the $1,500,000 mark, with the anthology series sold in 125 markets. "Susie," incidentally, is set in 140 markets.

'MAYERLING' TV'ER SETS CAST OF 111

"Producers' Showcase" Feb. 4 production of "Mayerling" will employ a cast of 111 actors, the mainstay of a complete production corps of 444 people. This, says Showcase Productions exec producer Mort Abrahams, makes the Anatole Litvak production the biggest live one-shot yet staged for tele.

Production, which will star Mel Ferrer & Audrey Hepburn, will utilize 18 sets. It will originate from NBC-TV's color studio in Brooklyn.



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VARIETY

VOL. LXVI. No. 3 NEW YORK CITY, FRIDAY, MARCH 10, 1922 46 PAGES

RADIO SWEEPING COUNTRY

LOEW LEAVING ROCHESTER, N. Y., IN DEFERENCE TO GEO. EASTMAN

NEWARK MGRS. SAY ARTISTS CAN'T APPEAR

STATUS OF "AGENT" DETERMINED IN APPELLATE TERM DECISION

Frederick E. Goldsmith's Contention Upheld in Higher Court—Agent Acting as Such Without License Cannot Collect

ALL BIG NAMES IN "CIRCLE" NEXT SEASON

Selwyns Cast Southern Show—Original Company Going to the Coast

1,000,000 SETS IN USE

Radio and Miss Friganza Fought For by Papers

TOO MUCH SHOW

LEADS IN LONDON

TWO-PEOPLE PLAY

"PEOPLE NOT FIT TO JUDGE," SAYS OHIO'S CHIEF CENSOR

TAX MAN AT VARIETY'S OFFICE

RICHARD BENNETT

This "vintage piece" as reproduced from VARIETY *actually is only 35 years old, pre-dating by four years the inception of the first radio network—NBC. That a lot of electronic razzmatazz has gone under the kilocycle bridge since then is all too evident from this 51st annual edition of* VARIETY.

Television Primer For Industrial Showmanship

By ALAN M. FISHBURN

Chicago.

Having gravitated from legit, radio and tv to producing industrial shows of many varied types, I feel this comparatively new element in the theatrical spectrum cries out for a definitive glossary. Space forbids printing an all-inclusive dictionary of terms and cliches, but the ABC's listed here may indicate some of the problems and requisites of this growing business art form.

A. ACCOUNT, without which there would be no future for the industrial producer. Usually a client who wants a spectacular for peanuts, along with ACTION NOW, even though the meeting is more than a little late a-planning.

B. BALL-OF-FIRE, usually a company exec of exalted rank, who specializes in getting ACTION NOW. Also useful in awakening a captive audience at the psychological moment.

C. CURVE, a direction sales may take, up or down. This often provides the CUE for the temper of the occasion. Plural, descriptive of the type of female talent one should use onstage to get the message across.

D. DRAMATIZE, a step often taken to say 60 seconds worth of material in five, 10 or 15 minutes. Effective in presenting problems which require curative measures, in supplying humor and self-identification on the part of the audience.

E. EXECUTIVE DIRECTOR, found spearheading associations. A man of many talents, usually in the hot seat when it comes to political sniping, last-minute hotel, reservations, and ultimate responsibility for the meeting's theme. A "must" on a producer's side, and often synonymous with "B."

F. FORMAT, something in which everybody must have a finger. Useful in breaking-up interminable droning speeches when illustrated by means of female anatomy.

G. GREED, a necessary ingredient in the makeup of the usual industrial audience. When properly appealed to in the form of incentives such as bonuses, free trips and appliances, it can often stimulate possessors to slay the dragon of competition.

H. HOW, usually followed by the word "—much?" A good question, requiring an elastic answer from a producer until he knows what the show's budget really is. When preceded by the word "Know—," it means what this outfit has more of than competition has.

I. INDOCTRINATION, usually a painful injection of facts given to the assemblage. When accompanied by anaesthesia in the form of music, girls, props, visual gimmicks, and more girls, it can become a delightfully provocative experience.

J. JERK, a derogatory appellation reserved for lesser company men with gnawing ambitions. Often accompanied by the phrase "Don't pay any attention to that—." If used with reference to you as producer, re-confirm with the airlines and pack everything except your toothbrush.

K. KICK, used in many meanings and forms. When followed by the phrase—"this thing around, boys!" it is the inevitable statement which begins a planning session. Used in the plural and preceded by "Just for—" it may describe a yen on the part of company personnel to mix with the professional talent both on and off stage.

L. LEADERSHIP, usually "pointed-to with pride." Also a legendary goal which presumably may be attained this coming year if everyone pulls his oar.

M. MANAGEMENT, invariably characterized as far-sighted, conservative, experienced, benevolent, hard-hitting, etc., etc. Often composed of MOSSBACKS who take a dim view of modern industrial showmanship, but worth having on your side at all costs.

N. NEW, a word constantly preceded by "Something—." The object of a frantic search prior to every meeting or convention. Failure to come up with at least one of these may result in much negative talk in rest-rooms during the coffee breaks.

O. ORDERS, the end result of the job you're doing, something you "gotta get." When followed by the word "—takers," a derogatory management synonym for salesmen.

P. PROMOTION, an all-inclusive theme of which most salesmen are wary. Serves as a canopy for advertising, publicity and merchandising campaigns dreamed up by Ivory Tower inhabitants of the PLANT (also known as Mt. Olympus or Valhalla). Constantly in the planning stage, yet sometimes ready for the occasion.

Q. QUESTIONS, usually preceded and followed by the phrases "If there are any—" and "—we'll be glad to answer them later." This stalling phrase is most useful when QUOTAS (always too high) are announced.

R. RESEARCH, something you do too much of for too little REMUNERATION. Recently found following the word "Motivation," indicating that some psychologist is living high on the hog.

S. SELL, and its by-product word, SALES. The former is a "must." The latter is also a component in titles assumed by a vast hierarchy of VIP's. Observe strict protocol when dealing with the same, starting with the V-P in-charge-of, down through General Sales Managers, Divisional Sales Managers, District Sales Managers, etc., etc.

T. TOOLS, what salesmen and plumbers both dislike to cart around. Also stands for TEMPERAMENT, a disease prevalent among non-pros when they first step out on an improvised stage. Often exemplified by a request to kill the spotlight because: a) "I can't see the audience" and b) "It exaggerates the halo from my baldspot."

U. UP, the only direction sales should go. When used with the words "—and at 'em!" it ranks with such immortal statements as "I regret that I have only one life—" and "It is a far, far better thing that I do—," etc., etc.

V. VICE-PRESIDENT, or the brass. When in doubt, always give heed to birds of this species. Often present in abundance, V-P's unwittingly manage to foul things up. Comparative rank may be determined by their vocal utterances. The loud-mouth is usually the one with the newest key to the executive suite john.

W. WOMEN, a topic normally unscheduled on business programs, but dominant business in the minds of average male conventiongoers. Usually referred to in more specific generic terms.

X. X, used to denote competition or competitive products which nobody wants to admit exist. Also used to denote the high-point on the sales curve to be attained in the future.

Y. YOU-OUT-THERE, referring to the captive audience. Any meeting or convention which neglects to say "YOU have made us what we are today" has forfeited its greatest argument clincher.

Z. ZERO-HOUR, the moment which comes as the overture starts, or when the first speaker assumes the podium. You, as producer, have sweated out format, sequence, plot, speeches, and countless visual embellishments, and are faced with "another opening to another show." Be it an intimate sales meeting, a giant convention business program, or a new product spectacular, it's very much like opening night on Broadway. What's the big difference? The captive audience, that's what! If you sell them, entertain them, and get the story across in language they can appreciate and understand, you've done a hell of a job! Why? Because every single member of your captive audience doubles in spades as a hard-bitten, tough-to-sell, self-appointed critic!

BRILLER TO COAST

Bert Briller, manager of sales development for ABC-TV, is on his annual junket to the Coast. Briller left Monday (17) for a week's stayover to discuss program and sales details for 1957.

Certain to come up is the pitch plan for Warner Bros. new half-hour series, "Amazon Trader."

Don't Go Away—There's More

By HERBERT C. RICE

(V. P., Mutual Broadcasting System)

Once upon a time, there was a depression. Now, this depression settled on an infant. The infant was quite lusty but sometimes there wasn't enough to feed him. But the fond fathers (and there were quite a few) just gave a hefty hitch to their belts and went out and obtained food. This, my children, was how the legendary saying come about, "There's nothing wrong with radio that a commercial won't cure."

Don't go away, that's not the end of the story. With this commercial food the infant grew almost overnight into a great big giant. His arms and legs grew so much they sprawled all over the country and they called them networks. He was a happy giant, because with the world at his speaker he could eat and eat commercials until he was almost ready to bust. And then something happened. No, he didn't go bust. No—he married a wicked old witch. Now this old witch secretly hated giant Radio but she knew she'd have to marry him to cut him down to size.

Well, old giant Radio was too fat to care what his wife, the old witch, was up to. But she didn't lose much time (only about 10 years which is nothing in space). She brewed a few radio tubes and some new fangled dials and electrons together and then when it all came to a boil ~~she took a carving knife and dug out giant Radio's eyes~~ and mixed them into her concoction. With a puff and a bang a large radio set with a glass panel floated into the air and in her dry crackling voice she screamed "Television, television it killed him, it killed him!"

Real Sad

No, no this is not the end of the story. But I warn you, here comes the sad part. Poor old giant Radio couldn't see and he cried out "Help me, help me" and floundered about flaying his giant arms and legs trying his best to clutch hold of the wicked witch. Instead, she screeched at the top of her voice "You can't see, you can't see!" So all he could do was fall back on his haunches and blubber and blubber. Each day he grew sadder and sadder. His eyes were gone, nobody brought him commercial food and he quickly became thin and run down—nobody seemed to want him. In fact, he was about ready to die.

Now, when the wicked old witch thought giant Radio was really going to die, she said to herself "This once fat lummox hasn't suffered enough." So, just to keep him alive she fed him just little bits of commercial, not very nourishing ones children, but just enough to keep him alive. And the giant was so hungry he just ate up any old thing the witch threw at him.

He got so hungry that when she wasn't looking he stole lots of meaty music from the record companies—and he bribed his newsgathering friends to feed him all the news he could gobble up so that before you could say "Jack Robinson" he grew fat again. But he knew his daily diet wasn't balanced and without other vitamins his new found strength would not last. What could he do? What could he do? He had lost his eyes—He sat and he sobbed. Then suddenly without warning the white fairy appeared and bopped him gently on the larynx. With a start he jumped up and down crying "My voice! My voice." "I've still got my voice!"

His voice—people used to listen to his voice. But since the wicked old witch had worked her poison on him his voice had lost so much of it sparkle, so much of its timber, so much of its authority. Suddenly he knew the answer. All he had to do was to recover his good voice. He knew what he wanted. He'd call back his old friends, those who gave him the words to say. The well written words. The thoughtful words. The creative words. With these words he could become new again. Out would go the vulgar, careless ad-libs, the shouting and the howling. He would bring back the words which caused people to stop, listen and linger awhile. Because he was a very good giant he didn't kill his wife, the wicked witch, instead he divorced her. He cut her off completely and became very popular once again with his large Radio family and lived happily ever after.

The Increasing Importance Of Foreign TV Markets

By MICHAEL M. SILLERMAN

(Executive Vice-President, Television Programs of America)

They tell me that in theatrical film exhibition, foreign revenue these days accounts for between 40 and 50% of total revenue. It may surprise a lot of people in the tv industry, but the day when foreign revenue on vidfilms equals that figure—I'm speaking now of syndicated telefilm shows—is not too far off. Manny Reiner, our foreign sales manager and a specialist in this phase of the film business for many years, makes this educated guess: in two years, those tv film distributors with good product and heads-up foreign distribution facilities may be doing almost half their first run business in foreign distribution.

Even though I've been pretty much in the thick of the entire tv sales picture for some years, I find this a truly startling development. This is tv's second meteor. We were on the tail of the U. S. meteor which in so short a time made video the most important advertising-selling medium in this country. Now we are both watching and participating in a like situation—in England, Europe, Latin America, Australia, and elsewhere.

If the forecast of 40 to 50% seems out of proportion, it can be completely substantiated in one easy lesson. For 1956, TPA's foreign revenue amounts to 25% of total billings. We anticipate a climb to 30 or 35% by the end of 1957.

Global 'Mohicans'

I dont' want to make this sound like a commercial, but there have been some interesting foreign sales lately. Not too long ago, for example, Milt Gordon closed an Eastern Hemisphere deal for 'Last of the Mohicans," virtually assuring world wide distribution for this series. That's quite a chunk of business, especially since the program is already scheduled to be aired by the Canadian Broadcasting Corp. (CBC). This last, incidentally, is for both English and French dubbed versions. Another interesting overseas sales was that of "Fury," for Switzerland, which followed prior sales in Canada.

The best indication of the scope and potential of the international video market is that TPA (and I'm sure this is true of several other vidfilm distributors), now has seven shows on the air, in more than 20 different countries. Expansion in 1957 is inevitable as additional languages are dubbed.

At the present time, Canada and England are the two most important non-U. S. markets, but Latin America is expanding rapidly in terms of tv market importance. Mexico, Cuba, Puerto Rico and Venezuela are active markets and there seems to be a direct relationship between the use of U. S. films there and the growth of the markets. What is happening, it appears, is that as more and more U. S. shows go on the air in these markets, more and more does the demand for tv sets grow. Thus, the same thing that happened in the U. S. is happening elsewhere—more and better shows mean more and bigger set sales and, correspondingly, more of a sales potential for the sponsors supporting the programs.

The effects of this phenomenal growth will be felt in several directions. First, and perhaps most important, it is quite likely to increase production of first-run syndicated film shows in the U. S. In some respects, the present situation in the United States has been a deterrent to vidfilm production, because the increasing competition, the increasing number of second runs (first run off network) properties and the ever-present problem of time clearances has had, as one might expect, a deterrent effect on first run production in the U. S. All of these factors have added up to one thing—it takes longer now for a tv distributor-producer to recoup his initial program investment if he relies solely on U. S. sales. This, in turn, has an effect on overall bank financing so necessary in film production.

Obviously, this is where non-U. S. sales come in, since such sales hasten the return of the original production investment and distribution costs, easing the producer-distributor's financing problems by an appreciable measure. Also worth mentioning, is that these sales will bring the profit-turning point that much closer.

Problems will undoubtedly increase as the foreign market increases. Quota policies are already in effect in some nations and possibly may spread. Currency is another highly complicated area—Colombia, for example, recently devaluated its peso, thus enormously complicating the planning of advertising budgets in advance. Withal, tho, the international picture is bright.

Aqui se habla Espanol.

KENNETH ROBERTS
The WALTER WINCHELL SHOW
SUsquehanna 7-5400

WB Sets 'Amazon Trader' for ABC

First of the telefilm series done by Warner Bros. in its expanded tieup with ABC-TV will be the pilot on the half-hour "Amazon Trader." The two full-hour stanzas which ABC is getting from the major are still in the planning stages. All the Warner shows are for the 1957 season.

Warners is shooting "Trader" in the Amazon Jungle. Network announced that the two 60-minute series will be in the adventure category.

ABC recently signed with Warners for use of the company's Hollywod stages. The three new series and the alternating "Cheyenne" "Conflict" histrionics for "Warner Bros. Presents" are the Warners' produced programs. Studio space will be rented to other ABC producrers.

Be Of Stout Heart, All Is Not Lost

By STOCKTON HELFFRICH

(Director, NBC Continuity Acceptance)

Strongly doubt we good-taste umpires have gone calloused, but neither are we weather vanes reacting to every other wind that blows (and brethren, it's windier here than down by the Flatiron Building).

What with (1) the professional radio and tv critics refreshingly at variance with each other on our more calculated risks; and (2) so much of what is grousing (in the audience mail we get) from folks who'd find even Shaw just a four-letter word, I'm encouraged. Could be that cranks are getting crankier and the really silly complaints sillier, or could be other network counterparts and I are getting tougher. Or could be yesteryear's lament has soured into this year's "drop dead!" Think, tho, it's none of these alone, but a synthesis of all, plus a grain or two of good old common sense. You develop a sense of humor—not flip, just mellowed. It's self-evident you're not going to do **anything** that pleases **everybody**, so you settle for editing with a point of view in step with the times and with the courage of your own convictions. Seems to me the order of the day demands it. Better to take a flyer now and then, and appraise the audience reaction, than virtuously, drearily stand still Mostly the so-called calculated risks are merely responses to a no-longer so provincial public demand.

VARIETY itself aving frequently this year filled its readers in on highlights from our so-called CART (Continuity Acceptance Radio and Television) appraisals of where-do-we - stand - and - are - we - in - any - hot - water - and - if - so - how - hot, allow me no more than a quick review, some updating, and a conclusion or so.

The year was full of pressures from the most divergent and articulate segments of our audience. Everybody is a censor, or has his own view of what a censor should be, and each one is convinced that the broadcasting media have vast potentials to influence people. Problem is that the occasional straw in the wind looks to the viewer with an axe to grind like a target for immediate and violent chopping.

That's all very flattering, and the broadcaster can't help but be impressed with his power to win friends, make enemies, and influence junior. But why, oh why, do the anxious constantly assume a state of anarchy, assume that there are (1) no rules of thumb; (2) no willingness to listen to reasonable suggestions, and (3) no thought behind the industry's more up-graded efforts.

P. T. A. Tackles a 'Bastard'

Tain't so: Before we passed a designation of these Princes as little bastards in Richard III, I polled as far afield as the Norwalk (Conn.) Brookside School's P.T.A. Before we were approving in carefully weighed contexts the character-delineating uses of "hell" r "damn," we researched what a U.S. court considers profanity to be, set up ground rules, policed **ourselves** coast to coast, and produced a chapter and verse tally (March CART) of when and where and why these reflections of reality "got by" (us and the audience). Before we went testy on scripters too lazy (and too ignorant) to drop cliched uses of "crazy" when "jerky" or "silly" or "foolish" was meant, we had documentation from the American Psychiatric Association in Washington, D. C.

Reason that 90-second sequence from a Caesarian got the heave was that it (1) was sensationally stark and anxiety-producing for many pregnant viewers (veteran or no), and (2) forced on parents of child viewers the necessity of answers to questions often prematurely raised.

If we sound cautious on animal acts it's because they invariably misfire (on one "Tonight" show a rabbit **looked** misused even it it wasn't).

If we long since went beyond eliminating racial stereotypes to add a logical reflection of American minority groups in contexts in the real world around us, it's simply because we feel that it isn't enough to be agin' somethin'—you got to be for things as well.

Presley hasn't corrupted our youth this year. A pre-teen lassie in my life just thinks it would be nice to learn to play a guitar.

Siobhan McKenna's reading of Maugham's Leslie Crosbie seemed to one New York columnist done "testily, tastefully and successfully," while another on the coast saw in "The Letter" proof that "sex . . . generally is treated in a more adult fashion on tv than in the movies, where innuendo makes it much more risque."

"Born Yesterday," to a pleased eastern critic, showed "daring—for tv—frankness," "hammering vulgarity and tastlessness" to the first above who liked The Letter," and, to a third, "a cheering sign . . . hope that maybe tv is on its way towards surrendering the belief in Santa Claus which bigots and prudes continually attempt to impose upon it."

Let's all relax. Truth will out, art is freer than it thinks, no Comstock rides again. Freedom of expression is a rule in our land while rigid censorship is the exception. And where so-called censorship exists its farthest reach dare not be more than as calm and cool and objective an arbitration as is humanly possible. A pledge for the year ahead: we'll keep out what is concentrated malice and consciously **not censor** what dares to be challenging whether we agree with it or not.

ABC's 4th Anni Merger in Spotlite

ABC-TV is celebrating the fourth anniversary of the American Broadcasting Co. merger with Paramount Theatres by holding a mass sales pitch for agency-sponsor execs at the Waldorf-Astoria on Feb. 14. It's the first pitch made by the network to more than one or two clients at a time, and a pitch of this kind is rare in all networks annals.

There is a possibility that the spiel will be centered about use of the Cell-o-Matic, a wide-screen device which Oliver Treyz, veep in charge of ABC-TV, helped make popular when he headed Telvision Bureau of Advertising. Details of the approach in "selling" 1,600 or more potential customers at one time have not been finalized, but it is expected to touch on ABC-TV's up-to-date clearance picture and on the purchase and subsequent sale of the Frank Sinatra series and on the use of further Warner Bros. telefilm product.

Network is after Sinatra or Danny Thomas, who also has an ABC-TV show, to appear at the meeting.

Status of the Indie Press Agent

Dodo bird of the radio-tv industry is the independent radio press agent. He is practically extinct. A phase of the business begun 25 years ago in New York and which once gave employment to more than 500 people has gone the way of split sponsorships and lessened interest in radio.

In New York there is perhaps one agency specializing in this work, started originally to aid advertising agencies in obtaining proper press agent services for their radio—and later tv—programs. With the scores of flacks active in Hollywood none is known to deal exclusively in such services. Such outfits as Margaret Ettinger and Rogers & Cowan work on tv programs for sponsors and agencies, but both firms are basically motion picture exploiters and stars' personal press agents. Even David Alber Associates, one of the pioneers in the field, handles only personalities and industrial public relations accounts. Earle Ferris' Radio Feature Service and Tom Fizdale's similar, have been closed for almost five years.

Death blow to the specialists came when tv costs reached the point where two different advertisers shared sponsorship of tv programs, alternating weeks. Year of 1956 saw most advertising agencies operating their own publicity organizations and wholly-owned adjuncts. Freelancers found it almost impossible to induce one sponsor to pay press fees for two weeks out of four, or to turn the entire task over to independents.

Most tv film program makers have their own flacks, or retain outside help to promote the programs as such with little pressure on sponsor identification. Press kids are sent out, especially on individual city rentals and reruns, but like network efforts, these are backed up by individual stations.

Gallic TV Still Looks To The Day When It Will Be a Potent Factor In Show Biz; Slim Com'l Prospect

By GENE MOSKOWITZ

Paris.

Though France will probably get its second television channel in 1960, when all of France is expected to be covered by tv emitters, it is unlikely that there will ever be any commercial video here. This is the opinion of Jean D'Arcy program director of the State subsidized web. There is a possibility that the new channel would have advertising, but it would still probably be run by the governmental Radiodiffusion Television Francaise.

D'Arcy went on to say that one private and one governmental channel would lead to competition that could conceivably rev up program content and public interest in tv, but it was felt it could also lead to the public station devoting itself to entertainment and diversion and claiming that the government web should handle all educational and public service facets. Since it is nationalized, and there are strong pressure family groups with their say in video, he feels this split would be a bad thing. It would have to be either two private or two government setups to have an adequate responsibility of each, and D'Arcy opines that the former is out, so Gallic tv looks to remain governmental with a possibility of running one on a commercial ad basis.

France is now two thirds covered by tv and is up to 50 hours per week in programming, with 60% live and 40% film. All transmitters beam the Paris output except for some regional time, an hour and a half top, given in some places for local consumption. D'Arcy feels that another problem is getting a uniform cheap set to hypo sales. Only 400,000 sets are in operation and this will have to be trebled before tv can be considered a potent aspect here on the show biz scene.

Recent international crisis gave tv a hypo via on-the-spot news coverage which lent tv a dramatic immediacy that newsreels could not cope with. This and the probable new all purpose cheap set may stabilize tv, thinks D'Arcy. There are over 40 companies making sets today, and this is considered too many in the light of sales. Prices ranging from $315 to $200 are still considered too high and the new set, when it is designed and put into operation via the Syndicate Des Constructeurs, would sell for a more economic $140. French aversion to buying on credit is also a problem.

Credit Buying a Problem

Credit buying is also somewhat frowned on by the government due to the danger of inflation, and the usual Gallic mistrust and cautiousness is making tv extremely hard-sell in rural areas. Government has been thinking of installing sets in new buildings with payment coming out of rentals, but this too looks to be only in a planning stage though all new houses are being built with common antenna setups.

RTV now has 10 tv studios and is also planning a film center for making its own vidpix. There is already a private company, run by RTF, in operation which is beginning film chores on a small scale. Called SOFIRA, it has started a half-hour series with Line Renaud, plus art programs and an educational series. Org has a selling point for other French speaking chains or for theatrical outlets. D'Arcy feels that small prices still paid for these shorts rules out dubbing. This is also holding up more buying of U.S. vidpic series. Main U.S. package now on is "Rin Tin Tin," but westerns have been cut off due to some nixing by parent orgs who feel they are too violent for the moppets.

Main interest among viewers goes to straight, live theatrical pieces and the variety shows, among which the toppers are Jean Nohain and Gilles Margaritis. D'Arcy felt that there was still no direct competition between films and tv. In fact they work together with films getting an income from tv showings. Incidentally film producers are lobbying for a hike in the yearly license rates of tv to get a bigger cut for their pix. It is this proposed hike, he feels, that is keeping tv out of public bars, centers and schools, though the primary Gallic mode of entertainment, gab, is another factor militating against this.

Eurovision

In 1960 it is also expected to have over 60 hours per week and Eurovision, grouping eight Continental countries, will also be revived soon to give more specialized material via film pools and direct circuit showings of outstanding public and sporting events which have already been done successfully. D'Arcy also intends to push up afternoon viewing as well as Sunday spotting. Perimeter private tv companies (Tele-Monte Carlo, Tele-Sarre and Tele-Luxembourg) have made little dent into the overall setup, and are not even considered important enough in the future RTF planning. When Algerian troubles are ironed out a special cable is to be installed there, and, in the interim, mainly films and kinescopes will be utilized there.

D'Arcy summed up that there were efforts being made to raise video content level, which is considered low here now, as well as to insert some competitive feeling via two channels as soon as all of France is covered by video waves and outlets. Only then will the place, in the show biz hierarchy, of video be able to be ascertained. Meanwhile, besides the big planning, such little items as debugging of autos to do away with set interference, set prices, film production etc, are also taking the time and interest of vid-planners here. Unlike radio the future double channel will not try to become specialized in certain type programs, but each will carry a varied line of entries. Due to the easier beaming of outside commercial stations radio here decided to specialize in various categories via its three nationalized stations.

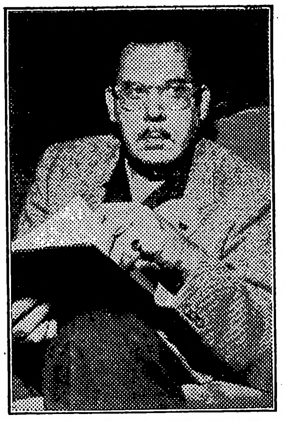
Meanwhile tv remains that still unknown quantity that gives film people a favorite topic in weighing its probable present and future effects on the cinema.

SG Ups Jackman

Hollywood.

Fred Jackman Jr., longtime cameraman, has been upped to director's status at Screen Gems, Columbia tv subsid.

First assignment is to SG's "77th Bengal Lancers" series, currently rolling.



AXEL GRUENBERG
Producer
For RALPH EDWARDS'
"THIS IS YOUR LIFE"
NBC-TV Wed. 10 P.M. EST.

Master Blueprint

Continued from page 102

ting large audiences to network radio shows, a cost and coverage efficiency unmatched in national media, and an exciting new way to use radio to effect "Imagery Transfer" and maximize the value of all other advertising in print and television.

The "road test" of network radio in the television age is about completed, we think. It has been a rugged "road testing," more severe than any ever faced by any other medium. Television has not destroyed radio, but it has materially changed radio. Radio has lost some of its pre-television glamour, and dollar volume, but what remains is far more important than what has been lost.

For many advertisers, radio is an effective primary medium in its own right. For all advertisers, it is a powerful complementary instrument which can multiply the effects of the other media.

In its present form, we foresee a five-year period of renewed health in network radio. From that point on, we are now certain that exciting new audio equipment will give us a greatly expanded potential of service to the public, our affiliates, and advertisers.

Brittanica Pix for Hub

Boston.

WBZ-TV bought the entire library of 650 Encyclopaedia Brittanica Films for integration into Bob Emery's "Big Brother Show," news telecasts, film feature shows and special public affairs department programs, Franklin A. Tooke, gen. mgr., disclosed here this week.

Certain topics lend themselves so well to specific programming that remote pickups will be built around them, he said.

The Meat And Potatoes Of Television Programming

By ROBERT M. WEITMAN
(V. P., Program Development, CBS-TV)

This is all you can be sure of about any given show: you can't **make 'em** like—you've got to make something **they'll** like. Or to put it another way, you can't cram **your** taste down the public's throat.

They've got their own taste—and it's **all** their own. The fact that not even the most experienced showman can predict it every time is what gives tv programming its spice. And remember—it's the public we're working for. It's their taste we've got to please, no matter how tough they make it for us.

You never really know. Take a comic who's been bigtime for 20 years. Team him with a producer who knows his way around, a director and writers who understand pace and wit. Give them a good time slot, a sponsor, and your blessing. Then get out of the way. What happens? Sometimes "Lucy." Then stay with it—nurture it, coddle it, fondle it—on the other hand, sometimes nothing.

Promotion? Sure, use it and plenty of it. The bigger the audience you start off with the better off you are. And strong ad-pub work can get you off the ground. But once they turn the cameras on your little effort, it's on its own. No amount of claiming in the newspapers will prop you up for long, not if that guy with his hand on the dial thinks the show drags. Reputation and past performance—even very recent past performance—impress him very little. It's pretty obvious by now that any show that takes its audience's loyalty for granted is in for a helluva rude shock.

Of course, if you genuinely care about show business none of this adds up to cause for alarm. You wouldn't have it any other way. If, on the other hand, you're a guy who likes everything figurable in advance, who's gotta have all the pieces falling into place nice and neat—well, you're in for a few ulcers. It just doesn't play that way.

They can't be conned for long, even by experts. Barnum might have had to revise his estimate about the birth-rate of suckers if he'd had four or five other tent shows working only a dial-click away.

So if you like to play sure things, we're fresh out. That's what makes this business rugged at times. It's also what makes it exciting **all** the time.

On Tv Writing

Continued from page 92

cified by my fellow Hollywood writers for this, it's apparent that the best TV writing is done in New York, probably because the writer works closer with the producer and the director than he does in Hollywood. Also, New York is traditionally the home of the short story, even though most of them have been written by writers who come from other parts of the country. In New York, the TV shows, which pay more than magazines, are siphoning off short stories writers, who — after some experience—make the best TV writers. This has been abundantly proven by the recently published "As I Pass O Manhattan," an anthology by Esther Morgan McCullough and by the Eastern TV writers who have been eagerly snapped up by motion pictures.

Public Support

8. Finally, the root of all evil in TV stems from the fact that the public does not pay for this form of entertainment, except for the initial investment in a set. He doesn't even pay taxes on his set like the British do. And with TV becoming more and more competitive, only a relatively few sponsors can bankroll an expensive show or series. When the public ceases to pay for a form of entertainment, that form of entertainment is plagued by a basic ill, which no one as yet has been able to cure. The true heroes of TV are those pioneers who are sinking their money and time into finding a means of making the public pay, despite the obvious public apathy, the political antipathy, and the sheer mechanical difficulties. When and if the time comes that TV is put on a paying gasis by the 60,000,000 viewers, then the maladies of the industry will in the main vanish. For like every other business, writers, actors, directors, technicians and the back lot crews like to work for money.

You Can't Call 'Em

Continued from page 101

time. He arranges for me to see movies of both teams in action when I arrive a few days later. Meanwhile, he has collected additional background material from the school's files and scrapbooks—material that could not have been sent to me through the mail. When I arrive there, I get together with the head coaches who analzyze both their own squads and those of their opponents and discuss generally the offensive and defensive patterns.

Painstaking, But Necessary

Then the night before the game, I review all the data and information I've been studying all week. Before I go up to the broadcasting booth the next afternoon, I know the two clubs almost as well as anyone. It's a thorough and painstaking job—but a necessary one that we hope will pay off the next day.

Knowing record book data is fine. Myrt Powers proved that on "The $64,000 Question." Any glib guy who can call off who-hit-which-run-when can talk and fill air-time. But it's knowing *how to use* the most *pertinent* of those facts to best interpret the action on the field at that moment—that's a main facet of the sportscaster's job.

Like the doctor who, though he has his M.D., still studies the medical journals, the sportscaster must study all the sports pages and publications he can get his hands on. He never knows when he may be called upon at very short notice to cover an event.

An actor's research involves developing a style and remembering and understanding his lines. Same with a singer. They can rehearse their performance ahead of time. But not so with the sportscaster. It is not possible for his time "on the air" to have a rehearsal. His "performance" depends squarely on his knowledge of the game he's covering—knowledge that came came from research, the "live" and the book kind.

No wonder research is the sportscaster's best friend.

'LAFAYETTE, WE ARE HERE' WITH EDUC'L TV

Easton, Pa.

Lafayette College in Easton, Pa., is the first educational institution in Eastern Pennsylvania to install a closed tv circuit.

The tv circuit has been installed in the new Olin Hall of Science. It emanates from the chemistry lecture room which holds 200 and links seven classrooms, with 21-inch receivers in each. A professor thus can lecture 410 students at one time. RCA installed the system.

The closed circuit also will be used when the building is dedicated Friday (11). Guests will sit in various rooms in the building, with the main ceremony in the chemistry lecture room.

It All Depends

Continued from page 91

I also know he's a very funny guy, and—well——"

"Relax," said Writer Watkins. "We got empathy."

"He's the little man, ain't he" asked Writer Hollis.

"Who"

"Your star. Who are we talking about?"

"Oh, him." Producer Milliken reflected for a moment. "You could say that."

"What?"

"He's the little man."

"Okay, that's your formula!"

"It is?"

"The little man against the world. The timid soul against odds. The outcast trying to find his place in society."

"Sounds great," enthused Milliken. "Could be very funny!"

"What kind of funny are you thinking of?" Hollis boomed, assuming a cross-examining stance.

"What kind is there?"

"Do you mean funny funny or sober funny? Is it hoke funny or choke funny? Is it external funny or from within? Is it frou-frou or bitter-sweet? Do you mean satiric funny or realistic funny? Or maybe you have in mind travesty? Is it on-the-nose funny or implied funny? Is it slap-stick or burlesque? Is it Chaplin funny or Jerry Lewis funny? Are you thinking of clowning funny or acting funny? Is it wild funny or restrained funny? Is it stop-and-go funny or snowball funny? Or is it pathetic funny? Do you prefer classic funny or pratfall funny? Or commedia dell'arte? What kind of funny do you mean, Milliken?"

Producer Milliken sat silent for a long time. His eyes rested on the square crystal clock on his desk. He picked it up with slow deliberation and methodically wound the spring. His glance met Writer Hollis' and he shifted in his chair with some embarrassment. His hand moved in a futile gesture. His lips parted and closed. He ventured a feeble smile that quickly vanished. His gaze turned to the window.

"It gets dark early," he said.

"I say," said Writer Potts, "comedy is a violence upon nature. I say 'I say it' but I'm not the one who really says it. It was stated by William Congreve in 1695. 'True humor cannot be shown without a dissection of nature and a narrow search to discover the first seeds from whence it has its root and growth'—he also said that."

Producer Milliken looked up from the stain on the rug and faced Writer Potts. "I like it," he said simply, "but do you think we could, just for insurance, sneak in some snickers?"

"Garbage!" thundered Writer Crocker. "What's all that jazz you're handing me, Milliken? Let's have some laughs, man! Some boffos! Let's hear the joint rock! Laughs, screams, yells, that's what we want! Let's be funny! Milliken! Milliken! Whatta you doin' on the floor? Get up, Milliken!"

Dr. Schwartzkopf emerged cautiously from the hospital room into the corridor and handed Miss Pringle the chart. "He's just tired, nurse. He needs rest."

THE Damon Runyon Memorial Fund for Cancer Research, Inc., thanks everyone in Show Business for all the help that brought $11,646,272.32 from Mr. and Mrs. United States.

Never a penny deducted for expenses of any kind from the donor's dollar.

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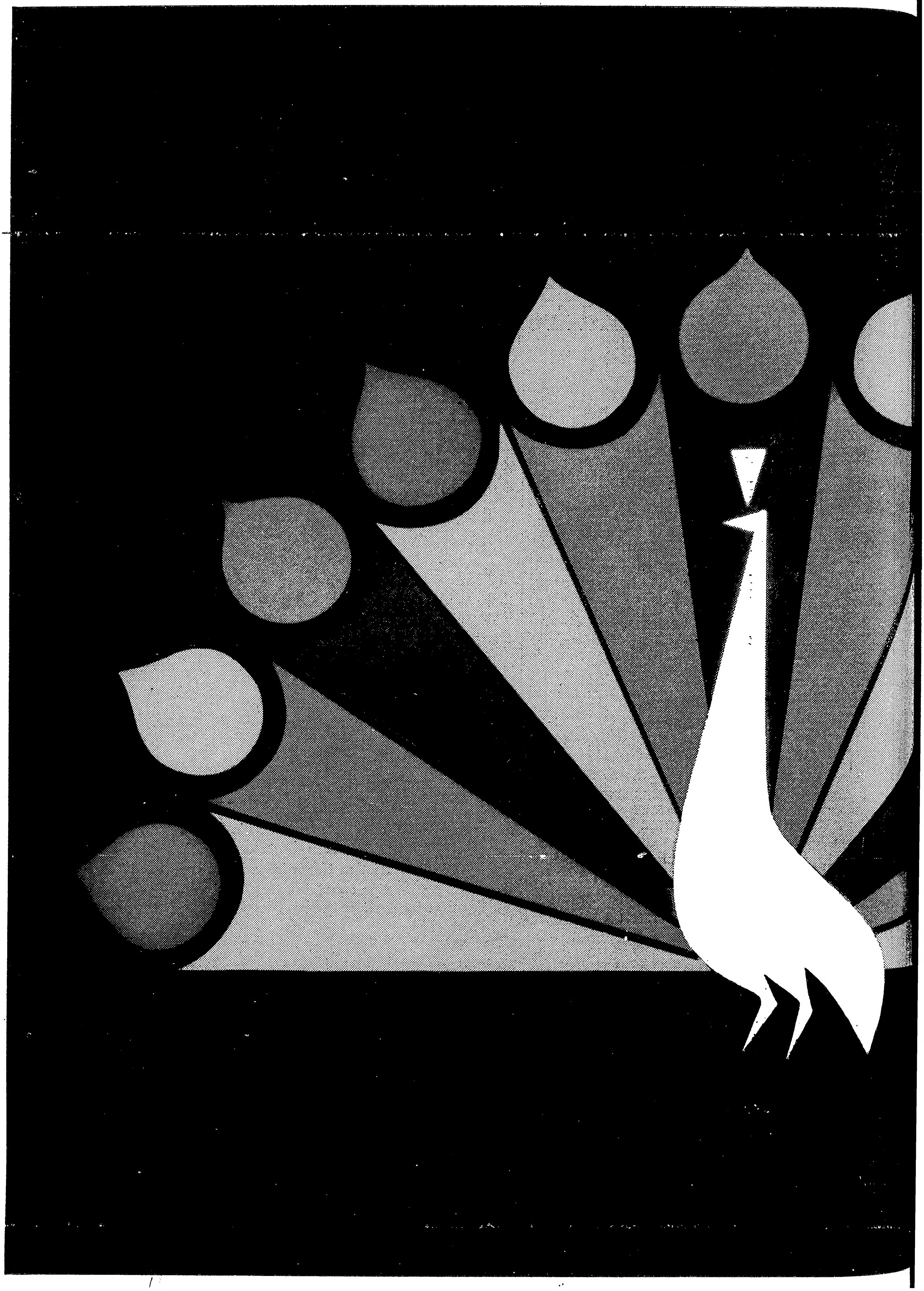
Treasurer's Report:

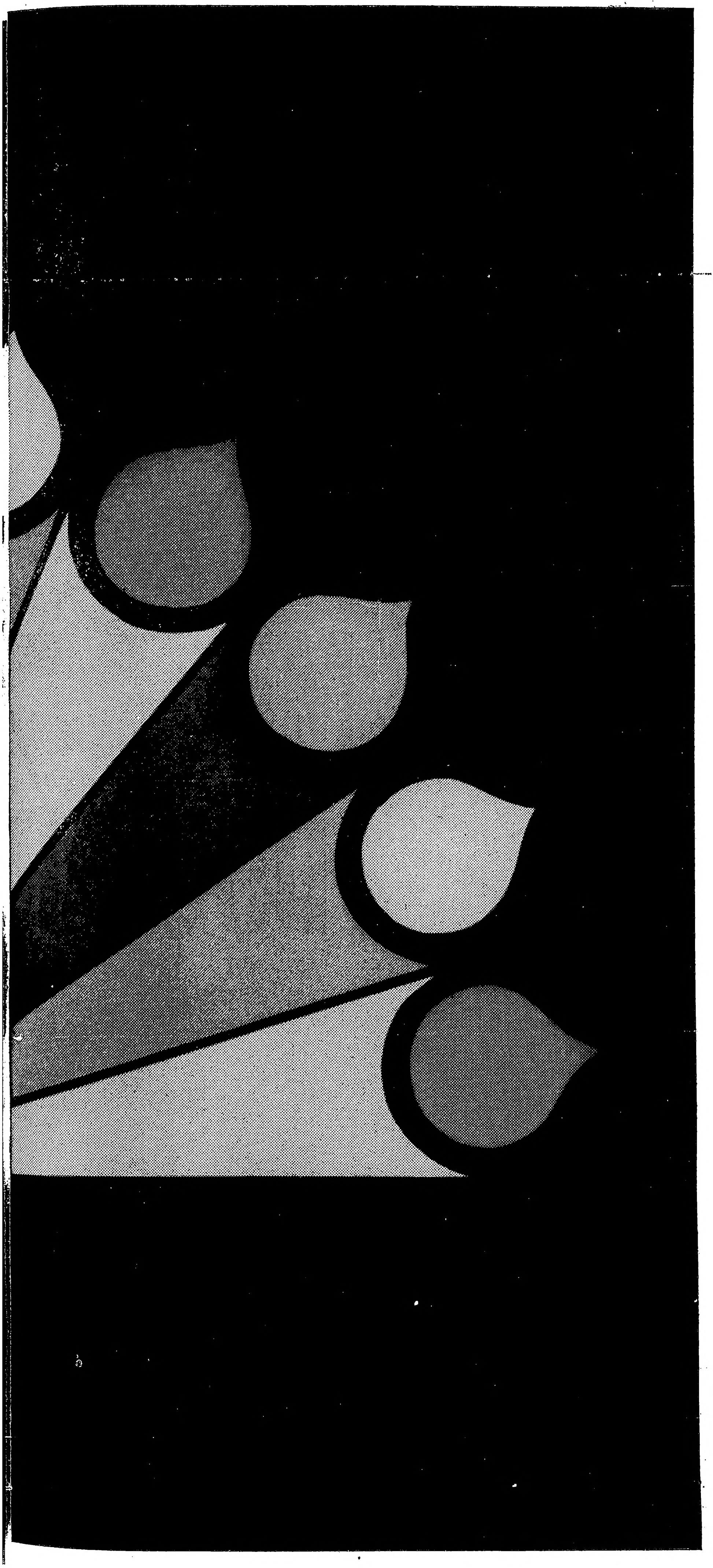
To date $10,605,207.00 has been allocated in 718 grants and 366 fellowships in 224 institutions in 48 states, the District of Columbia and 18 foreign countries.

TOTAL MONIES RECEIVED:
(Including 361 bequests)
$11,646,272.32

EXPENSES:—*NONE !!!*

Walter Winchell
Treasurer





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of the

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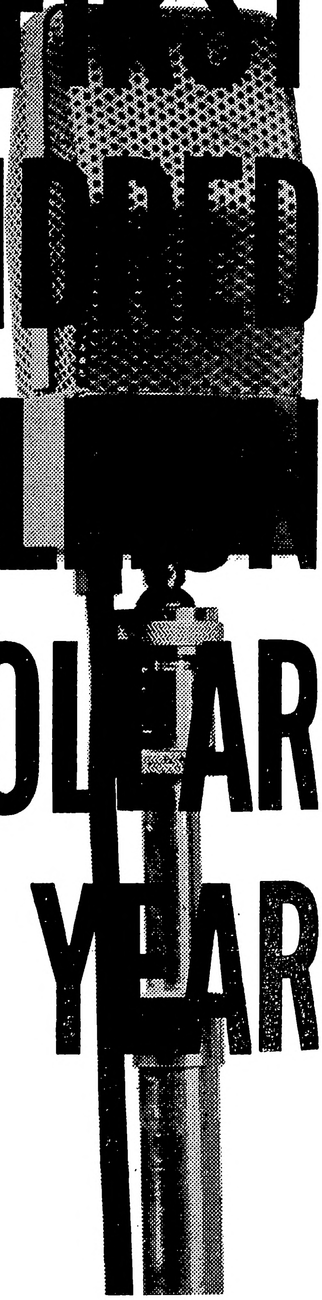
THE FIRST HUNDRED MILLION DOLLAR YEAR



A couple of months ago a milestone was passed when McCann-Erickson TV-Radio billing hit a rate of a hundred million dollars annually. A glance at the accompanying charts shows that this covers every radio and TV network, hundreds of local stations—every kind of programming—every type of commercial.

Like all agencies, and most people, we like to set ourselves goals. Probably it was one of our goals to be the first to reach the hundred million mark in this field—but right now there's only time to thank the many people responsible for having done it. The networks and stations who have done so much to bring these media to their present high point of effectiveness . . . the producing outlets and the talent agencies who have contributed so much to the quality of our product.

McCann-Erickson, Inc. New York, Boston, Atlanta, Cleveland, Detroit, Chicago, Louisville, Houston, Dallas, San Francisco, Los Angeles, Portland and offices throughout the world.

Network and Regional TV Programs

NIGHTTIME

Special Programs
Cinderella
Great Sebastians, The
Mayerling
Mr. Broadway
Romeo and Juliet
Ruggles of Red Gap
Shower of Stars

One Hour
Climax
Disneyland
Jackie Gleason Show
Robert Montgomery Presents
Studio One
Warner Brothers Presents
Wednesday Night Fights

Half Hour
Adventures of Jim Bowie
Crunch and Des
Death Valley Days
Dragnet
Esso Golden Playhouse
Gale Storm Show, The
Lone Ranger
National Biscuit Theatre
Noah's Ark
Texas in Review

Quarter Hour
Coke Time
Esso Reporter
Powerland U.S.A.
Sohio Reporter

Clients using other than Network Programs:

DAYTIME

Half Hour
Lone Ranger
Sky King
Quarter Hour
Bob Crosby
Don McNeil
Garry Moore
Home
House Party
It Could Be You
Mickey Mouse Club
Ohio Story
Our Miss Brooks
Queen For A Day
Tennessee Ernie Ford
Today
Valiant Lady

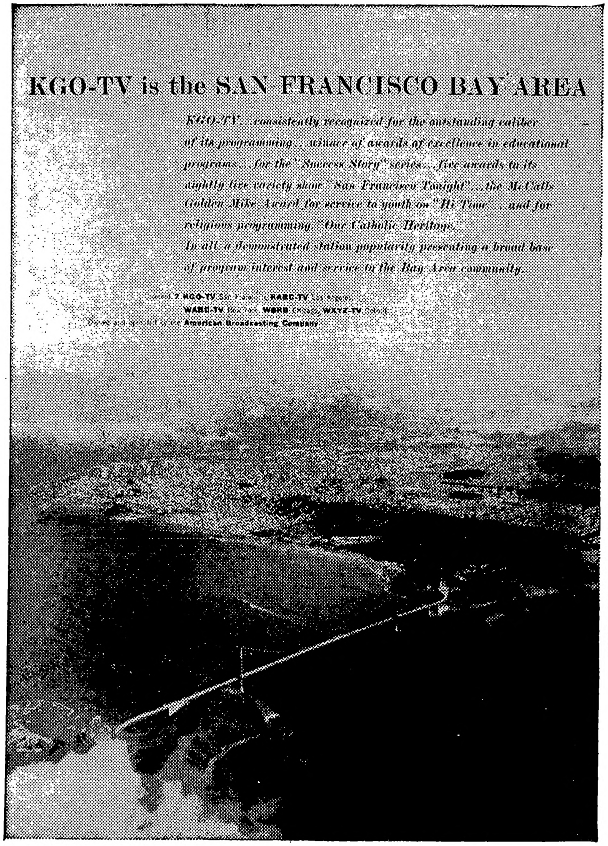
TELEVISION

American Safety Razor Corp.
American Trust Co.
Bell Brand Foods, Ltd.
Bulova Watch Co.
California Packing Corp.
California Spray Chemical Corp.
California Wine Association
Chesebrough-Pond's Inc.
Chrysler Division
Cleveland Electric Illuminating Co.
Coca-Cola Bottling Companies
(Various Cities)
Columbia Records, Inc.
Cowles Magazines, Inc.
Columbus & Southern Ohio
Electric Co.
Esso Standard Oil Company
Gray Drug Stores, Inc.
Liggett & Myers
Lincoln Bank & Trust Co.
Lucky Lager Brewing Company
Mead-Johnson & Co.
The Mennen Company
Milk Foundation, Inc.
National Biscuit Company
(Various Products)
National Lead Co.
The Nestlé Company, Inc.
(Various Products)
Ohio Bell Telephone Company
Pacific Power & Light Company
Rival Packing Co.
S. O. S. Company
Southern California and Southern
Counties Gas Companies
Standard Oil Company (Ohio)
Stegmaier Brewing Co.
Swift & Company
(Various Products)

RADIO

Allied Chemical & Dye Corp.
Barrett Division
American Safety Razor Corp.
American Trust Co.
Bulova Watch Co.
California Packing Corp.
(Del Monte)
California Spray Chemical Corp.
California Wine Association
Central Vermont Railway
Chesebrough-Pond's Inc.
Chrysler Division
Cleveland Electric Illuminating Co.
Coca-Cola Bottling Companies
(Various Cities)
Columbia Records, Inc.
Esso Standard Oil Co.
Gray Drug Stores, Inc.
The Halle Bros. Co.
Hampden Brewing Co.
Humble Oil Co.
Liggett & Myers
Lucky Lager Brewing Company
Lyon Tailoring Inc.
Manufacturers Trust Company
Mead-Johnson & Co.
The Mennen Company
The Milk Foundation
The Milnot Co.
National Biscuit Company
(Various Products)
National City Bank of Cleveland
The Nestlé Company, Inc.
(Various Products)
Norwegian Canners Assoc.
Ohio Bell Telephone Company
Pacific Power & Light Company
Rival Packing Co.
Seeck & Kade, Inc.
S. O. S. Company
Southern California and Southern
Counties Gas Companies
Standard Oil Company (Ohio)
Stegmaier Brewing Co.
Swift & Company
Tidy House Products Co.

INDIVIDUAL,

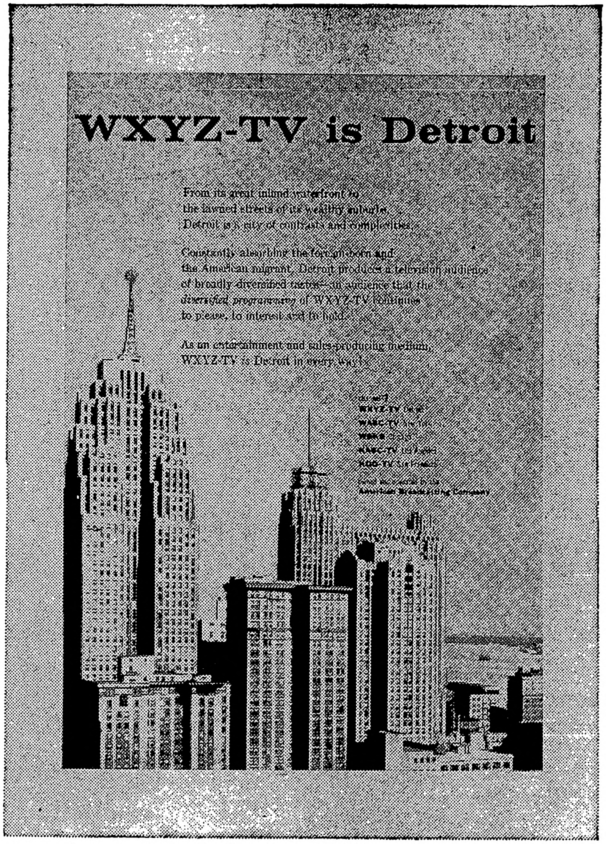


KGO-TV is the SAN FRANCISCO BAY AREA

KGO-TV... consistently recognized for the outstanding caliber of its programming... winner of awards of excellence in educational programs... for the "Success Story" series... five awards to its nightly live variety show "San Francisco Tonight"... the McCall's Golden Mike Award for service to youth on "Hi Time"... and for religious programming, "Our Catholic Heritage."

In all, a demonstrated station popularity presenting a broad base of program interest and service to the Bay Area community.

Channel 7 **KGO-TV** San Francisco, **KABC-TV** Los Angeles,
WABC-TV New York, **WBKB** Chicago, **WXYZ-TV** Detroit
Owned and operated by the **American Broadcasting Company**



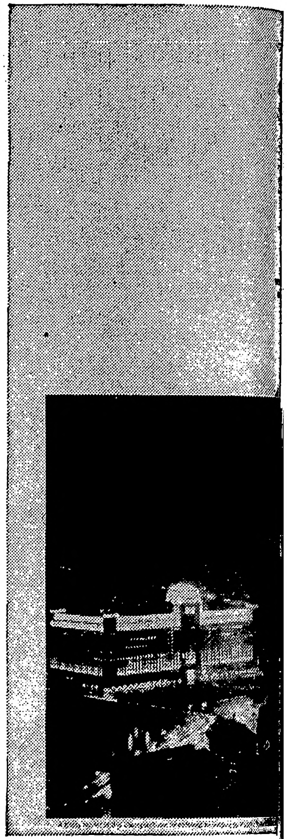
WXYZ-TV is Detroit

From its great inland waterfront to the lawned streets of its wealthy suburbs, Detroit is a city of contrasts and complexities.

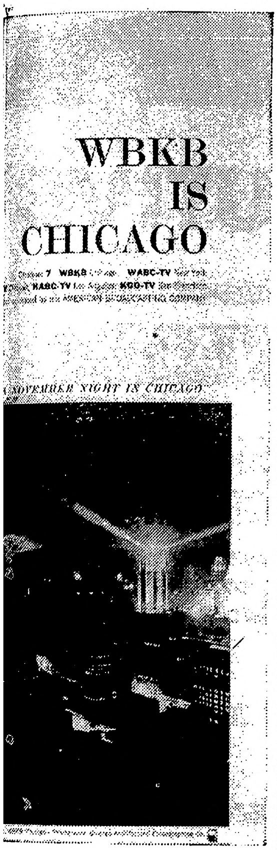
Constantly absorbing the foreign-born and the American migrant, Detroit produces a television audience of broadly diversified tastes—an audience that the *diversified programming* of WXYZ-TV continues to please, to interest and to hold.

As an entertainment and sales-producing medium, WXYZ-TV is Detroit in every way!

Channel 7
WXYZ-TV Detroit
WABC-TV New York
WBKB Chicago
KABC-TV Los Angeles
KGO-TV San Francisco
Owned and operated by the
American Broadcasting Company



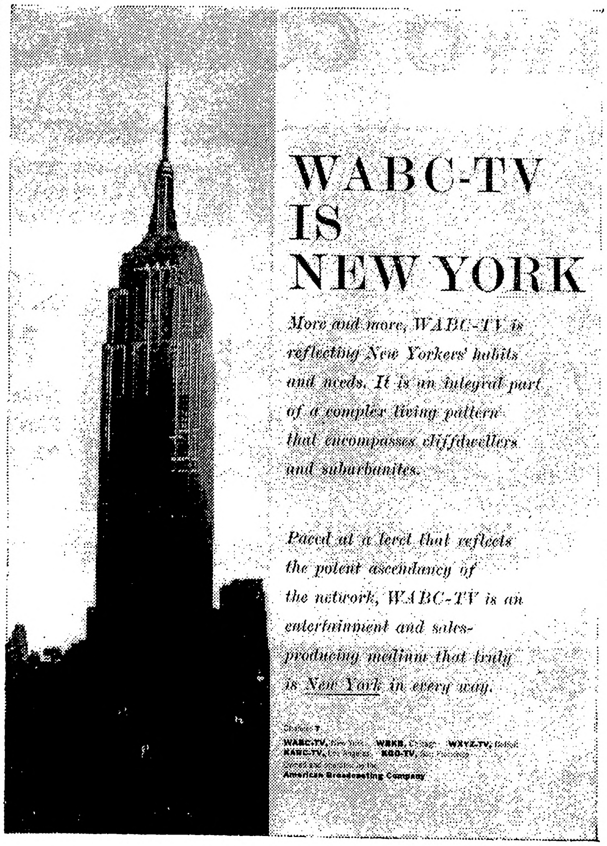
YET INSEPARABLE



WBKB IS CHICAGO

Channel 7 WBKB [illegible] WABC-TV [illegible] KABC-TV [illegible] KGO-TV [illegible] [illegible] AMERICAN BROADCASTING COMPANY

NOVEMBER NIGHT IN CHICAGO

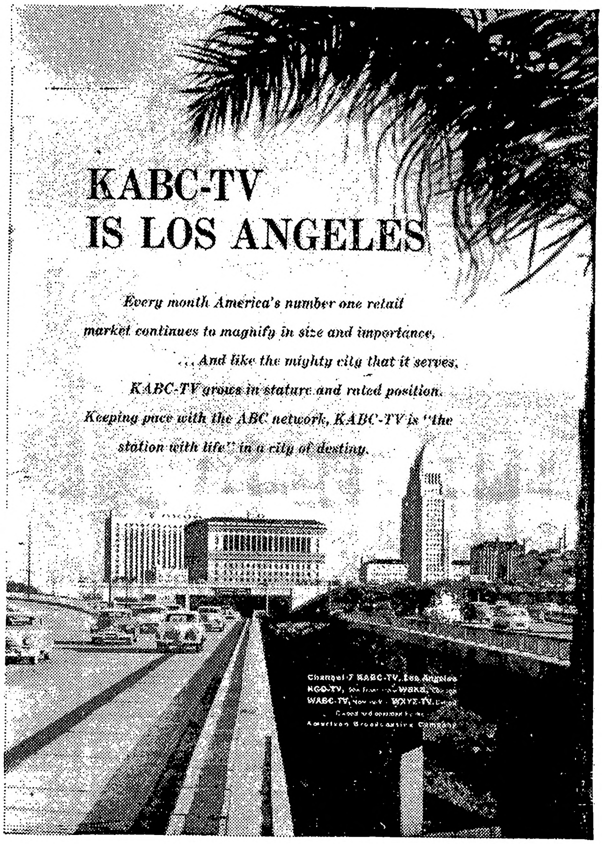


WABC-TV IS NEW YORK

More and more, WABC-TV is reflecting New Yorkers' habits and needs. It is an integral part of a complex living pattern that encompasses cliffdwellers and suburbanites.

Paced at a level that reflects the potent ascendancy of the network, WABC-TV is an entertainment and sales-producing medium that truly is New York in every way.

Channel 7
WABC-TV, [illegible] **WBKB**, [illegible] **WXYZ-TV**, [illegible]
KABC-TV, [illegible] **KGO-TV**, [illegible]
[illegible]
American Broadcasting Company



KABC-TV IS LOS ANGELES

Every month America's number one retail market continues to magnify in size and importance. . . . And like the mighty city that it serves, KABC-TV grows in stature and rated position. Keeping pace with the ABC network, KABC-TV is "the station with life" in a city of destiny.

Channel 7 KABC-TV, Los Angeles
KGO-TV, [illegible] WBKB, [illegible]
WABC-TV, [illegible] WXYZ-TV, [illegible]
[illegible]
American Broadcasting Company

In New York, Chicago, Los Angeles, San Francisco and Detroit, ABC ownership and operation means dedicated service to both advertiser and community.

Combining local tastes with increasingly popular ABC Television Network shows, each operation strives to reflect its market in every way.

Thus, the credo for Channel 7 in these key markets of our country means business and entertainment for the communities which they serve.

abc
television network

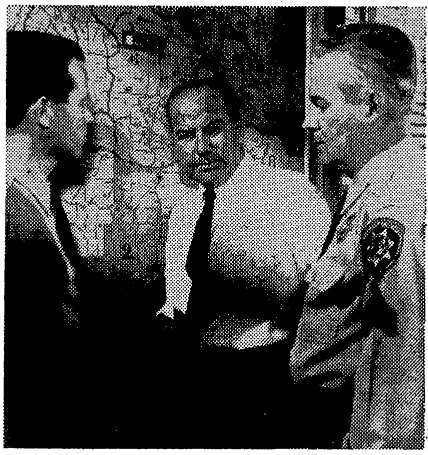
LOOK! ZIV

NO. 1, NO. 2, NO. 3, NA

IN TWO CONSECUTIVE

"HIGHWAY PATROL"

Starring BRODERICK CRAWFORD



NATIONALLY

NO. 1 SYNDICATED PROGRAM

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

"The Man Called X"

Starring BARRY SULLIVAN

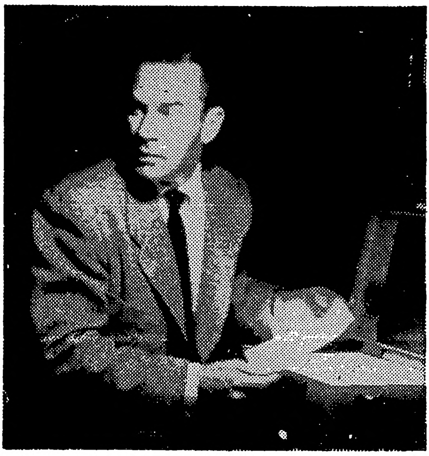
NATIONALLY

NO. 2 SYNDICATED PROGRAM

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

"I LED 3 LIVES"

Starring RICHARD CARLSON



NATIONALLY

NO. 3 SYNDICATED PROGRAM

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

SHOWS RATE

TIONALLY!

PULSE* REPORTS!

*TELEPULSE MULTI-MARKET SURVEYS

AUG. 1956
22 MARKET AVERAGE
17.8

SEPT. 1956
22 MARKET AVERAGE
17.9

AUG. 1956
14 MARKET AVERAGE
16.8

SEPT. 1956
14 MARKET AVERAGE
17.8

AUG. 1956
21 MARKET AVERAGE
16.1

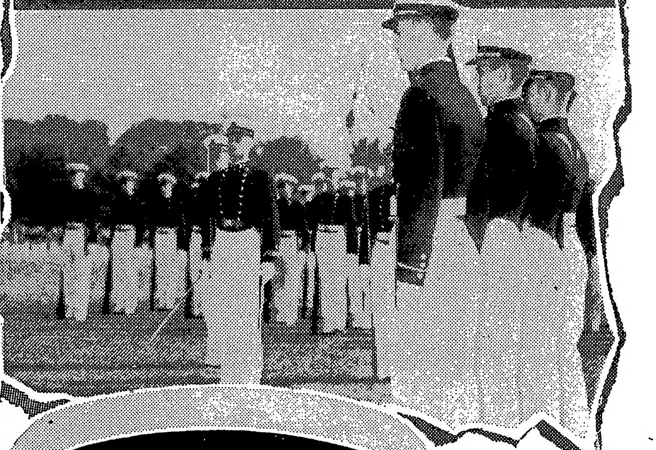
SEPT. 1956
19 MARKET AVERAGE
17.3

NOW! READY!

ZIV's NEXT BIG RATING WINNER!

"MEN OF Annapolis"

STARRING THE U.S. MIDSHIPMEN AND TOPFLIGHT HOLLYWOOD STARS

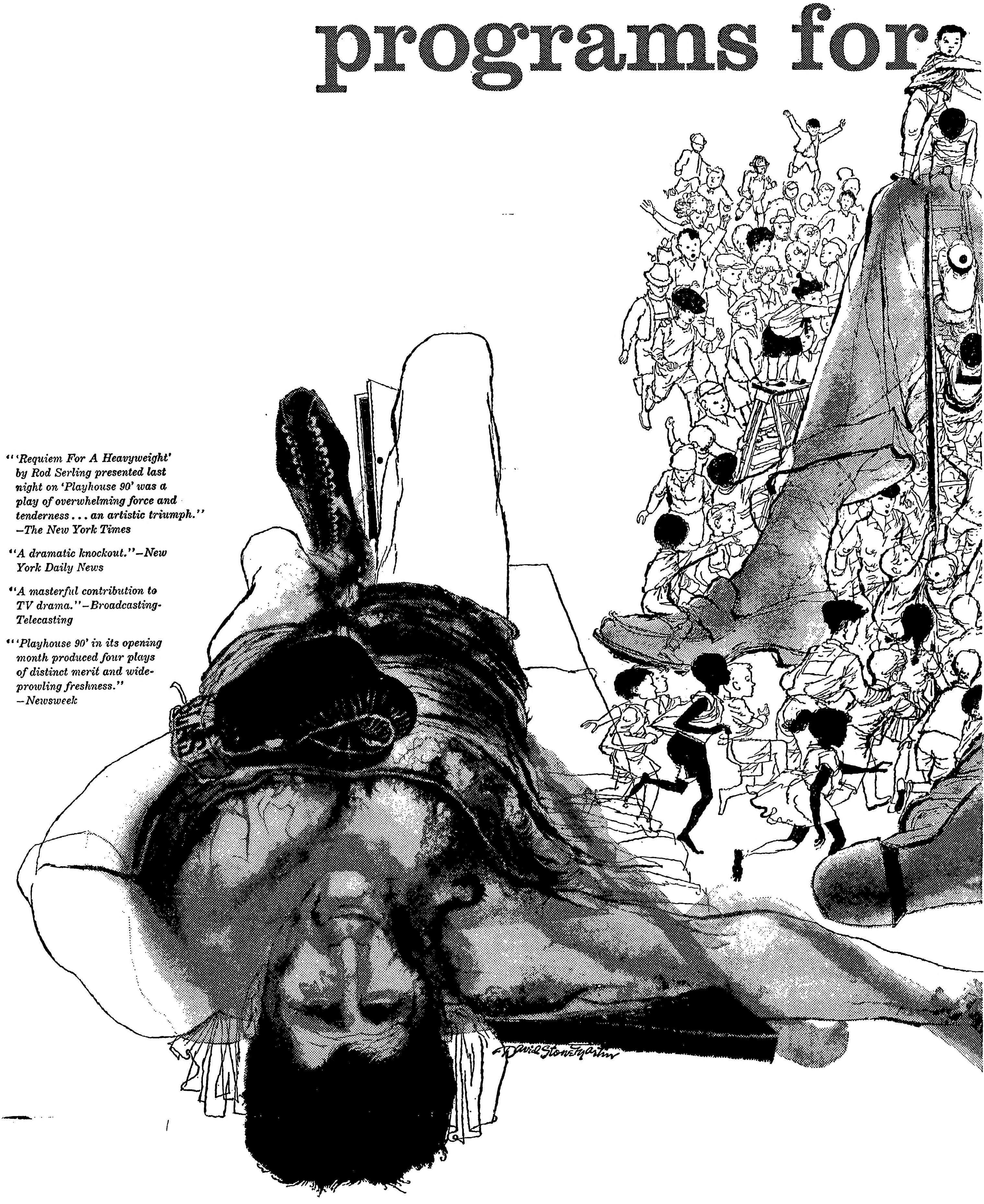


ZIV
Television

HURRY!

Write or phone today for a pulse quickening audition of our newest rating winner "MEN OF ANNAPOLIS"!

programs for



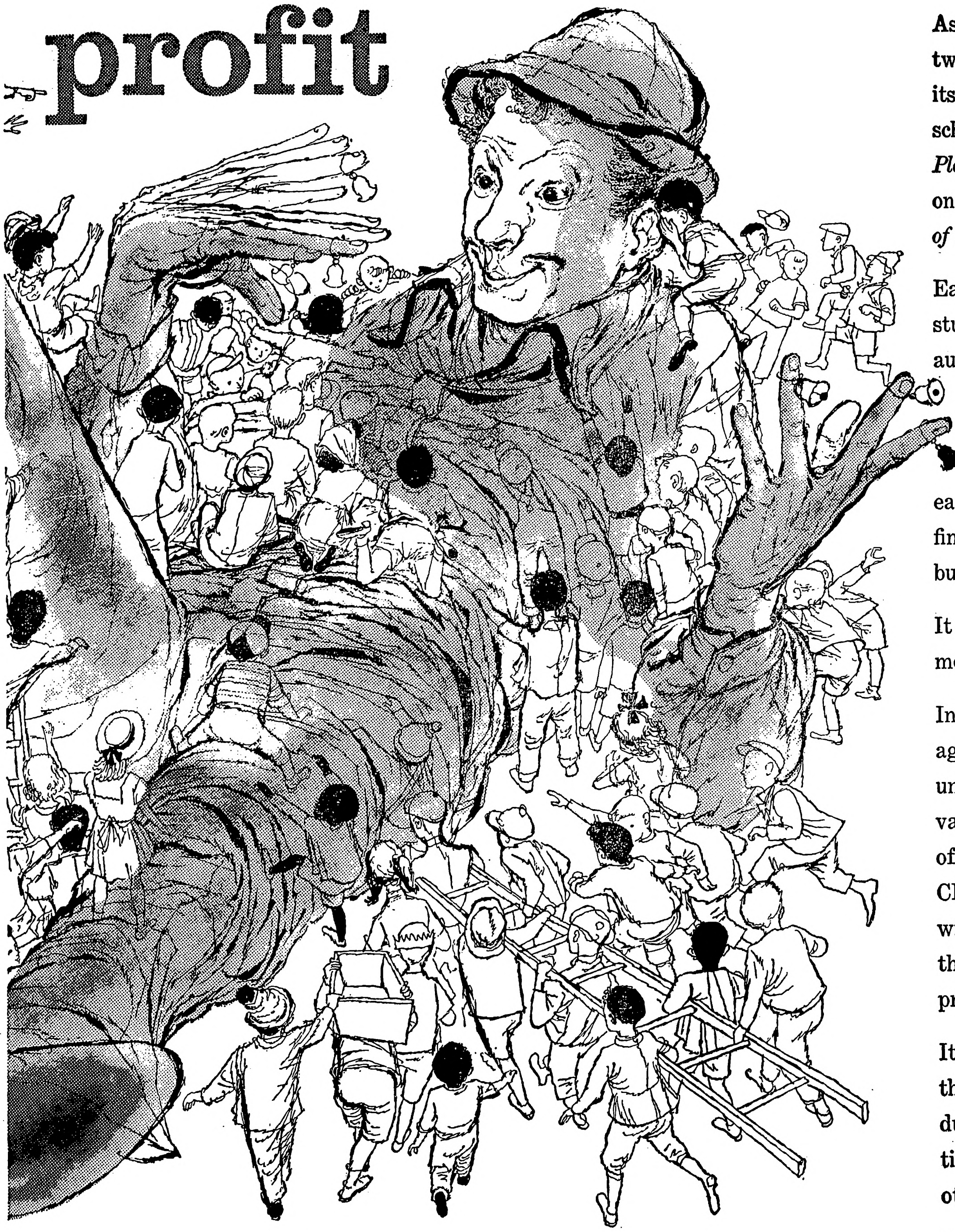
"'Requiem For A Heavyweight' by Rod Serling presented last night on 'Playhouse 90' was a play of overwhelming force and tenderness . . . an artistic triumph." –The New York Times

"A dramatic knockout." –New York Daily News

"A masterful contribution to TV drama." –Broadcasting-Telecasting

"'Playhouse 90' in its opening month produced four plays of distinct merit and wide-prowling freshness." –Newsweek

profit



"... Not only grand television... but... great statesmanship." –Variety

"In months to come it will probably win all awards, scrolls and citations there are. It will deserve every last one of them."–New York World-Telegram and Sun

"Moving, heartwarming and funny... Kaye, Murrow and Friendly did their work for nothing: the money that would have gone to them went instead to UNICEF."–New York Post

As television ended its first decade two programs eloquently testified to its boundless vitality: the regularly scheduled weekly dramatic series *Playhouse 90* and the hour-and-a-half one-time broadcast, *The Secret Life of Danny Kaye.*

Each presented a great actor in a stunning performance, won vast audiences and unstinted praise as a major television contribution, cost a small fortune and took infinite pains to produce. One earned for its producers tangible financial reward; the other nothing but critical acclaim.

It would be difficult to say which was more profitable to television.

In these two programs the medium again dramatically demonstrated its unique capacity to respond to the varied needs, interests and aspirations of the American people. Broadcast by CBS Television, they were produced with the enthusiasm and imagination that characterize the entire network's program schedule.

It's the kind of programming for profit that probably explains why America during the past year spent as much time watching CBS Television as the other two networks combined.

CBS TELEVISION

Congratulations

TENNESSEE ERNIE FORD

TAKE A LOOK AT THESE COMMERCIALS

Here are the nighttime television programs that will carry advertising for our clients this season

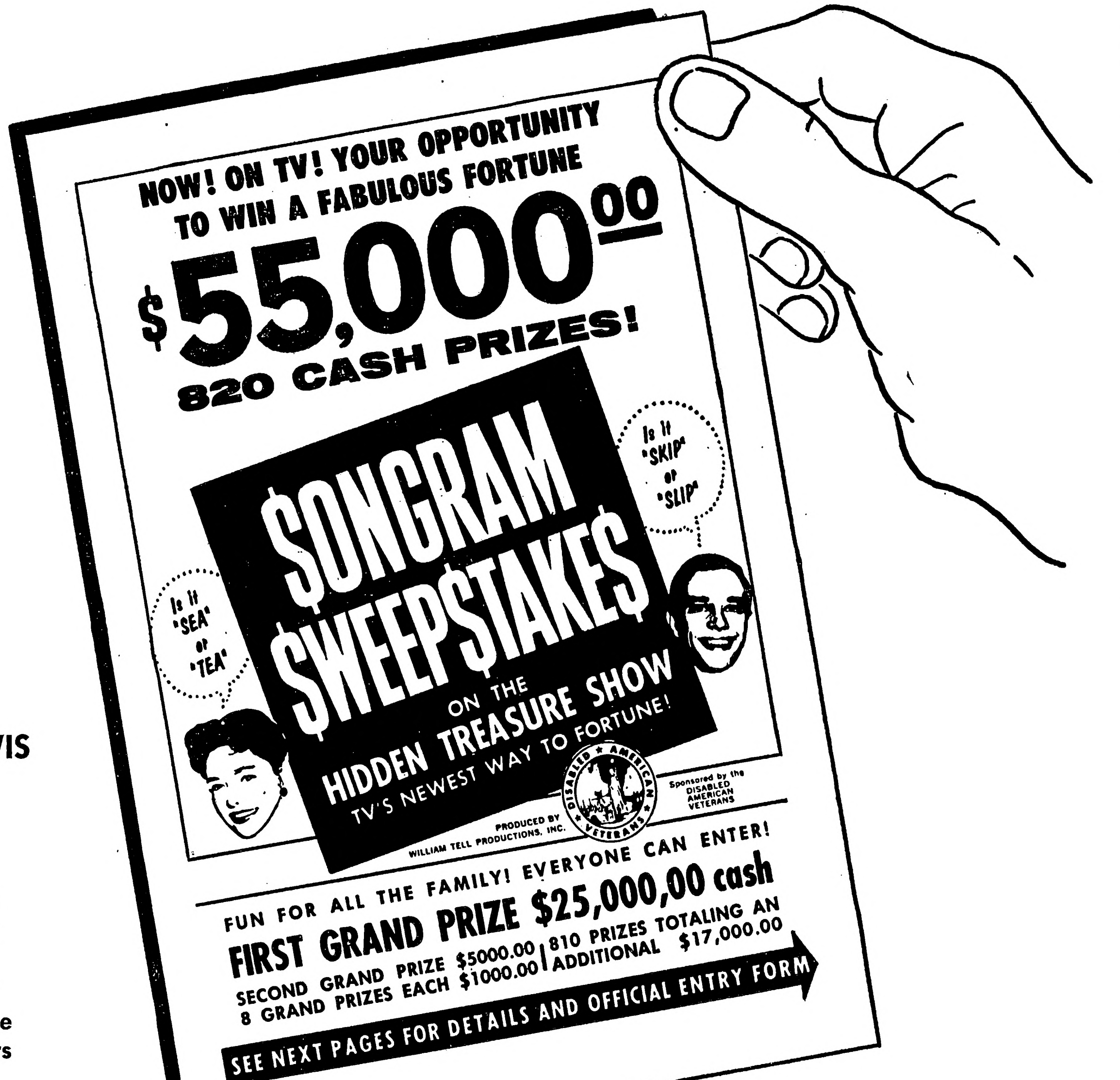
Trend, Purex, Beads-O-Bleach	**BIG SURPRISE**
Paper Mate Pens	**CAVALCADE OF SPORTS**
Delsey Tissue, Dial and Liquid Chiffon	**DANNY THOMAS**
Good Seasons Salad Dressing Mix	**DECEMBER BRIDE**
Rheingold Beer	**DOUGLAS FAIRBANKS PRESENTS** (REGIONAL)
Dial and Liquid Chiffon	**GEORGE GOBEL SHOW**
Paper Mate Pens	**GODFREY TALENT SCOUTS**
Hallmark Cards	**HALLMARK HALL OF FAME**
Kraft Marshmallows and Kraft Caramels	**KRAFT TELEVISION THEATER**
Pepsodent	**LUX VIDEO THEATER**
Breast-O'-Chicken Tuna	**MAURICE CHEVALIER'S "PARIS"**
Paper Mate Pens	**PEOPLE ARE FUNNY**
Kleenex Tissues and Kleenex Table Napkins	**PERRY COMO SHOW**
Johnson's Wax—Carnu, J-Wax, Raid	**RED SKELTON**
Johnson's Wax—Carnu, J-Wax, Raid	**ROBERT MONTGOMERY PRESENTS**
Clairol	**ROSEMARY CLOONEY SHOW** (REGIONAL)
Kool-Aid	**ROY ROGERS**
Roma Wine	**STAR PERFORMANCE** (REGIONAL)

FOOTE, CONE & BELDING

NEW YORK CHICAGO LOS ANGELES HOLLYWOOD
SAN FRANCISCO DETROIT TORONTO LONDON

PROUDLY ANNOUNCING...

THE TELEVISION PROGRAM WITH A TRULY *NEW* CONCEPT WITH HOME AUDIENCE PARTICIPATION. A TV FIRST THAT WILL SET THE PATTERN FOR 1957. SPONSORED BY THE DISABLED AMERICAN VETERANS.



NOW! ON TV! YOUR OPPORTUNITY TO WIN A FABULOUS FORTUNE

$55,000.00

820 CASH PRIZES!

$ONGRAM $WEEP$TAKE$

ON THE

HIDDEN TREASURE SHOW

TV'S NEWEST WAY TO FORTUNE!

Is it "SEA" or "TEA"

Is it "SKIP" or "SLIP"

PRODUCED BY WILLIAM TELL PRODUCTIONS, INC.

DISABLED ★ AMERICAN ★ VETERANS

Sponsored by the DISABLED AMERICAN VETERANS

FUN FOR ALL THE FAMILY! EVERYONE CAN ENTER!

FIRST GRAND PRIZE $25,000,00 cash

SECOND GRAND PRIZE $5000.00
8 GRAND PRIZES EACH $1000.00
810 PRIZES TOTALING AN ADDITIONAL $17,000.00

SEE NEXT PAGES FOR DETAILS AND OFFICIAL ENTRY FORM

Host

ROBERT Q. LEWIS

Guest Star

RUSSELL ARMS

with

JUDY JOHNSON
RICHARD HAYES
EVA DeLUCA
BOBBY HACKETT
The Hidden Treasure Singers and Dancers
and
The RAY BLOCH Orchestra

FROM

William Tell Productions inc.

RADIO TELEVISION FILMS

10 West 74th Street • New York 23, N. Y. • SUsquehanna 7-0610

JOHN ESAU *Vice President*	**W. T. CLEMONS** *President*	**KARL H. GERICKE** *Vice President*

Entertainment Productions, Incorporated

epi

$64,000 Question

Conversation

Giant Step

Down You Go

The Big Surprise

Stop The Music

$64,000 Challenge

Quiz Kids

HARRY FLEISCHMAN, *President* **STEVEN CARLIN,** *Executive Producer*

575 Madison Avenue, New York 22, N. Y., PLaza 9-3700

TELEVISION'S
No. 1
SCIENCE
PROGRAM

MR. WIZARD

Now in
6th CONSECUTIVE *Year*
on the **NBC-TV** *network*

Seen regularly on
139 STATIONS

Do you dream in COLOR?

We do!

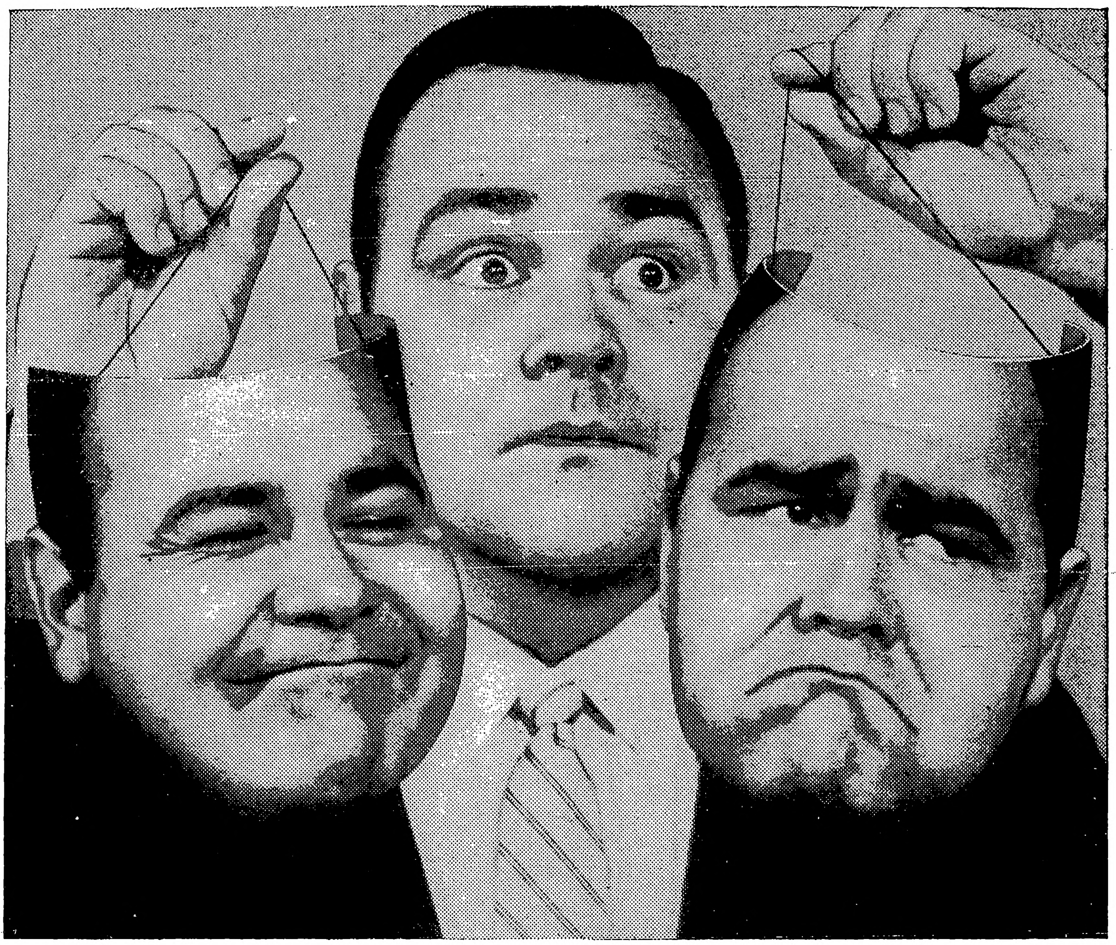
Tex and Jinx

ETHEL MERMAN · JOHN CASSAVETES · JESSICA
TANDY HUME CRONYN · JOHN KERR · CLIFF
ROBERTSON CAMERON MITCHELL · JAMES
GREGORY · MARSHALL THOMPSON BIFF
McGUIRE · MACDONALD CAREY · KIM HUNTER
RALPH BELLAMY · PAT O'BRIEN · IMOGENE
COCA EVERETT SLOANE · JACK WARDEN ·
ALBERT SALMI PHILIP ABBOTT · LOIS
SMITH · GRACIE FIELDS JACKIE COOPER ·
EVELYN VARDEN · LUTHER ADLER VIRGINIA
VINCENT · MARK RICHMAN · PAUL NEWMAN ·
LISA DANIELS · NORMAN LLOYD · FRITZ
WEAVER GEORGANN JOHNSON · GYPSY
ROSE LEE · LEORA DANA FRANCHOT TONE ·
ARNOLD MOSS · JOHN SHARPE BENNYE
GATTEYS · JIMMY BOYD · ANN SHERIDAN ·
THEODORE BIKEL · WILLIAM LEMASSENA

These are the compelling talents who helped make 1956 such a successful year for Television's finest entertainment.

USS

U. S. STEEL HOUR · Produced by the THEATRE GUILD



THE JONATHAN WINTERS SHOW

NBC-TV

Exclusive Representative **MARTIN GOODMAN** 65 West 54th Street New York 19, N. Y.

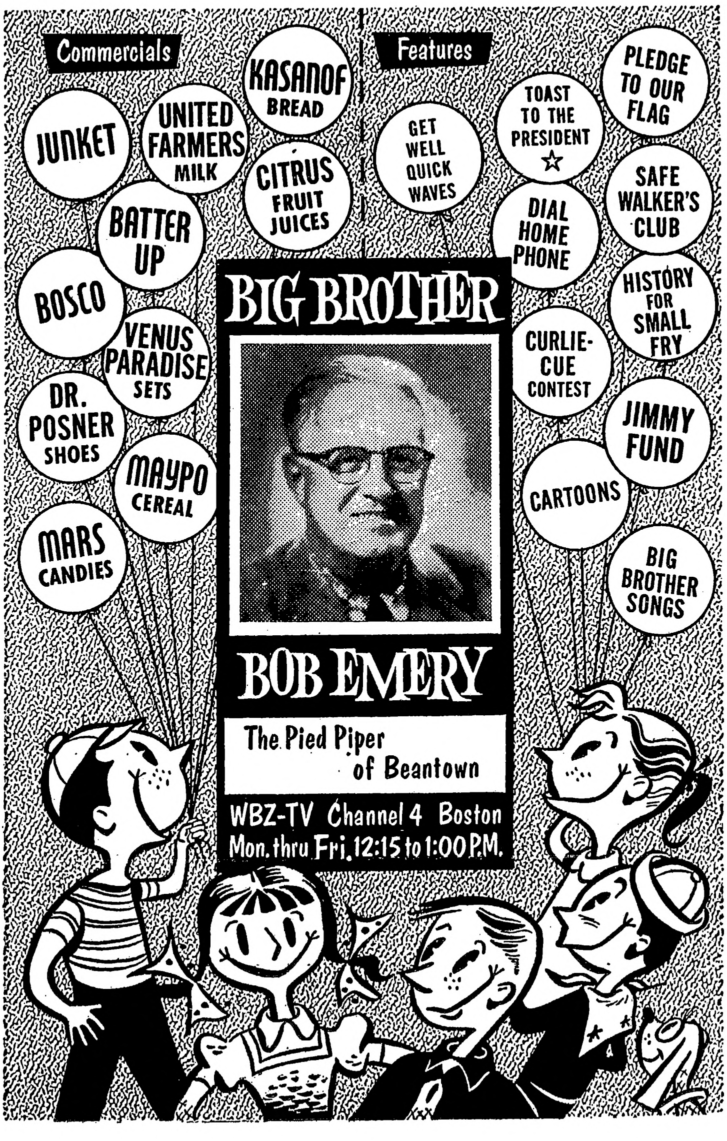
DENISE LOR

Garry Moore Show

CBS-TV

LIBERTY RECORDS

Personal Manager:
HARRY WEISSMAN
Direction:
GENERAL ARTISTS CORP.



Commercials

JUNKET
UNITED FARMERS MILK
KASANOF BREAD
CITRUS FRUIT JUICES
BATTER UP
BOSCO
VENUS PARADISE SETS
DR. POSNER SHOES
MAYPO CEREAL
MARS CANDIES

Features

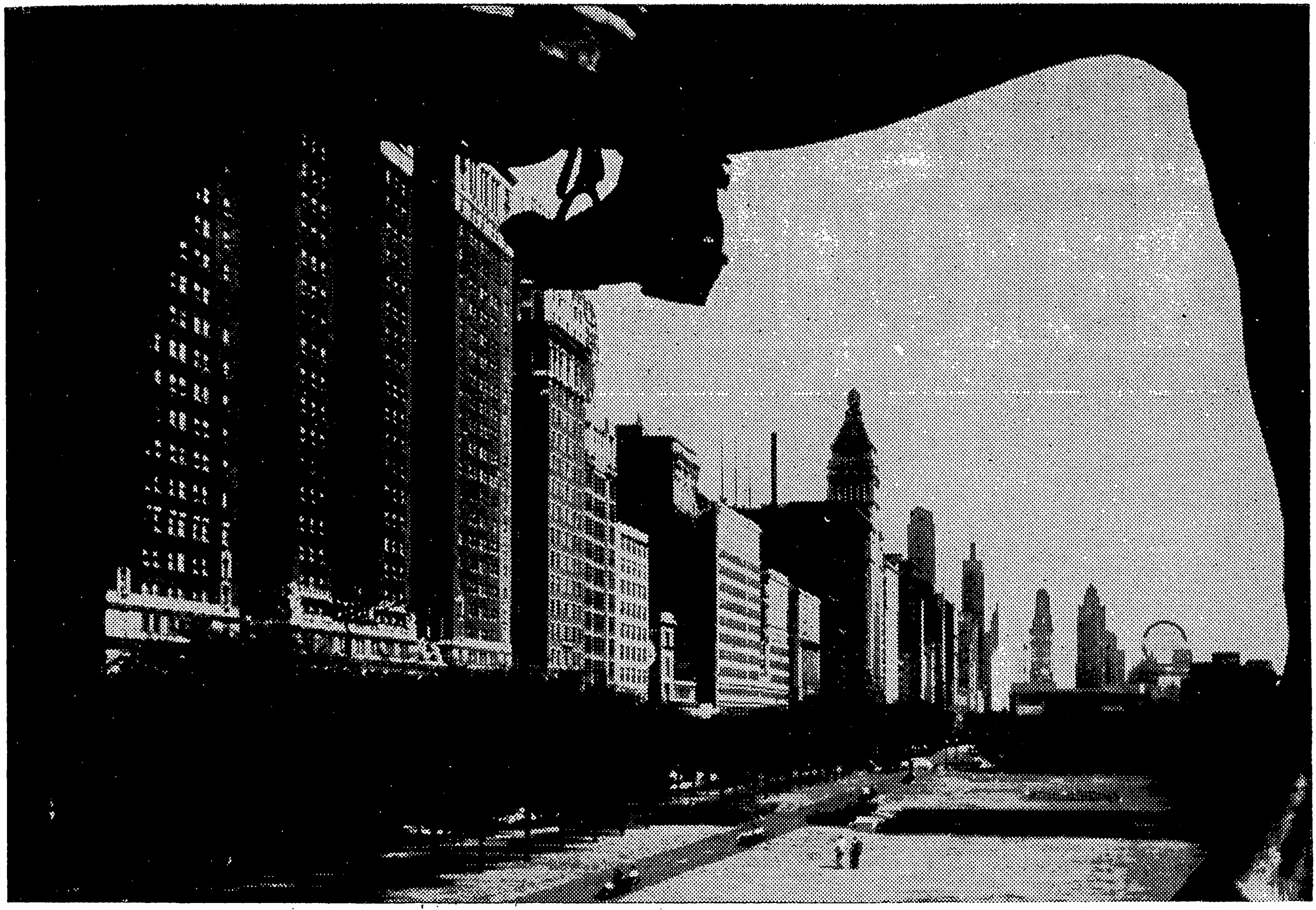
GET WELL QUICK WAVES
TOAST TO THE PRESIDENT ☆
PLEDGE TO OUR FLAG
DIAL HOME PHONE
SAFE WALKER'S CLUB
HISTORY FOR SMALL FRY
CURLIE-CUE CONTEST
JIMMY FUND
CARTOONS
BIG BROTHER SONGS

BIG BROTHER

BOB EMERY

The Pied Piper
of Beantown

WBZ-TV Channel 4 Boston
Mon. thru Fri. 12:15 to 1:00 P.M.



Now . . . in Chicago . . . No Selling Campaign Is Complete Without the WBC Station . . . WIND

Move over, VARIETY WBC's celebrating, too!

With due (and well-deserved) respects to *Variety* on its 51st Anniversary, all of us at Westinghouse Broadcasting Company are having a celebration of our own today, as

WIND joins WBC!

It's a great day for WBC, as we return to Chicago—one of the first markets served by Westinghouse Broadcasting—under the banner of WIND—Chicago's most-popular, most-bought station.

And, as WIND joins WBC, five great names in radio today are added to the personalities who spark the bright new, all-local Music, News *and Service* formats on all WBC radio stations.

So, *Variety,* forgive us if we spread the joy around . . . with a special salute to Howard Miller, Milo Hamilton, Jack Quinlan, Gene Elston and Jay Trompeter . . . and all the rest of our thriving new associates at WIND.

To both *Variety* and WIND, best wishes for a future at least as successful as your very successful past.

W B C

Westinghouse Broadcasting Company, Inc.

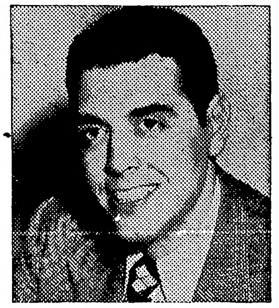
RADIO	TELEVISION
WBZ-WBZA, Boston-Springfield	WBZ-TV, Boston
KDKA, Pittsburgh	KDKA-TV, Pittsburgh
KYW, Cleveland	KYW-TV, Cleveland
WOWO, Fort Wayne	KPIX, San Francisco
WIND, Chicago	
KEX, Portland, Ore.	

WIND Represented by AM Radio Sales
KPIX Represented by The Katz Agency, Inc.
All Other WBC Stations Represented by Peters, Griffin, Woodward, Inc.

HOWARD MILLER
One of Nation's Top 3 DJ's
WIND
Howard Miller Show
6:30 to 8:00 AM, Mon.-Fri.

MILO HAMILTON
The Milo Hamilton Show
WIND
4:45 to 6:00 PM, Mon.-Sat.;
10-12 Noon, Sat.

JACK QUINLAN
Sportscaster
WIND
Cubs Baseball
Sports Forecast
7:35 PM Nightly;
Record Shop
1:30-4:00 PM, Mon.-Fri.

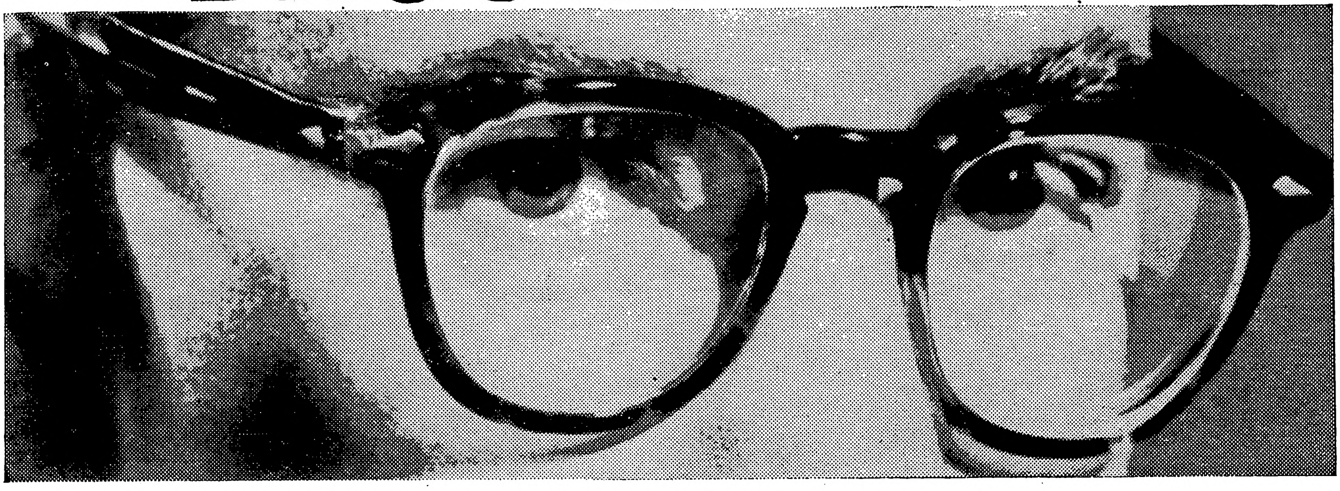


GENE ELSTON
Sportscaster
WIND
Cubs Baseball
Sports Review
6:35-6:45 PM Nightly

JAY TROMPETER
Emcee, DJ
WIND
560 Club
9:30-11:00 PM, Mon.-Sat.

WALTER BROOKE

is looking forward . . .



to being associated with __other__ great shows like these in 1957 . . .

Westinghouse	**"STUDIO ONE"**
Westinghouse	**POLITICAL CONVENTIONS**
Westinghouse	**"PICK THE WINNER"**
Armstrong	**CIRCLE THEATRE**

Congratulations

VARIETY

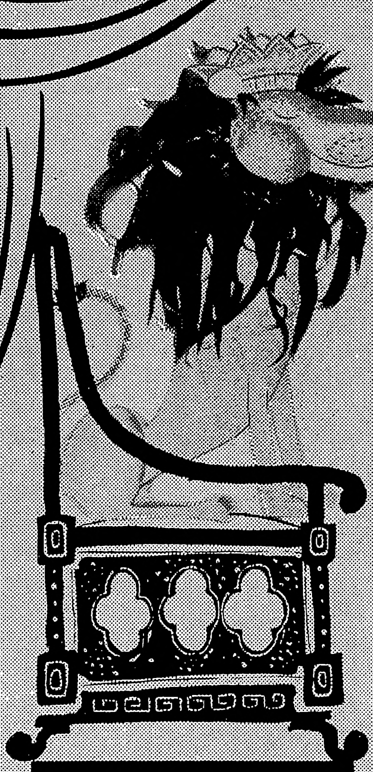
BRYNA RAEBURN

RADIO REGISTRY MU 8-6600

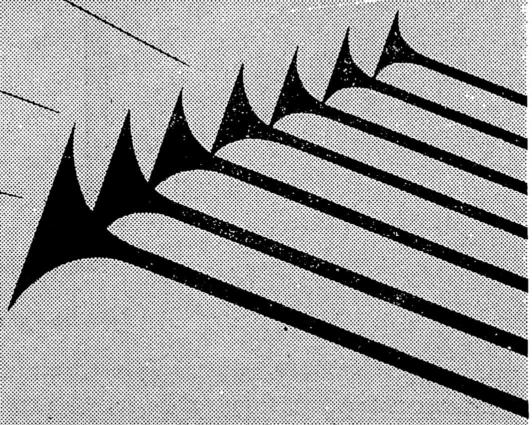
To VARIETY

Best Wishes

MEL ALLEN



M-G-M IS KING ON TV!



CHICAGO **42.4** WBBM-TV—TRENDEX Sat. Dec. 15 10 P.M. to Midnight			
NEW YORK **28.4** WCBS-TV—TRENDEX Sat. Dec. 1 11:15 P.M. to 1:15 A.M.	**LOS ANGELES** **30.8** KTTV—SPECIAL A.R.B. Fri. Oct. 12 8 to 10:30 P.M.		
DENVER **20.3** KTVR—SPECIAL A.R.B. Thur. Nov. 8 9 to 10 P.M.	**Minneapolis-St. Paul** **25.3** KMGM-TV—TRENDEX Sat. Dec. 8 9 to 11 P.M.	**SEATTLE** **26.2** KING-TV—A.R.B. Sat. Oct. 13 10:45 P.M. to Midnight	**PHILADELPHIA** **17.9** WFIL-TV—TRENDEX Sun. Oct. 28 5 to 6:30 P.M.

When the lion roars—the ratings soar. The story's the same from coast to coast!

MGM-TV has been making trade history since its inception. In every city, on every station, where M-G-M pictures have been programmed, results run true to form. The ratings devastate all competition. Billings are upped. Profits and prestige are enhanced. Independent stations find it's the answer to networks. Network stations find it's a blockbuster in terms of sponsors and new business. If you haven't done so yet, this is the time to ask about availability of the M-G-M library in your area.

MGM-TV
A SERVICE OF
LOEW'S INCORPORATED

Write, wire or phone Charles C. Barry,
Vice-President, 1540 Broadway, New York

Congratulations on
Your 51st Anniversary
May there be many more

MARY MARGARET McBRIDE

Monday Through Friday

NBC RADIO NETWORK

Exclusive Management: **ESTELLA KARN, 49 West 45th St., New York City**

CHARLES SANFORD

Musical Director

of

RAY BOLGER'S "WASHINGTON SQUARE"
NBC Television

Personal Management: **HARRY KALCHEIM, WILLIAM MORRIS OFFICE**

JOHN BEAL

1956

Starred In—

New York Stage:
"THE TEAHOUSE OF THE AUGUST MOON" ***(Captain Fisby)***

Television:
Robert Montgomery Presents
"THE LONG WAY HOME" ***(the commuter)***

Musical Spectacle, **ST. LOUIS:**
MID-AMERICA JUBILEE'S
"HEARTLAND, U.S.A." ***(John Moore)***

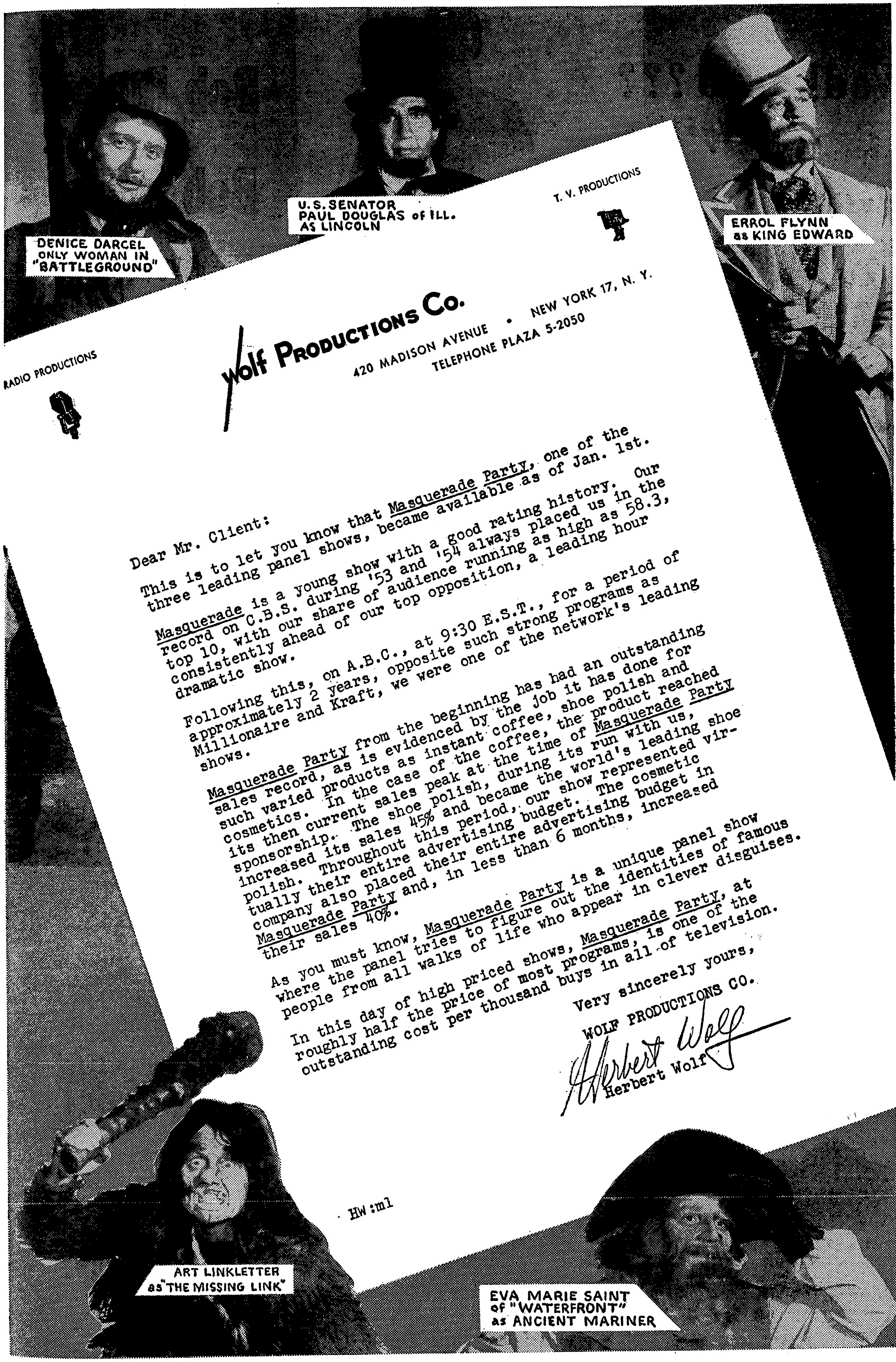
Screen:
"THAT NIGHT" ***(Chris Bowden)*** **—RKO**
"MARK of the VAMPIRE" ***(Dr. Paul Beecher)*** **—UA**

both films to be released in 1957

Killingworth, Conn.
RFD Higganum

N.Y. Telephone Exchange
LExington 2-1100

Goldstone-Tobias Agency
Beverly Hills-Pictures


DENICE DARCEL
ONLY WOMAN IN
"BATTLEGROUND"
U. S. SENATOR
PAUL DOUGLAS of ILL.
AS LINCOLN
ERROL FLYNN
as KING EDWARD
ART LINKLETTER
as "THE MISSING LINK"
EVA MARIE SAINT
of "WATERFRONT"
as ANCIENT MARINER

RADIO PRODUCTIONS
T. V. PRODUCTIONS
Wolf Productions Co.
420 MADISON AVENUE • NEW YORK 17, N. Y.
TELEPHONE PLAZA 5-2050

Dear Mr. Client:

This is to let you know that Masquerade Party, one of the three leading panel shows, became available as of Jan. 1st.

Masquerade is a young show with a good rating history. Our record on C.B.S. during '53 and '54 always placed us in the top 10, with our share of audience running as high as 58.3, consistently ahead of our top opposition, a leading hour dramatic show.

Following this, on A.B.C., at 9:30 E.S.T., for a period of approximately 2 years, opposite such strong programs as Millionaire and Kraft, we were one of the network's leading shows.

Masquerade Party from the beginning has had an outstanding sales record, as is evidenced by the job it has done for such varied products as instant coffee, shoe polish and cosmetics. In the case of the coffee, the product reached its then current sales peak at the time of Masquerade Party sponsorship. The shoe polish, during its run with us, increased its sales 45% and became the world's leading shoe polish. Throughout this period, our show represented virtually their entire advertising budget. The cosmetic company also placed their entire advertising budget in Masquerade Party and, in less than 6 months, increased their sales 40%.

As you must know, Masquerade Party is a unique panel show where the panel tries to figure out the identities of famous people from all walks of life who appear in clever disguises.

In this day of high priced shows, Masquerade Party, at roughly half the price of most programs, is one of the outstanding cost per thousand buys in all of television.

Very sincerely yours,

WOLF PRODUCTIONS CO.

Herbert Wolf
Herbert Wolf

HW:ml

Vodka Ad???

Nyet!! (NO)

Just the

"STAND UP AND BE COUNTED"

Boys saying "Thanks" to:

FRANK COOPER
ASSOCIATES
FRANK COOPER
SY FISCHER
BILL COOPER
PERRY LEFF
ART STARK

★ Bob Russell ★
The Star

Bob Rowe
The Director

Bob Wald
The Producer

Johnny Olsen
The Announcer

CBS-TV
NETWORK
Monday thru Friday
1:10-1:30 P.M., EST

●

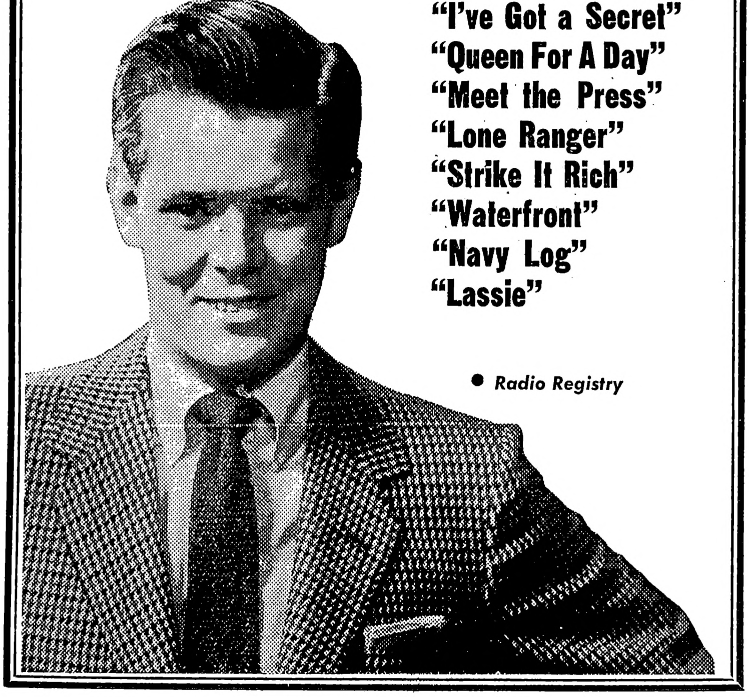
and THANKS to Our Staff and Crew

JOHN CANNON

announcer

"Perry Como"
"I've Got a Secret"
"Queen For A Day"
"Meet the Press"
"Lone Ranger"
"Strike It Rich"
"Waterfront"
"Navy Log"
"Lassie"

● *Radio Registry*



Best Wishes VARIETY
for all *your* to-morrows

LANNY ROSS

Daily WCBS Radio
New York City

★ A THEATRICAL EVENT OF INTERNATIONAL IMPORTANCE TAKES PLACE IN MEXICO CITY SAT. NIGHT JAN. 12 (8 to 9 PM) AND EVERY SAT. THEREAFTER

★ ***The Original Amateur Hour de Mexico*** ★ ***starts on TV and Radio with an all Mexican cast produced by an all Mexican organization—under the direct supervision of the U. S. A. ORIGINAL AMATEUR HOUR Staff for Two Great Sponsors***

GOODYEAR TIRES de Mexico
RALEIGH CIGARETTES de Mexico

★ **This will be an exchange of talent between Mexico and the U.S.A., the first real attempt by private enterprise to illustrate the good neighborliness of these two great nations. For which**

We Salute

DON EMELIO AZCARRAGA

who had the foresight and vision to bring this great idea into being in Mexico

Other ORIGINAL AMATEUR HOURS are in the making in other countries—and, of course, they will be underwritten by progressive advertisers who realize that private enterprise can "help people understand people" through an exchange of talented people.

From time to time we'll tell you about these other enterprises.

The Original Amateur Hour, U. S. A.

Warwick and Legler, Inc.

ADVERTISING

NEW YORK

Congratulations VARIETY

THE GASLIGHT STATION

distinctive music for
metropolitan New York-North Jersey

WPAT AM-FM

"The Center of the Dial, 93"

930 KC — 93.1 MC

Jack Barry and Dan Enright Productions

Best Wishes

ROBERT Q LEWIS

Exclusive Management:
ASHLEY-STEINER, Inc.

Press Relations:
SOLTERS, O'ROURKE & SABINSON

THE DANNY THOMAS SHOW

ABC-TV MONDAY 8:00 P.M.

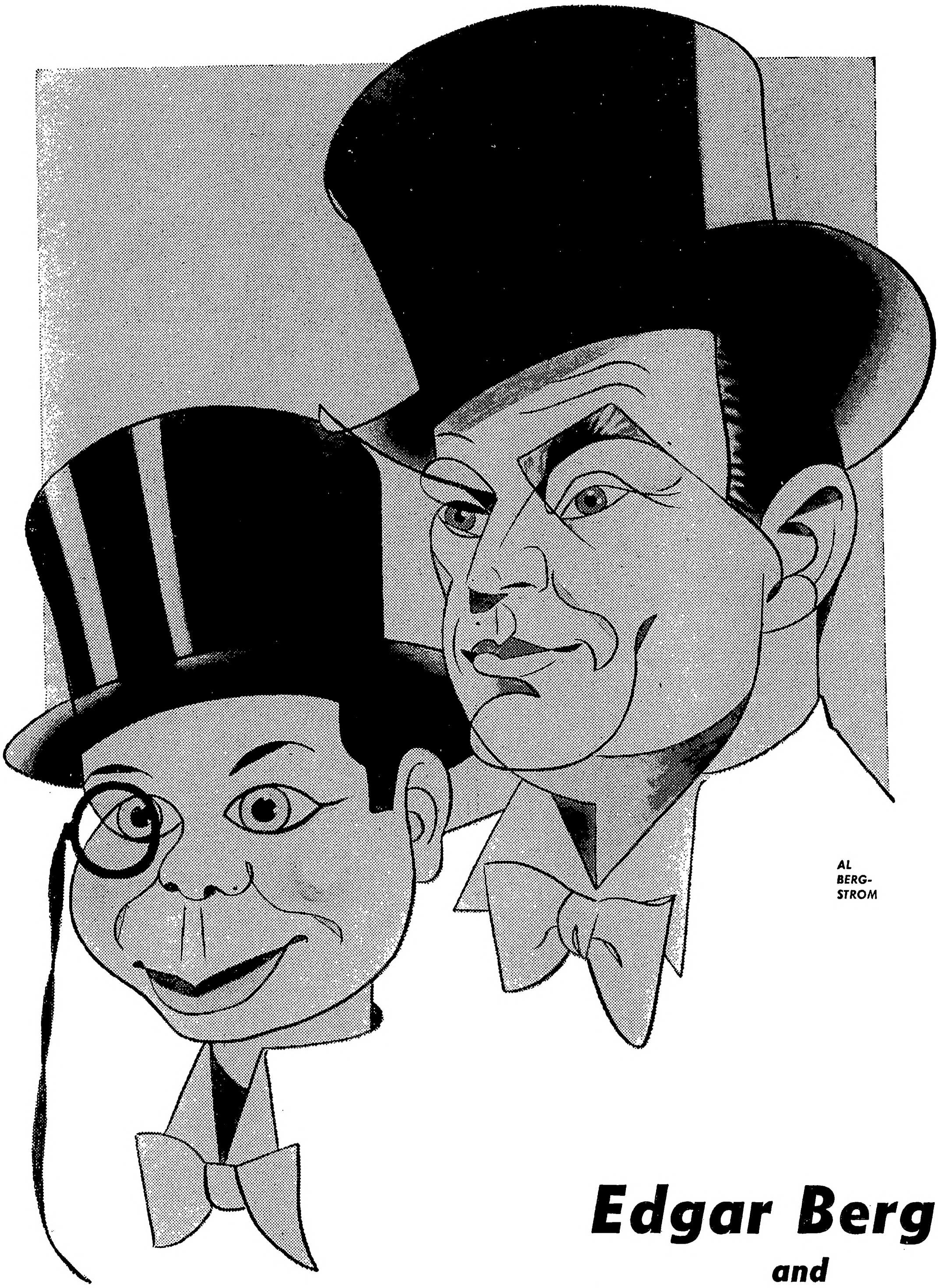
Sponsored by
DIAL SOAP
and
KLEENEX

BILL HOBIN

Director of
"Your Hit Parade"
NBC-TV
●

DAN LOUNSBERY

Producer
"Your Hit Parade"
NBC-TV
●



Edgar Bergen
and
Charlie McCarthy

TELEVISION

"DO YOU TRUST YOUR WIFE?"

CBS — Tuesday Nights

ANDRÉ BARUCH*

CO-STARRED WITH AND MANAGED BY

BEA WAIN

ABC Radio 1:15 to 2:00 P.M. Daily

***"Your Hit Parade"—NBC-TV**

---

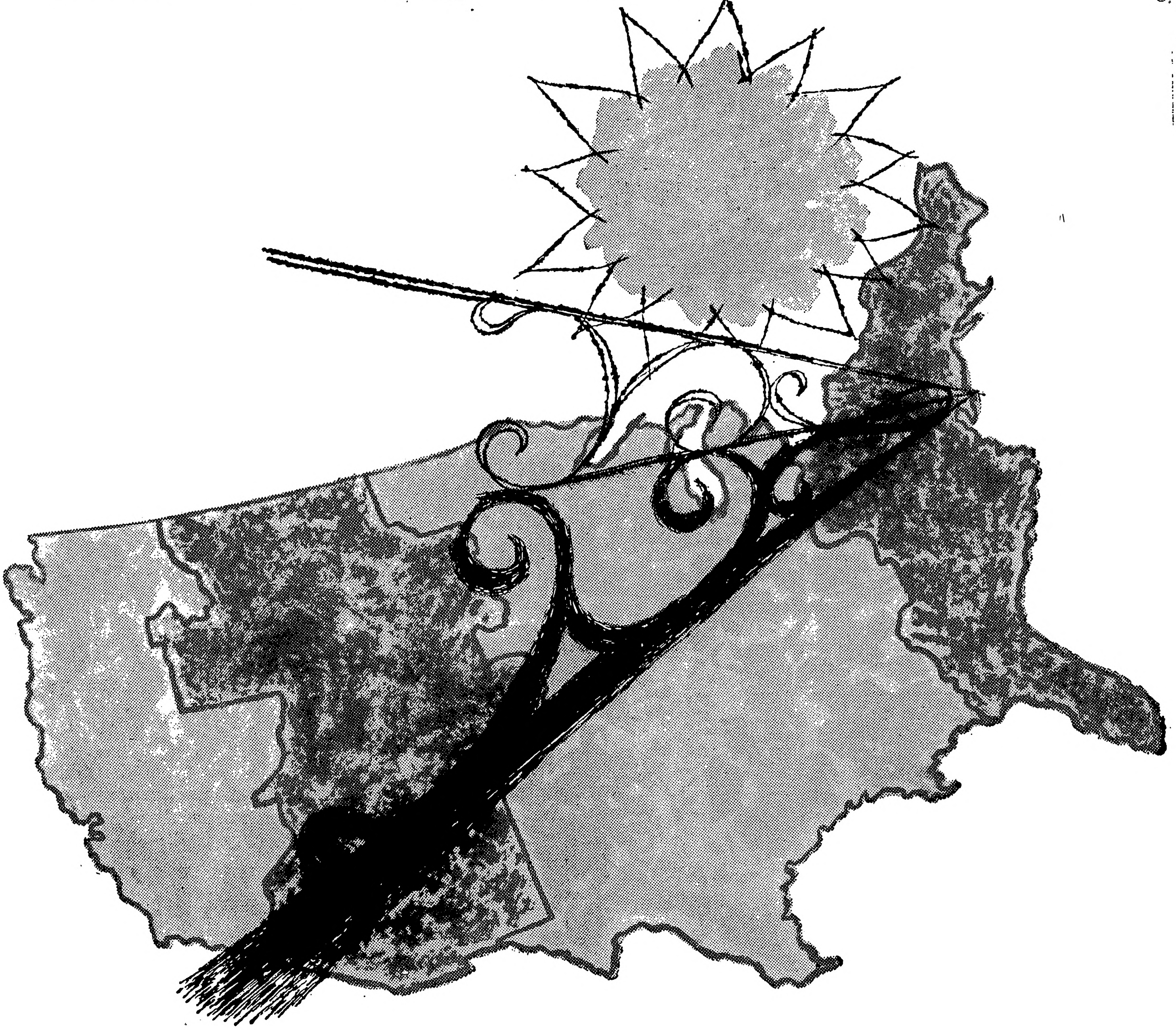
hats
off
to
VARIETY
51 years in show business

from
THE Chez Paree
610 N. FAIRBANKS CT.
CHICAGO, ILLINOIS

STEVE DUNNE

Starring in
"YOU'RE ON YOUR OWN"
CBS-TV
Sat. night 10:30 - 11:00 E.S.T.
sponsored by HAZEL BISHOP
BOB LONGENECKER AGENCY

Tune in any time



BBDO Network TV

American-Standard
Plumbing Fixtures,
Heating-Cooling Equipment
"Home"†

The American Tobacco Company
Lucky Strike Cigarettes
"Your Hit Parade"*
"The Jack Benny Program"*
"Private Secretary,"*
starring Ann Sothern

Armstrong Cork Company
Resilient Floors
"Armstrong Circle Theatre"*

Bristol-Myers Company
"Ban" Deodorant—Trushay
"Alfred Hitchcock Presents"*†
"Arthur Godfrey and His Friends"*†
"Arthur Godfrey Time"**
"Garry Moore Show"**
"Playhouse 90"**

Campbell Soup Company
"Lassie"
"On Trial"*

De Soto-Plymouth Dealers of America
"You Bet Your Life,"*
starring Groucho Marx

E. I. du Pont de Nemours & Co. (Inc.)
"Du Pont Theater"

General Electric Company
"The General Electric Theater"
"Cheyenne"*

The B. F. Goodrich Company
"Life-Saver" Tubeless Tires
"The George Burns &
Gracie Allen Show"*

General Mills, Inc.
Betty Crocker Mixes, and Other
General Mills Products
"Bob Crosby Show"**
"The George Burns &
Gracie Allen Show"*
"Garry Moore Show"**
"Valiant Lady"†
"Giant Step"
"Lone Ranger"†

Lever Brothers Company
"Art Linkletter's House Party"**
"On Trial"*

Minnesota Mining & Manufacturing Company
"Scotch" Brand Cellophane Tape, Others
"Mickey Mouse Club"**

Revlon Products Corp.
'Satin-Set,' 'Touch-and-Glow,'
Lipsticks, 'Futurama,' and
Nail Enamel
"The $64,000 Question"
"The $64,000 Challenge"†
"Can Do"

United States Steel Corp.
"United States Steel Hour"*

Vick Chemical Company
Vicks Products Division
"The Big Story"*
"The Jonathan Winters Show"

Westclox Division of General Time Corp.
Clocks, Watches and Timers
"Today"†

Wildroot Company, Inc.
Wildroot Cream-Oil Hair Tonic
"The Adventures of Robin Hood"*

*Alternate weeks **Segment †Participating

BBDO **BATTEN, BARTON, DURSTINE & OSBORN, INC.**

Advertising

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

FRANK COOPER ASSOCIATES

FRANK COOPER

SY FISCHER

DICK IRVING HYLAND

JOEL COHEN

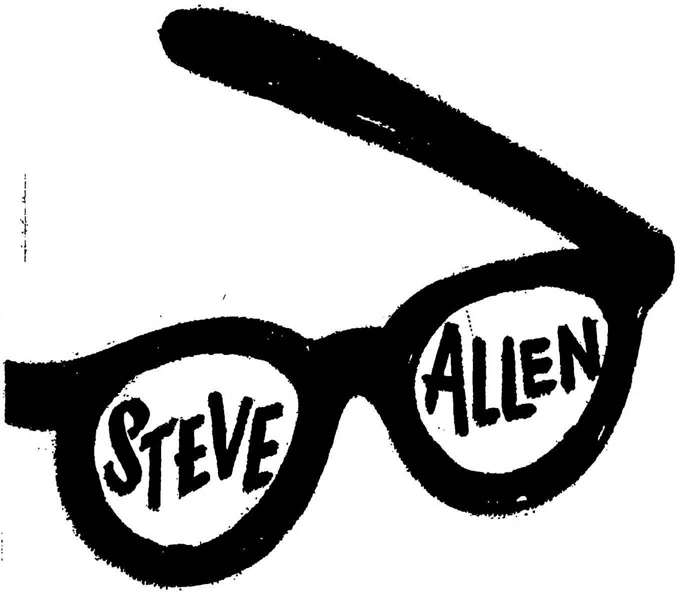
BILL COOPER

PERRY LEFF

BERNARD SHAMBERG

Agents for talented people...

NEW YORK • HOLLYWOOD



Management: Jules L. Green
Public Relations: Arthur Cantor

TALENT, INC.

35 East Wacker Drive, Chicago

LEE ARMENTROUT, Director

Now — A New Department
Complete Service For
MUSICIANS — SINGERS
VOCAL GROUPS — ORCHESTRAS

•

Casting for:
- radio
- television
- motion pictures
- theatre
- slide films
- conventions
- sales meetings
- modeling

Seems like a joint celebration.

FOR YOU AND **FOR US.**

Congratulations, VARIETY, on your 51st anniversary, and thanks for your helping hand to TV.

And while we are lighting six big candles on THE BIG PAYOFF birthday cake, I'd like to thank some of the wonderful people who've helped make my television productions what they are today.

Thanks to the Colgate-Palmolive Company for renewing their sponsorship of THE BIG PAYOFF and for their continued association with the STRIKE IT RICH show. It's been a happy marriage.

And, welcome to the Ted Bates and Bryan Houston advertising agencies that will be working with us in behalf of Colgate-Palmolive on STRIKE IT RICH and THE BIG PAYOFF respectively.

Also, I'd like to say what a wonderful association we have had during the years gone by with the William Esty Agency.

Too, I can't forget the 53 vice-presidents who comprise our production staff without whom—!

And thanks to Bess Myerson, Randy Merriman, Betty Ann Grove, Mort Lawrence and the Payoff Girls for their wonderful work on THE BIG PAYOFF and to Warren Hull and Ralph Paul for their fine handling of STRIKE IT RICH.

Thanks all.

Walt Framer

walt **FRAMER** *productions*

Happiest

"America's ~~Leading~~ Independent Television Producer"

1150 AVENUE OF THE AMERICAS, NEW YORK 36, N.Y.

BESS MYERSON

6th Year

"The Big Payoff"

Exclusive Representative: **MARTIN GOODMAN**
65 West 54th Street, New York City

Congratulations

VARIETY, AND A ZILLION MORE HAPPY DAYS.

And on this birthday eve of THE BIG PAYOFF, we'd like to extend our congratulations and thanks to a great guy and producer, Walt Framer.

Thanks, Walt, for the good times on THE BIG PAYOFF. And thanks for letting SPOTLIGHT PROMOTIONS supply the prizes and fashions on this great and popular daytime show!

Thanks, Walt, for letting us service all WALT FRAMER PRODUCTIONS on prizing and merchandising.

They've been five glorious years, and here's a wealth of good wishes for the years ahead.

Sid Du Broff
MANAGING DIRECTOR

SPOTLIGHT PROMOTIONS

1150 AVENUE OF THE AMERICAS, NEW YORK 36, N.Y.

WARREN HULL

"STRIKE IT RICH"

RANDY (BIG PAYOFF)★ MERRIMAN

FOR

COLGATE-PALMOLIVE CO.

Monday through Friday

3:00-3:30 P.M.

CBS-TV

★ ***Starting Sixth Year ! !*** *—Premiered December 31st, 1951*

MORT LAWRENCE

ANNOUNCER — ACTOR

on Colgate's

"THE BIG PAYOFF"

6th Year

BETTY ANN GROVE

Starting 5th Year

"THE BIG PAYOFF"

for the

COLGATE-PALMOLIVE CO.

Monday through Friday, 3:00-3:30 P.M.

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Direction: MCA

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Every night the premiere of an outstanding MGM hit, telecast in its entirety. Monday thru Friday at 10:30 P.M. and Saturdays at 11:00 P.M.

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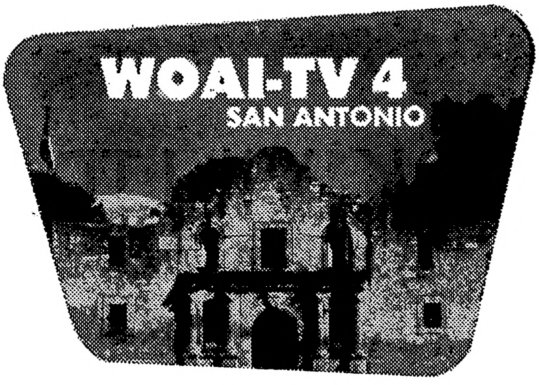

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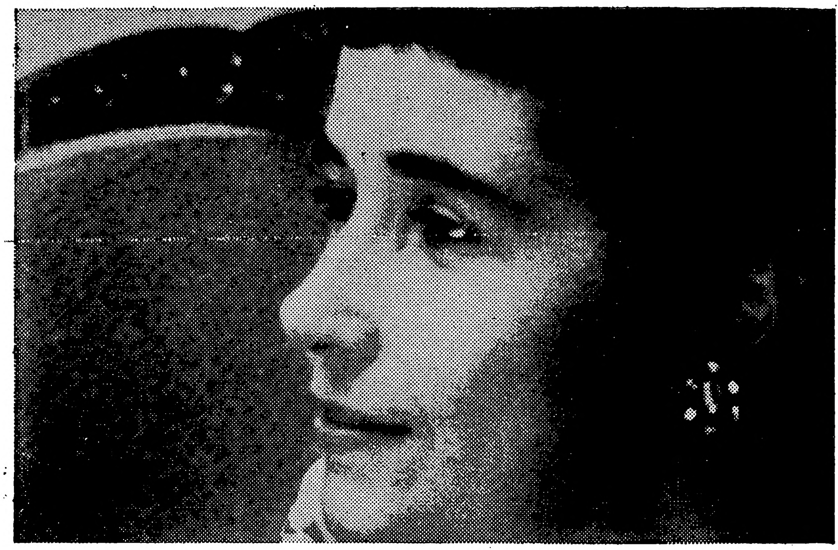
For 885,000 families in New York



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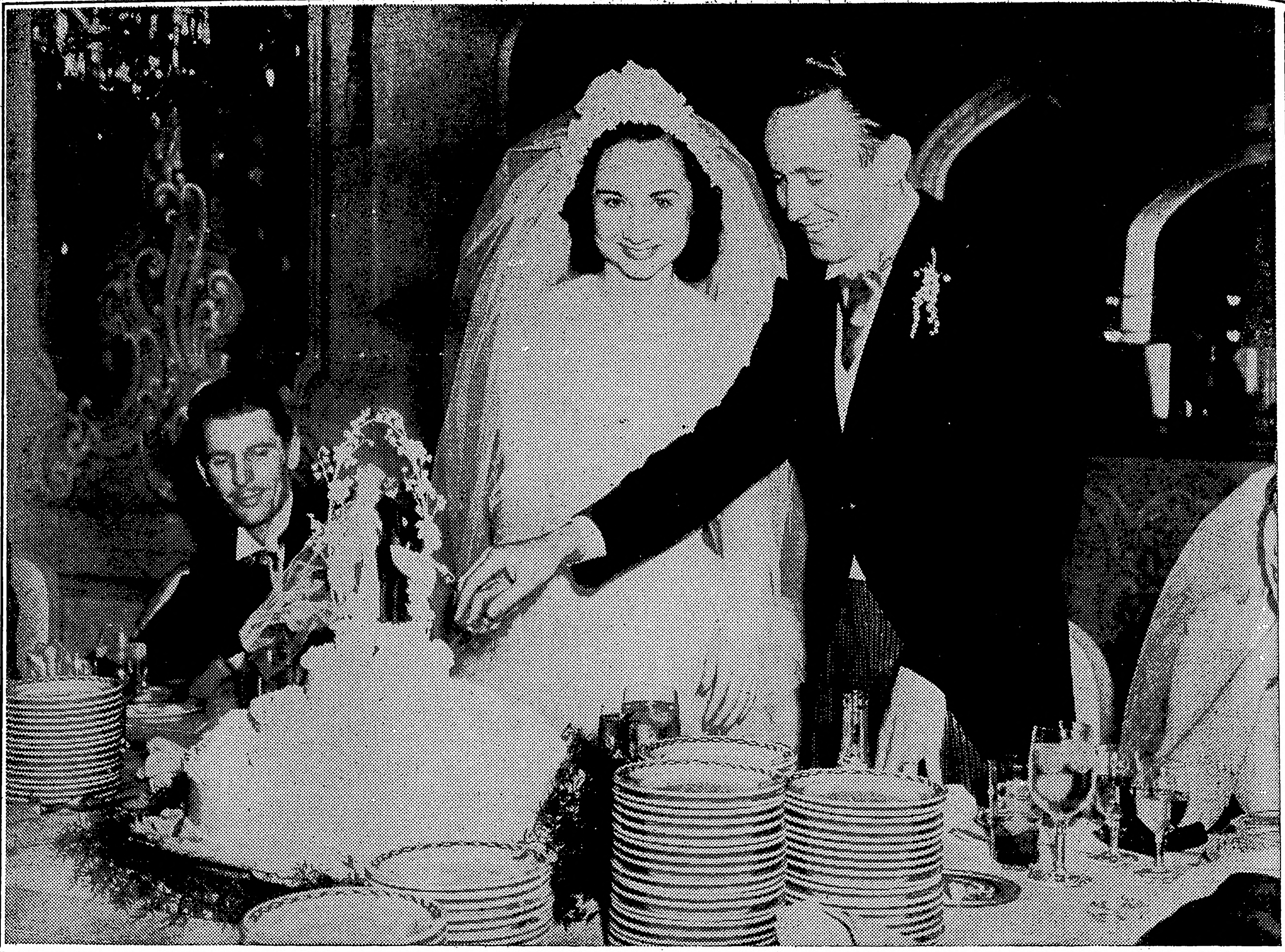

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  CARNATION
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- ★ MICKEY MOUSE for CARNATION
- ★ QUEEN FOR A DAY for VAN CAMP SEA FOOD
- ★ ANNIE OAKLEY for ALBERS-CARNATION

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In Preparation:

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"DING DONG SCHOOL"

Congratulations

VARIETY

Toots

★

Best Regards

from

Arthur Meyerhoff
& Company

★

RALPH LEVY

Producer - Director

CBS - Television

always happy

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Executive Producer
Producers' Showcase
NBC TV

MCA

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GEORGE BASSMAN

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NBC

Composer-Conductor

"Cyrano de Bergerac"
"Caesar and Cleopatra"
"Barretts of Wimpole Street"
"Dodsworth"
"Happy Birthday"
"The Letter"

Composer
Producers' Showcase Theme

Musical Director

"Sleeping Beauty" (Sadler's Wells)
"Peter Pan"
"Bloomer Girl"
"Rosalinda"
"Jack and the Beanstalk"
"Festival of Music"

Coming February 4th
"Mayerling," starring Audrey Hepburn

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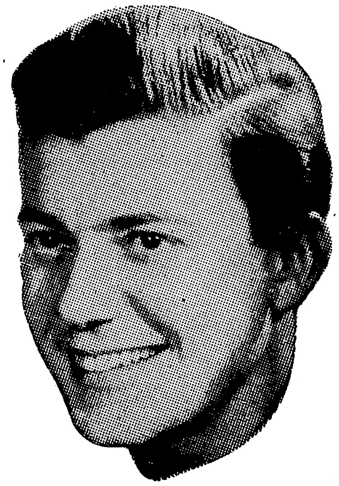

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In First Place in Latest Ratings
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NEW AND EXCITING SHOWS NOW IN PREPARATION

Perry Cross

Producer - Program Supervisor

NBC-TV

Thank You NBC — Thank You Ernie

To **VARIETY**

Congratulations
on your 51st birthday

Jackie Gleason Presents

Eddie Cantor

in a birthday celebration

"AT SIXTY-FIVE"

Saturday Night, Jan. 12, 1957

CBS-TV NETWORK
8 P.M. E.S.T.

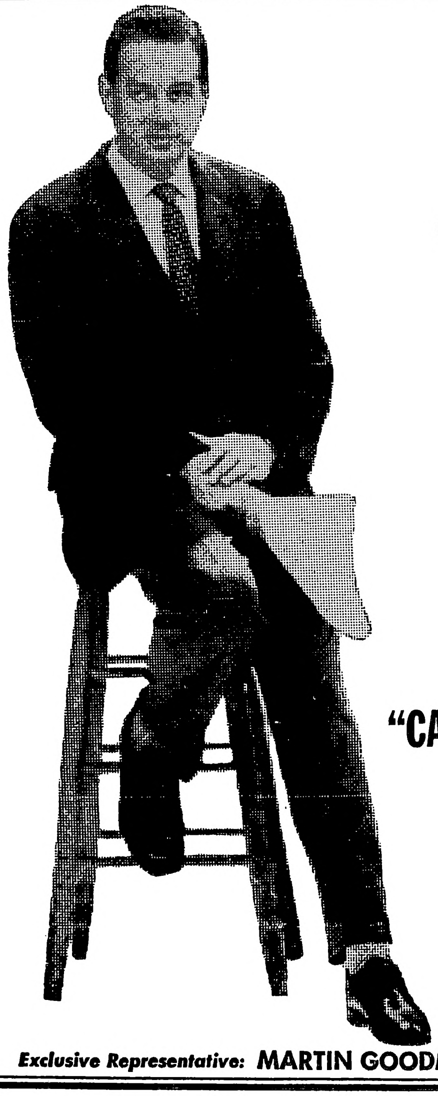
With Eddie's Guest Stars
BURNS AND ALLEN
MARILYN CANTOR
EDDIE FISHER
GEORGE JESSEL
BURT LANCASTER
ED MURROW
CONNIE RUSSELL
RED SKELTON

Produced by Eddie Cantor — *Associate,* Manning Ostroff — *Directed by* Paul Harrison
Music by Camaratti — *Choreography by* Jonathan Lucas

Best Wishes

FROM

DOROTHY COLLINS and RAYMOND SCOTT



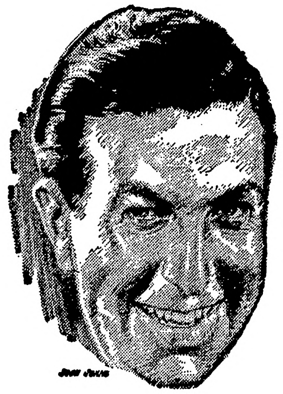
hugh downs

"HOME"

"CAESAR'S HOUR"

NBC- TV

Exclusive Representative: **MARTIN GOODMAN,** 65 W. 54th St.



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"Be good to yourself"

GOODSON
TODMAN

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CREATIVE PROGRAMMING

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Julia Meade

Personal Manager
AARON STEINER

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JOE ADAMS
LIONEL SESMA
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1580—TOP OF THE DIAL
10,000 WATTS

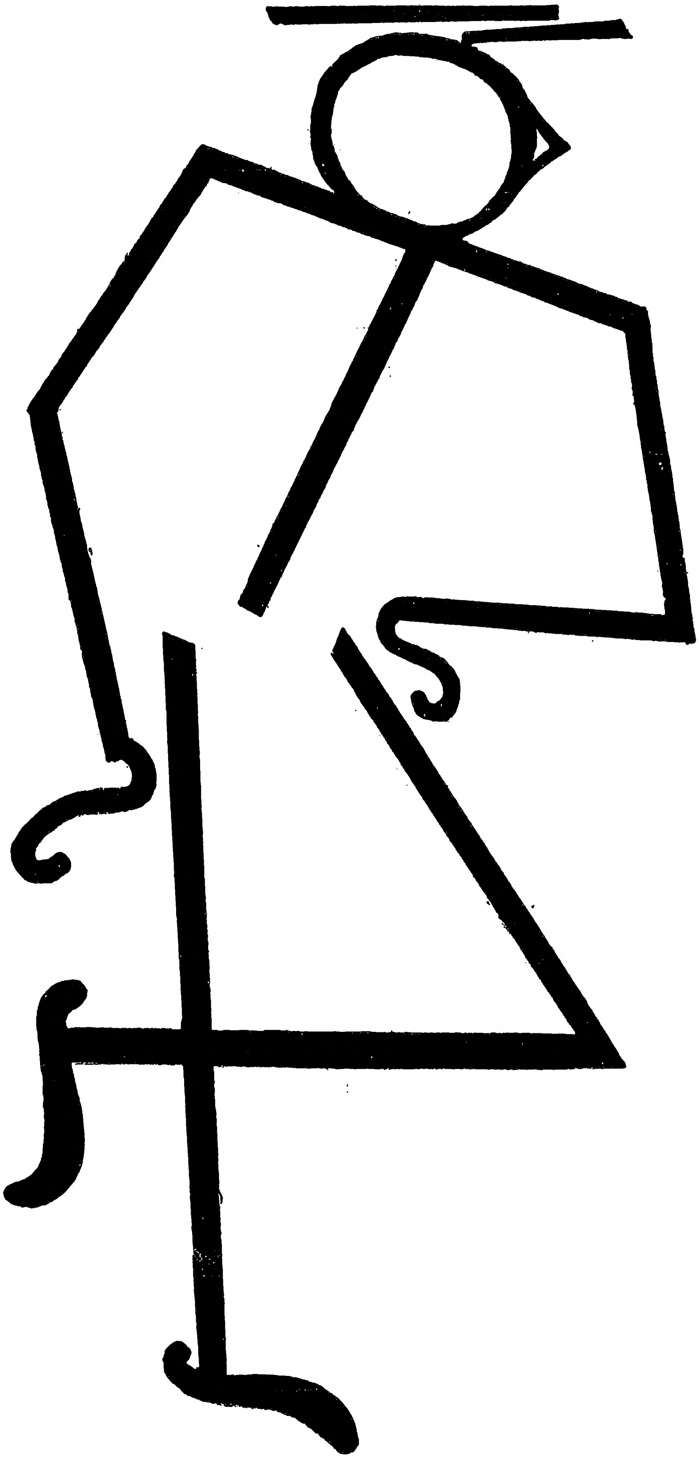
GEORGE A. BARON *Vice Pres. & General Mgr.*

Success!

"You Asked For It"

and you deserve it

ART BAKER



JACKIE GLEASON ENTERPRISES, INC.

GEORGE DURGOM, President

PARK SHERATON HOTEL

870 SEVENTH AVE., NEW YORK 19, N. Y.

ART CARNEY

"The Jackie Gleason Show"

Every Saturday, **CBS-TV**

Personal Management:

WILLIAM McCAFFREY AGENCY

JACK LESCOULIE

ANNOUNCER

JOYCE RANDOLPH

as "Trixie"

in Jackie Gleason's "HONEYMOONERS"

BEST WISHES...

audrey meadows

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International Alliance of Theatrical Stage Employes
and Moving Picture Machine Operators
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SUITE 1900
1270 AVENUE OF THE AMERICAS NEW YORK 20, N. Y.

RAY BLOCH

The Jackie Gleason Show

Executive Producer

Jack Philbin

Producer

Jack Hurdle

Director

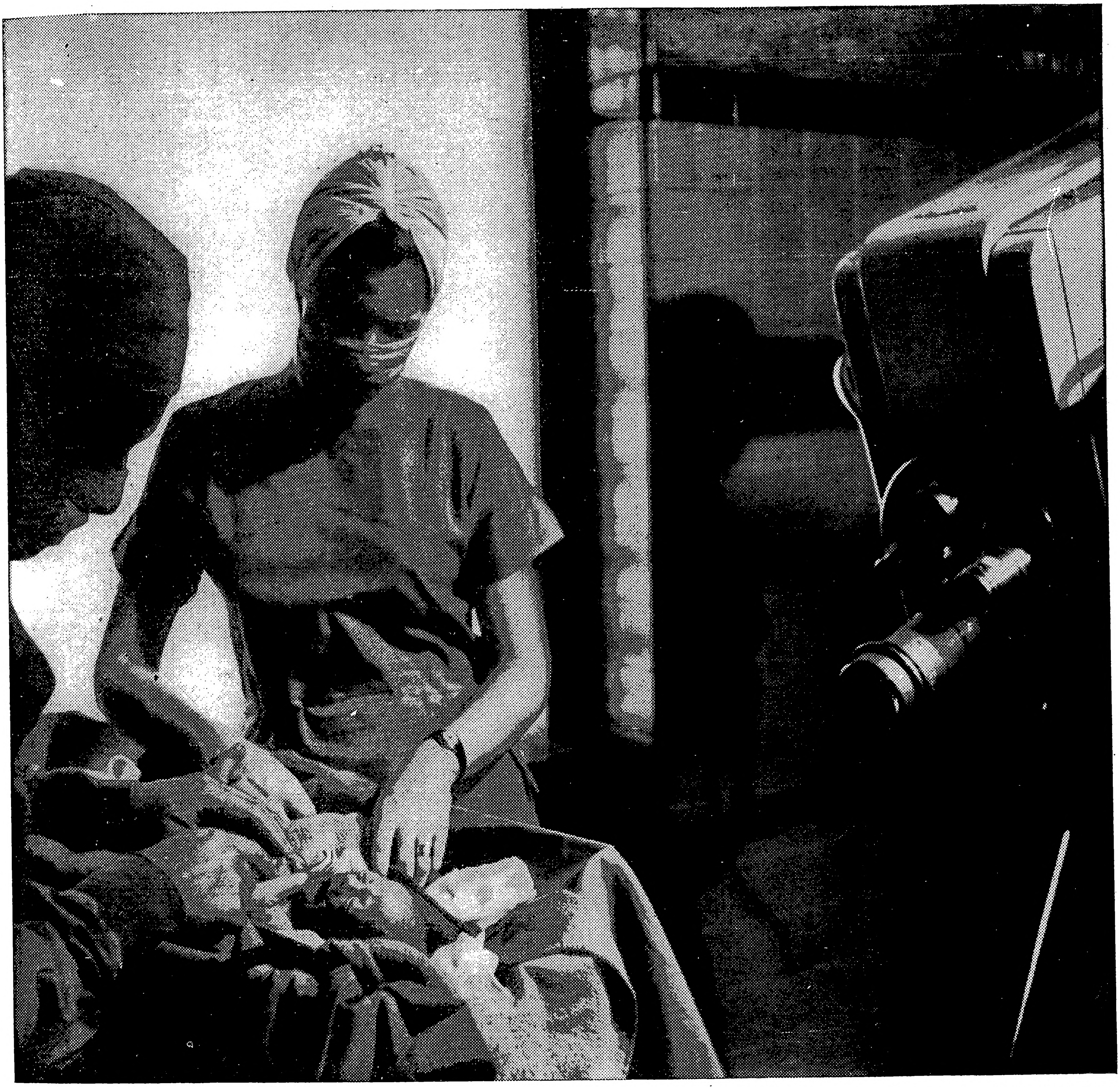
Frank Satenstein

Assistant Producer

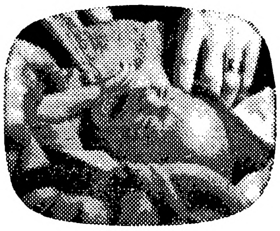
Stanley Poss

Choreographer

June Taylor



Unable to breathe adequately, this premature baby must have oxygen administered into its lungs. "Preemies" represent from 5 to 10% of all births, and 50% of fatalities among the newborn. New methods like this are keeping infants as tiny as 1 pound 8 ounces *alive and able to develop naturally*



TELEVISION: from the premature babies' nursery, Baltimore's Sinai Hospital

THIS TELECAST described the new methods which are helping to save premature babies.

This is one of a series dealing with new medical techniques in the treatment of mental disease, of diabetes, rehabilitation, anesthesiology and so on.

These telecasts come from leading medical schools and hospital research centers.

To make these broadcasts possible the schools and hospitals, obviously, have had to see the educational value of the series.

Their sympathy with the purposes of the series has led them, with the American Medical Association, to give their wholehearted co-operation. To be of value, of course, these programs have had to be *authentic* portrayals of the new techniques under discussion. The doctors, the nurses, the patients *—all are real.*

"Medical Horizons," as this television series is called, was developed with CIBA Pharmaceutical Products Inc. by the J. Walter Thompson Company to meet very special and professional problems.

It is produced and directed by J. Walter Thompson Company.

J. WALTER THOMPSON COMPANY

New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood,
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greetings

MERCEDES McCAMBRIDGE

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In George Stevens - Warner Bros. Production
GIANT

Now Starring in
WIRE SERVICE
ABC - TV
for Camel Cigarettes and
Miller's High Life Beer

FLETCHER MARKLE
PRODUCER-DIRECTOR

THE GEORGE SANDERS
MYSTERY THEATRE
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A New Television Series
From Cubano Productions

1929

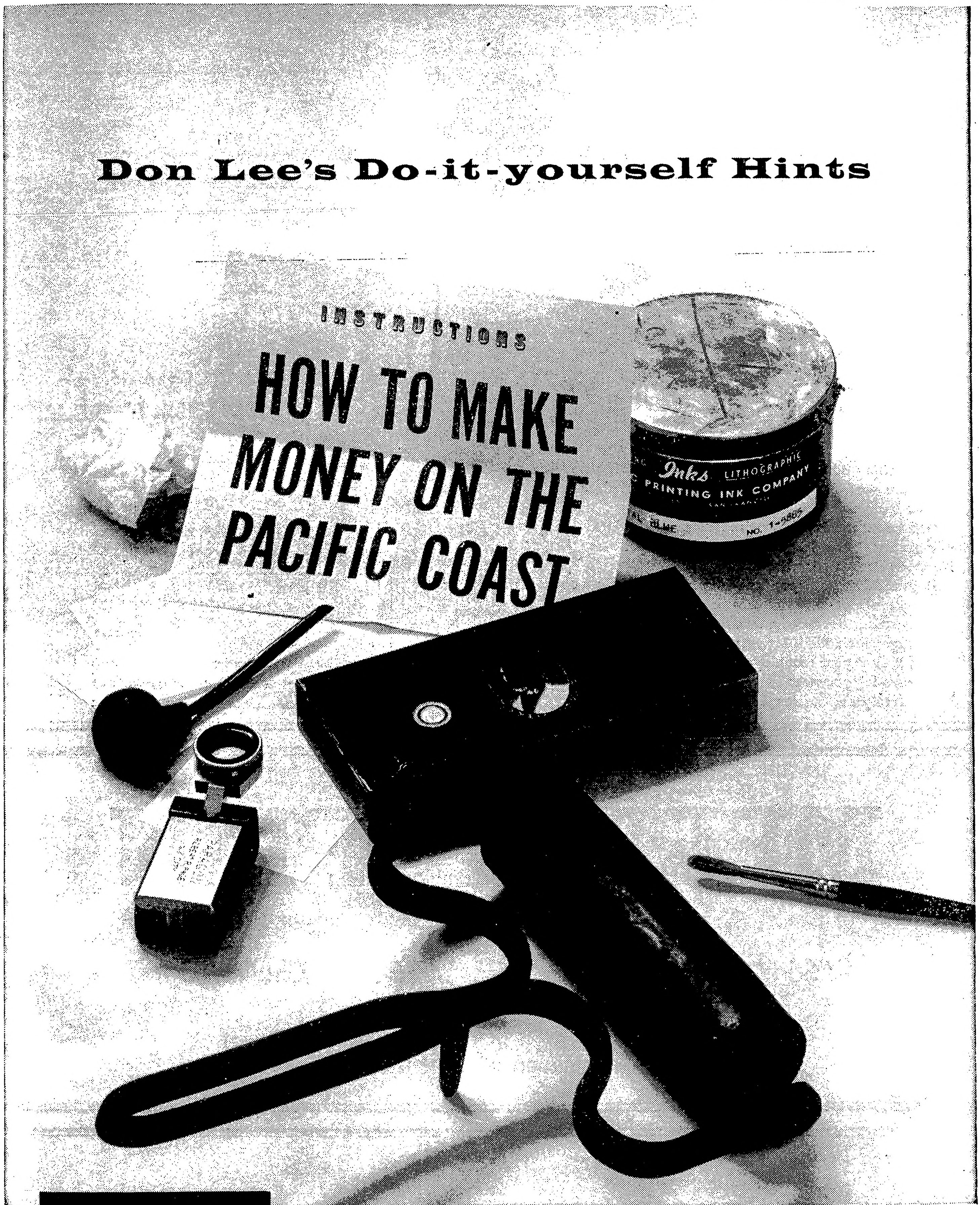
TONI GILMAN

1957

"Laughter Is A Wonderful Thing"

JOE E. BROWN

Don Lee's Do-it-yourself Hints


INSTRUCTIONS
HOW TO MAKE MONEY ON THE PACIFIC COAST
Inks LITHOGRAPHIC PRINTING INK COMPANY
NO. 1-

Mutual
DON LEE
RADIO
1313 North Vine Street
Hollywood 28 California

DON'T MISUNDERSTAND US, WE DON'T RECOMMEND COUNTERFEITING...

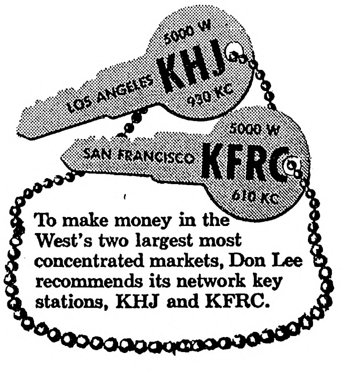
We're talking about the best advertising medium on the Pacific Coast—Don Lee Radio.

In a recent survey Dr. Ernest Dichter asked Pacific Coast merchants which radio network, in their opinion, people listen to most—60% said Don Lee.

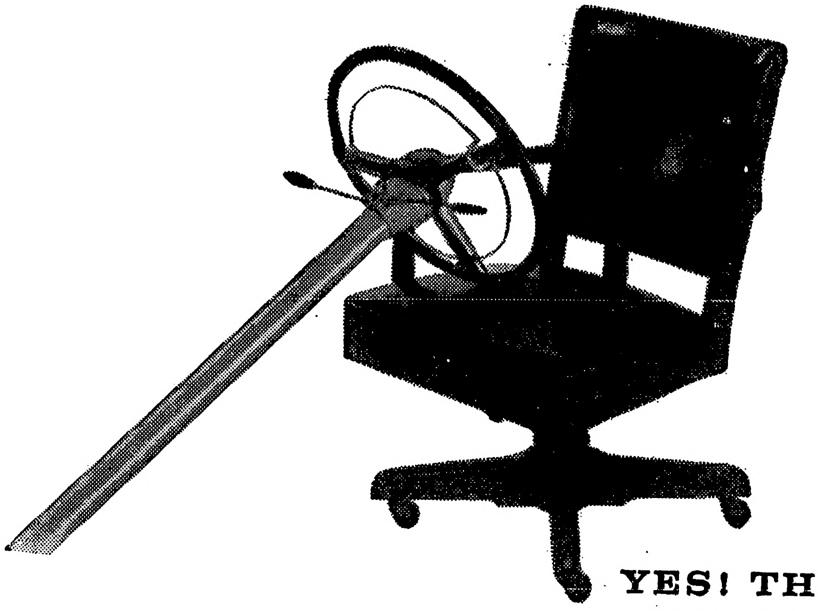
Use the Radio Network both merchants *and* listeners prefer—the nation's greatest regional network—Don Lee.

DON LEE IS PACIFIC COAST RADIO

Represented nationally by H-R Representatives, Inc.


LOS ANGELES KHJ 5000 W 930 KC
SAN FRANCISCO KFRC 5000 W 610 KC

To make money in the West's two largest most concentrated markets, Don Lee recommends its network key stations, KHJ and KFRC.



YES! THIS IS A DRIVER'S SEAT!

With overdrive—and power drive and "horsepower" to spare. From behind your media-buying desk you can sit in this driver's seat and cover Hometown and Rural America with the swish of your ball point pen.

Hometown and Rural America is that rich, responsive market of more than 80 Million Americans, tuned regularly to the 911 Keystone Broadcasting Radio station affiliates.

In your driver's seat you can pick your route and the number of towns you wish to BLANKET with your sales message. Leave out the side roads and the backroads and the detours. Drive right down MAIN street via KBS . . . 90 stations or 900 . . . we'll draw your roadmap to suit the sales need that's pressing you most.

Ask us to prove our story. We'll love it.

KBS Keystone
BROADCASTING SYSTEM, INC
THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO
111 W. Washington
Sta 2-8900

NEW YORK
580 Fifth Ave.
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—It's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

MERT KOPLIN

Producer

"$64,000 Question" **"$64,000 Challenge"**

for E.P.I.

Exclusive Representative: **MARTIN GOODMAN, 65 West 54th Street, New York**

Congratulations VARIETY

PETER DONALD

George Gobel

NBC-TV

•

Soon to be released

"I MARRIED A WOMAN"

(RKO)

•

In release

"THE BIRDS AND THE BEES"

(Paramount)

Congratulations VARIETY

MARTIN GOODMAN PRODUCTIONS

65 West 54th Street, New York 19, N. Y.

It's Been a
GREAT
SECOND SEASON
THANKS
Again to Everybody
Who Helped
Make It Possible

PHIL SILVERS

EVERYBODY IS TALKING ABOUT THE SPANISH MARKET
AND
THE SPANISH MARKET
IS SOLD
ON WHOM

According to the latest (June, 1956) BELDEN SPANISH RADIO SURVEY, WHOM is tops in each of its 54 daily quarter-hours of Spanish broadcasting.

WANT THE FACTS?

Write or Phone:
WHOM

PROGRESS BROADCASTING CORP.
136 West 52nd St. New York 19, N. Y.
TELEPHONE: Circle 6-3900

Greetings to VARIETY *from* **DICK SCHNEIDER**

Director—
"WIDE WIDE WORLD"
NBC-TV

Advertisement

Congratulations on its 51st to . . .

VARIETY

Vol. 1 No. 1 NEW YORK, WEDNESDAY, JANUARY 9, 1957 PRICE: FREE

NTA CLIX WITH TOP TV FILM PIX

Unger Plunger: Desilu, 20th To Deliver 10 New Series to NTA

Oliver Unger, NTA's exec v.p. charge of product, flipped much coin on the ten new film program series en route to NTA from two major sources of production—Desilu and 20th Century-Fox.

Insuring NTA a Niagara of new programming material, they will be delivered in March, 1957, and made available for the 1957-58 season.

Six Desilu pilots now in preparation range from action-type adventure series to situation comedy yocks. Initial investment by NTA in these Desilu programs is in excess of 500,000 simoleons.

20th pilots will be based on outstanding feature films produced by the major studio that lend themselves to serialization. Irving Asher, head of TCP-TV Productions, is in charge of these just as Desi Arnaz, president of Desilu, is heading up production of the Desilulus.

Both deals, with Desilu and 20th, add up to the biggest of their kind in TV today. Tradesters believe this is first time film distribution company has available such a wide range of outstanding new programming from two important studios. And it may force VARIETY to re-write for TV its famous headline to: "Clix Pix Fix Kicks."

New TV Acts

Among the many new pilots being prepared by 20th Century-Fox and Desilu for sale and distribution by NTA are the following promising ones:

From Desilu:

Official Detective
. . . and five others

From 20th:

How To Marry A Millionaire
Cheaper By The Dozen
Mother Was A Freshman

'Sheriff' Rides High

"Sheriff of Cochise", action-packed adult Western series, produced by Desilu for distribution by NTA, which was quickly sold in 125 markets, has been chalking up very high ratings since it preemed only a few months ago.

Modern Western police show, starring John Bromfield, is the first in time periods in Cincy, Cleveland, Sacramento, Charlotte, N.C., and Johnstown, Pa. It's second in time periods in Chicago, Boston, St. Louis, Milwaukee, L.A., and many other spots. Show's chief availabilities at present are in Southern and Northeastern sectors.

NTA Film Network's 108 Stations: 82% TV Homes Covered

Occupying a forefront position in NTA's plans for 1957 is its lively subsidiary, the NTA Film Network, half of which is owned by 20th Century-Fox.

The new web is a revolutionary new TV concept, consisting of lineup of 108 TV stations, reaching 82% of America's TV homes, to which will be fed feature films from 20th's top shelf by NTA.

Sponsors Eye

Many sponsors have been eyeing new NTA Film Network as the answer to many of their problems, especially the murderously high cost of network TV and the rigidity of the wired network system.

New NTA Film Network meets the high cost headache by eliminating brutal coaxial cable costs and offering top talent at fraction of the cost of average TV show. It meets the wired network rigidity problem by not insisting on a station must-buy list.

Feature Films Outpull

What's more, high-calibre feature films have been outpulling best of the wired network shows in the ratings almost everywhere, it's pointed out. In L.A., KTTV outrated all six competitors *combined* with a top feature film. And WATV, New York, increased its usual rating by 600% with another one, "How Green Was My Valley."

With these appeals . . . top-quality shows at lower cost and widest flexiblity . . . agencies think the new NTA Film Network may be the answer to a sponsor's prayer. Especially when then can get clearance of time and programming now . . . without irritating waits for station clearances.

STARTS 4TH YEAR ON FAST TRACK

As VARIETY, the book on which many a show bizzer prefers to take an oath rather than the one put out by Gideon, celebrates its 51st Anniversary, congrats to it from NTA, which celebrates its third anniversary in the same week.

It seems like only yesterday that Ely A. Landau started NTA on a shoestring and hatful of dreams, interspersed with remarkably little rain, thanks to the little bit of luck that the Messrs. Harrison and Holloway chant about every night in "My Fair Lady."

Zero to $5,000,000

Nevertheless, in that short time, an upstart like NTA . . . as opposed to a stalwart like VARIETY . . . has also made quite a bit o' progress. Those three jet-propelled years saw NTA rise from approximately zero to a gross biz of over 5,000,000 smackolas in the past semester. And the projection for the oncoming annum is in the neighborhood of 8,000,000 simoleons, the fates continuing to be kind.

Today, NTA services more than 340 of the nation's 476 TV stations, including network affiliates and independents in all major markets with a variety of film product.

The NTA feature film library contains a wealth of more than 700 feature films released by such top-flight producers as 20th Century-Fox, David O. Selznick, J. Arthur Rank and the late Sir Alexander Korda. This includes package of 390 boffo pix, which NTA recently acquired from 20th, making its feature film treasury one of the largest in the industry. (See separate story, right.)

700 Feature Films, 23 Syndicated Shows

In addition to the feature films, NTA lists 23 syndicated shows, ranging from adventure and travel to religious and sports shows, from five to thirty minutes in length. It will add to this list substantially when it obtains ten new shows from Desilu and 20th Century-Fox in March, '57. (See separate story, left.)

Such lightning-paced activities quickly catapulted NTA into the front ranks of film distributors even before the recent 20th Century-Fox arrangement, which gets NTA off to a fast start in the new 1957 TV Sweepstakes.

On top of that, NTA combined with Desilu Productions in 'The Sheriff Of Cochise," modern adult western, which has quickly chalked up juicy ratings in the 125 markets in whch it was rapidly sold.

Out of the Blue—Into the Black

All of these rapid-fire activities have jet-propelled NTA out of the blue—and the red—into the black, in a short time. In the fiscal year ended July 31st, 1956, net income came to $441,877 or 68¢ a share, compared with a deficit in the 1955 fiscal year. Net deferred income rose to $1.234,540 from $386,835, a gain of 219% in the same comparative periods.

It's an impressive track record, even in the fast-moving TV field, no matter how it may compare to that of a veteran like VARIETY. But then NTA is only three years old, as against VARIETY's 51, and so give it time. Besides, as everybody knows, they're cute at that age!

390 Boffo 20th Pix to NTA: Goldman Sets Sales for TV Smashos

Most far-reaching deal between a major Hollywood studio and a telefilmery was made between 20th Century Fox and National Telefilm Associates, Inc.

In mucho moola transfer (eventually, $30,000,000) NTA's Harold Goldman, v.p., charge of sales, gets 390 smasholas from 20th Century's top-shelf to peddle via film syndication route, in which NTA has been a positive Lewis and Clark.

Into NTA's hot big hands go immediately 78 top feature films, with balance to follow within next three semesters. All features have big TV B.O. prospects, with excellent track records to their credit. (See box, "L.A. to N.Y.")

Trade circles were buzzing with implications of king-sized deal that will filter to stations, public and advertisers. As seen from both ends of the telescope, it assures NTA of continuity of outstanding feature film product and also puts full weight of 20th's vast production resources at NTA's disposal.

Insiders on both coasts were free with their opinion that certainly this was one time that Wall Street most decidedly did *not* lay an egg. Most of them felt that if anything, it is building a *nest* egg for the future.

L.A. to N.Y.

Among top-grossing 20th Century-Fox pix that will move from the Coast to Gotham for sale by NTA to TV are the following all-time clicks, out of total of 390:

Laura
Miracle On 34th Street
Jane Eyre
A Bell For Adano
Captain From Castile
Snake Pit
Junior Miss
This Above All
Charley's Aunt
Seventh Heaven

Spell It Sell-uloid

"Wing and a Prayer," feature film distributed by NTA, went over the top on KTTV, L.A., being first in time period (8-9 P.M.), according to Pulse for early November.

It's first program to top "Disneyland" in L.A., or probably anywhere else. KTTV is used to these striking results from feature films. Commonly, Dick Moore's indie outrates all competition *combined* with 'em.

Radio-TV Production Centres

"Never-underestimate-power-of-women" Dept. . . . NTA's **Edie Rein** is the youngest, most charming v.p. and one of the most capable gals in tv film biz today . . .Cathode tube largely responsible for TV reception . . . Coaxial cable not related to Atlantic Cable, although it's almost as expensive . . .

Trade chuckling at two ratings that always agree: Trendex and Dun & Bradstreet . . . Believed Chanel No. 5 may buy WABD (Channel 5), for obvious tie-up reasons . . . **Oliver Unger** cops the "KING-SIZE." Buys more film for more dollars than anybody in the syndicated film biz. Probably wins in the "big family" man dept. with 5 . . . at the present time.

Why doesn't VARIETY turn out a glossary of its slanguage as a promotion piece? (Advt.) . . . 12 references to this unique publication in **Mencken's** "American Language" not counting two supplements . . . If VARIETY is 51 this week, it must have been founded in 1905 . . . And if NTA is 3 this week it must have been started in 1953, or 48 yrs later . . . In case we forget to say so, congrats to VARIETY, 51, from NTA, 3 . . .

. . . from NTA on its 3rd!

HARRY SALTER

Musical Director—

"NAME THAT TUNE"
CBS-TV

Best Wishes

CASEY ALLEN and FRAN CARLON

DICK STARK . . . *speaking on TV for*
REMINGTON RAND

RICHARD DUNLAP

KRAFT TV THEATRE
Director
1953-1956

OMNIBUS
Associate Producer

BOB and RAY

ELLIOTT **GOULDING**

ON

RADIO

MUTUAL NETWORK

11:15-11:30 A.M. DAILY

5:00- 5:45 P.M. DAILY

N.B.C. MONITOR

SATURDAY AND SUNDAY

●

ON

TV and RADIO

VOICES OF "BERT & HARRY"

(PIEL'S BEER)

●

CORAL RECORDS

GOULDING-ELLIOTT-GRAHAM, INC.

420 LEXINGTON AVE.

NEW YORK, N. Y.

Pers. Mgr.:

JOHN MOSES

Director:

VIC COWEN

Carol Irwin

Producer: "MAMA"
CBS-TV
Sundays, 5:00 P.M., E.S.T.

Returned to Televsion by POPULAR DEMAND
"MAMA" greets VARIETY on its Anniversary

PEGGY WOOD

Congratulations VARIETY

from

"PAPA"

JUD LAIRE

ROSEMARY RICE
as *"KATRIN"*
in "MAMA"

DICK VAN PATTEN
as *"NELS"*
in "MAMA"

Greetings from

DON RICHARDSON

Director "MAMA"

FAMILIAR CALLERS
AT THE
TV AND RADIO STATIONS
OF THE WORLD

PAUL TALBOT
PRESIDENT

Fremantle
Overseas Radio & TV Inc.

366 Madison Ave.
New York

LANE BLACKWELL
MANAGER

Fremantle Overseas
Radio & TV Inc.

54 Ebury St.
London, S.W.1

RALPH ELLIS
MANAGER

Fremantle of
Canada Ltd.

108 Peter St.
Toronto

RENE ANSELMO
MANAGER

Fremantle
Radio y TV S.A.

Televicentro
Mexico, D.F., Mexico

And Represented In

AUSTRALIA
ARTRANSA PTY. LTD.
SYDNEY

JAPAN
HOKUNAN SHOJI CO.
TOKYO

VENEZUELA
TV PRODUCTIONS C. A.
CARACAS

ITALY
LIONELLO TOROSSI
ROME

The Biggest Negro Program Schedule in the Biggest and Richest Negro Market

The ONLY All-Negro Station in the New York Area . . .

WNJR

Newark, N. J.

5,000 watts 1430 kc Day and Night

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer

New York Office 565 Fifth Ave., EL 5-1515
Chicago: 6205 S. Cottage Grove Ave., NO 7-4142

PETER BIRCH

Director-Choreographer

"Captain Kangaroo" CBS-TV

CARL HOFF

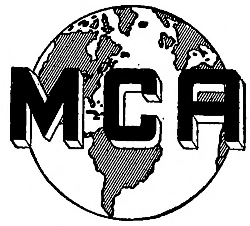
Conductor-Composer

THANK YOU—Walter Winchell, Martha Raye, Patti Page, Julius LaRosa, Tony Bennett

With Best Wishes to VARIETY

GREY LOCKWOOD
NBC TELEVISION

JOHN NEWLAND


MCA

HARRY WISMER

GENERAL TELERADIO

Television:

"GENERAL SPORTS TIME"
Sponsored by General Tire & Rubber Co.
"BETHLEHEM SPORTS TIME"
Sponsored by Bethlehem Steel Co.
NATIONAL LEAGUE FOOTBALL
NOTRE DAME FILMED RECREATIONS
Both Sponsored by General Tire & Rubber Co.
"THIS WEEK IN SPORTS"
For International News Service

Radio:

"GENERAL SPORTS TIME"
Sponsored by General Tire & Rubber Co.
NATIONAL LEAGUE FOOTBALL
Detroit Lions-Chicago Cardinals (Mutual)
NOTRE DAME FOOTBALL
Complete Schedule
Broadcasting Major Sporting Events and Special Events
Over the Mutual Broadcasting System

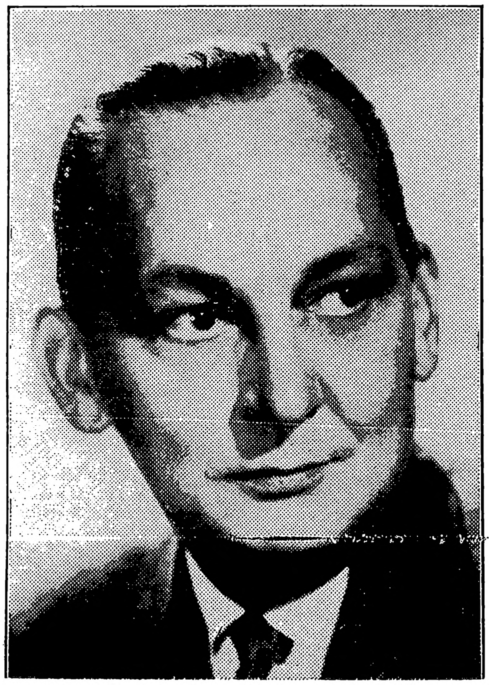
WASHINGTON SQUARE

Directed by
GREG GARRISON

Season's Greetings

WIN STRACKE

ABC CHICAGO



•

RICHARD WILLIS

NBC

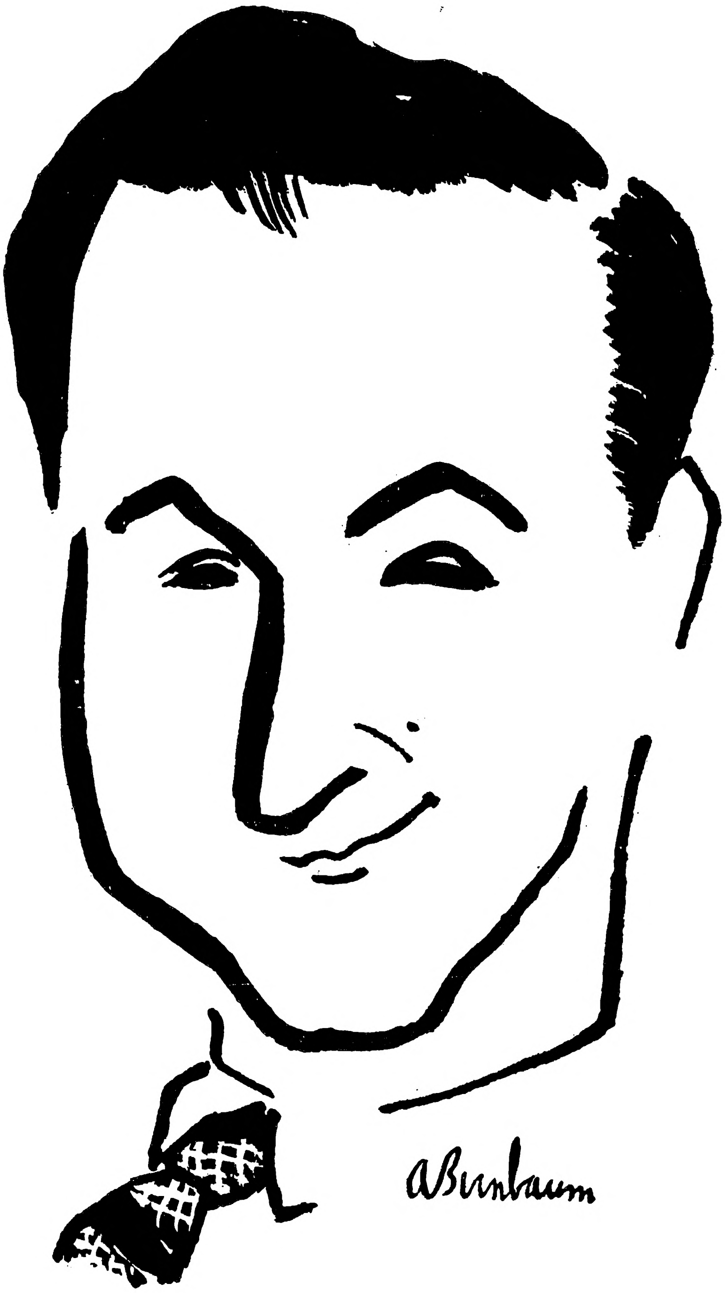
•

TEX ANTOINE

and UNCLE WETHBEE
In Our 8th Year

11:10 PM
WRCA-TV
IN COLOR
Monday thru Friday

Brought to you by
CON-EDISON
AND
OLOGY ENDEAVORS, Inc.



CAESAR'S HOUR

NBC-TV

PAT CARROLL

CAESAR'S HOUR

NBC-TV

WILLIAM LEWIS

CAESAR'S HOUR

NBC-TV

Representative
GENIA CHERKASSKY
117 West 58th Street
New York City

FRANK BUNETTA

DIRECTOR

CAESAR'S HOUR

NBC-TV

LEO MORGAN

PRODUCER

Caesar's Hour

NBC-TV

HAL JANIS

EXECUTIVE PRODUCER

CAESAR'S HOUR

NBC-TV

Warmest Regards

Janet Blair

Management: BAUM-NEWBORN

SHIRL CONWAY

CAESAR'S HOUR

NBC - TV

CARL REINER

CAESAR'S HOUR

NBC - TV

Who mentioned baseball?

We did! And here's why:

Now's the time to talk about choice adjacencies for the 1957 major league season in Chicago, where WGN-TV will be televizing the daytime home games of both the Chicago Cubs and Chicago White Sox for the 10th consecutive year.

For further information about this exclusive high-rated sports feature, please check:

Midwest Office
441 N. Michigan Ave.,
Chicago 11, Ill.

Eastern Advertising Office
220 E. 42nd Street
New York 17, N.Y.

Or any
Edward Petry & Co.
representative

WGN-TV Channel 9

Chicago's baseball station for the 10th consecutive year!

it pays to
sell these
989,605
families

WGAL-TV

Lancaster, Penna.
NBC and CBS

AMERICA'S 10th TV MARKET

- 917,320 TV sets
- 989,605 families
- 3½ million people
- $5¾ billion annual income
- $3⅔ billion retail sales

Channel 8 Multi-City Market

8
MR CHANNEL 8

Harrisburg
York
Hanover
Gettysburg
Chambersburg
Waynesboro
Frederick
Westminster
Carlisle
Sunbury
Martinsburg
Reading
Lebanon
Pottsville
Hazleton
Shamokin
Mount Carmel
Bloomsburg
Lewisburg
Lewistown
Lock Haven
Hagerstown

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative
the **MEEKER** company, inc.
New York
Chicago
Los Angeles
San Francisco

DOHERTY, CLIFFORD, STEERS & SHENFIELD, INC.
350 Fifth Avenue
New York 1, N. Y.

1st

STU ERWIN SHOW

PUBLIC DEFENDER
RACKET SQUAD

MY LITTLE MARGIE

PASSPORT TO DANGER
CODE 3

SCREEN DIRECTORS PLAYHOUSE
TELEPHONE TIME

CHARLIE FARRELL SHOW
GALE STORM SHOW

BLONDIE
GUNS OF DESTINY
FOREST RANGER

...and only major motion picture studio devoted exclusively to television films.

1st TO PIONEER IN TV PRODUCTION

In 1947 HAL ROACH became the first major Hollywood studio to convert to the exclusive production of films for television.

1st IN MAJOR TV SYNDICATION

First studio to utilize major studio production techniques in TV syndication film.

1st IN TV COMMERCIAL FILMS

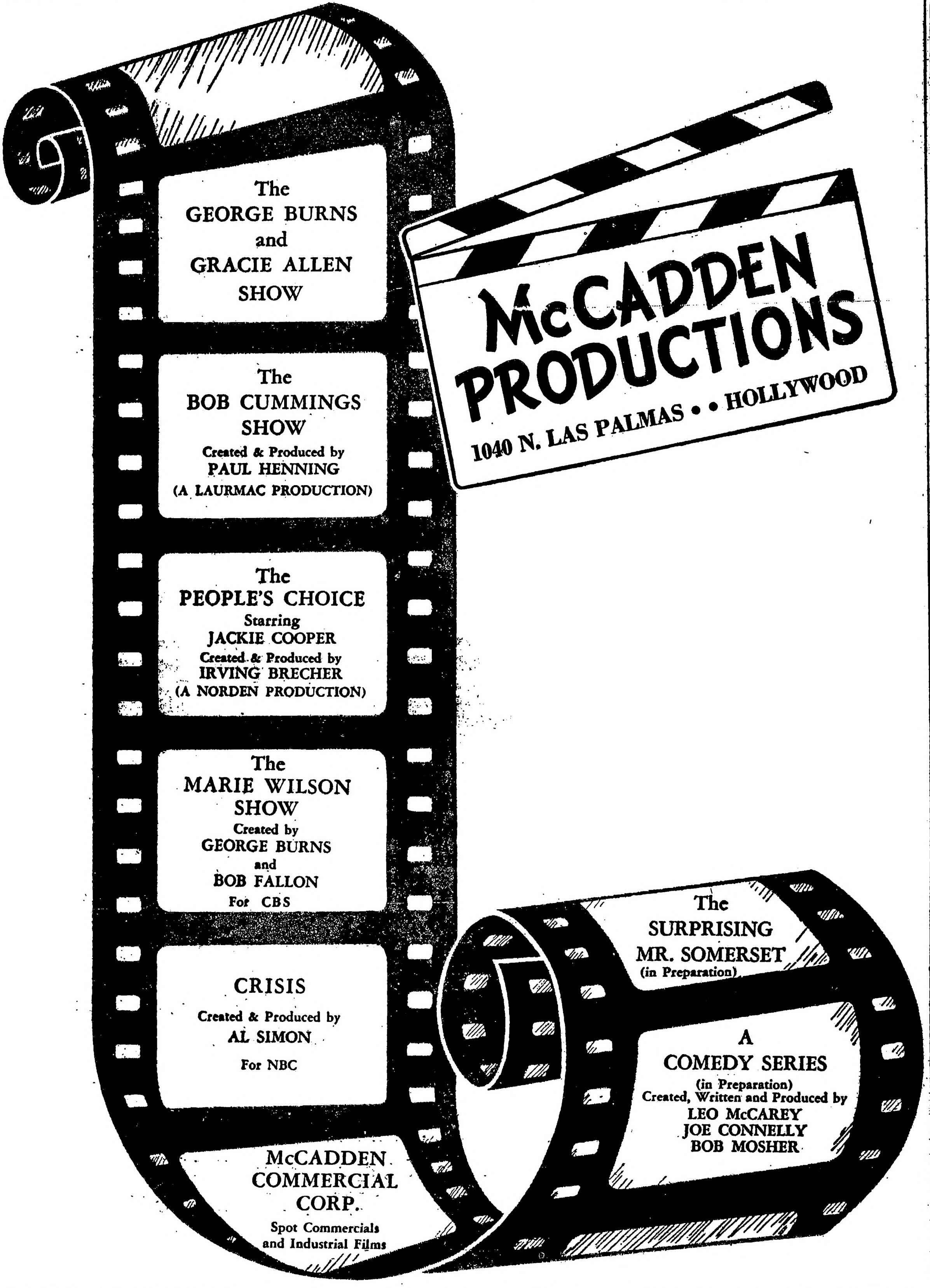
18-acre lot, offering unequalled commercial film production since 1948.

1947 1957

HAL ROACH STUDIOS

HAL ROACH, JR., *Owner-President and Executive Producer*
SIDNEY S. VAN KEUREN, *Vice-President and General Manager*

8822 W. Washington Blvd., Culver City, Calif. • TExas 0-3361 • VErmont 9-2311
729 Seventh Ave., New York City • Circle 5-4135



The
GEORGE BURNS
and
GRACIE ALLEN
SHOW

The
BOB CUMMINGS
SHOW
Created & Produced by
PAUL HENNING
(A LAURMAC PRODUCTION)

The
PEOPLE'S CHOICE
Starring
JACKIE COOPER
Created & Produced by
IRVING BRECHER
(A NORDEN PRODUCTION)

The
MARIE WILSON
SHOW
Created by
GEORGE BURNS
and
BOB FALLON
For CBS

CRISIS
Created & Produced by
AL SIMON
For NBC

McCADDEN
COMMERCIAL
CORP.
Spot Commercials
and Industrial Films

McCADDEN PRODUCTIONS

1040 N. LAS PALMAS • • HOLLYWOOD

The
SURPRISING
MR. SOMERSET
(in Preparation)

A
COMEDY SERIES
(in Preparation)
Created, Written and Produced by
LEO McCAREY
JOE CONNELLY
BOB MOSHER

JOSEPH GALLICCHIO

Music Director,
Central Division
National Broadcasting
Company

CARL FISCHER CONCERT HALL

AIR CONDITIONED

Ideal for:

- TV REHEARSALS
- 16 mm. FILMS
- RECORDINGS
- AUDITIONS
- READINGS

Convenient Location
Removable Seating
Reasonable Rates

CARL FISCHER
165 West 57th Street NYC
Plaza 7-2027

JACK KAREY

"Koffee With Karey"

WCFL — Chicago

Greetings From

Francois Pope's "Creative Cookery"

WBKB • ABC-TV • Chicago

CLINT YOULE

The NBC Weatherman

Together . . . daily . . . WRCA . . . the name's Fitzgerald

It's an Old Midwest Custom!

SEEING
WLS
STARS

...and it's a custom that grows with the years!

During 1956, more than *two-and-a-half-million* people jammed county and state fairs, theatres, churches, auditoriums, the WLS Farm Progress Show and Chicago's 8th Street Theatre, to see and applaud their favorite WLS entertainers.

People, crowds of them, come out whenever WLS entertainers appear. In town, village and city it's the same. From Galien, Michigan to Wabash, Indiana—from downtown Chicago to Green Bay, Wisconsin—from Kalamazoo to Kokomo—WLS listeners respond to personal appearances just as they respond to WLS broadcasts.

This drawing power of WLS personalities that increases year after year is a powerful selling story for WLS, the *Station That Gets Results.*

Home of the National Barn Dance

WLS

THE PRAIRIE FARMER STATION

890 KILOCYCLES • 50,000 WATTS • REPRESENTED BY BLAIR & COMPANY

CHICAGO 7

ONE OF AMERICA'S LEADING
TELEVISION COMMERCIAL PRODUCERS

Owen Murphy Productions, Inc.

Recent Clients:

Firestone Tire & Rubber Co.
American Bakeries Co.
American Tobacco Co.
Whitehall Pharmaceutical Co.
Hills Bros.' Coffee

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144

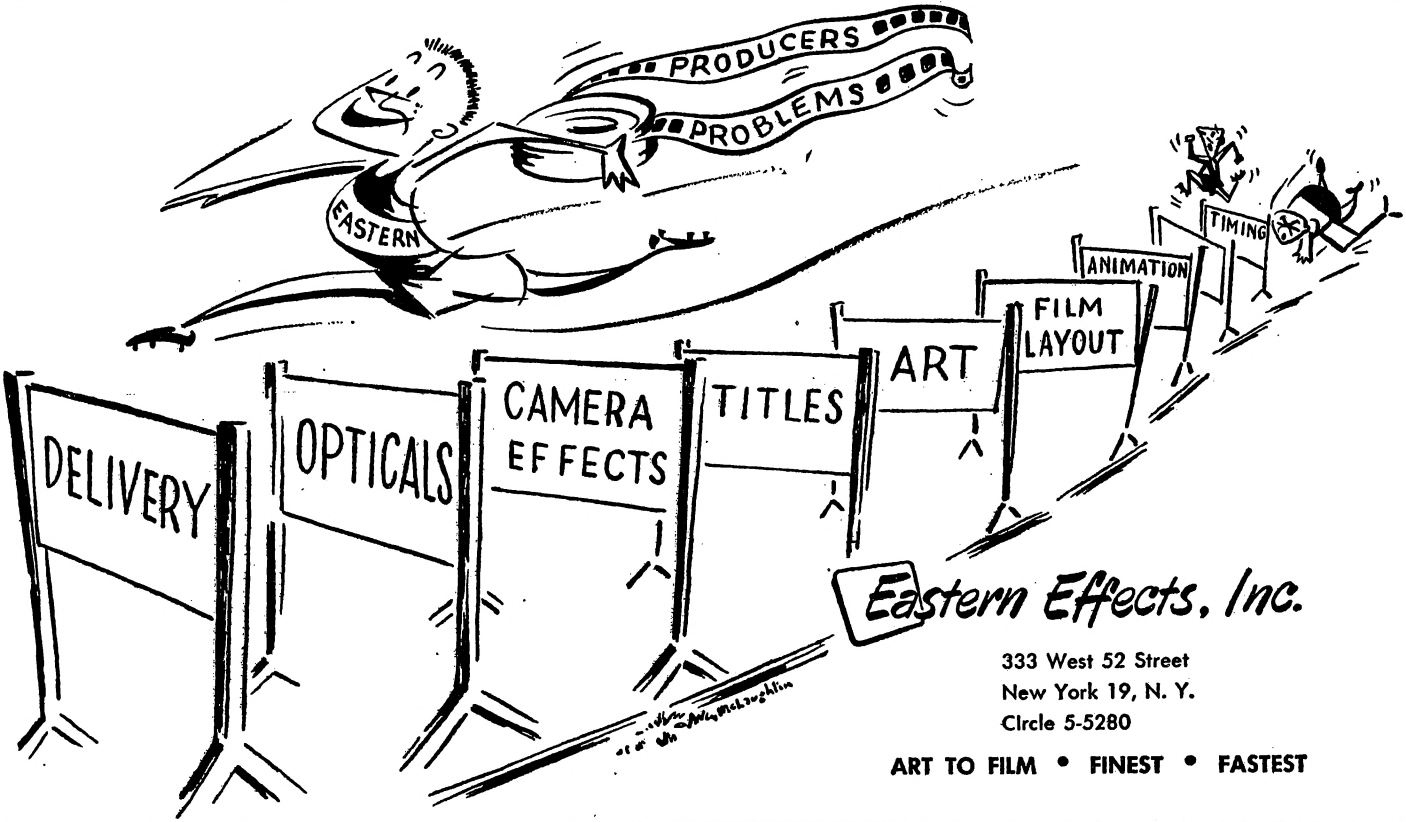
BONNE ANNÉE

The French Broadcasting System extends greetings of the season to all . . . and we hope that 1957 will tighten the bonds of friendship between France and the United States . . . while we work together, through radio, toward greater understanding and a closer relationship.

PIERRE CRENESSE,
Director.

Best Wishes on Your 51st Anniversary

Milton Berle


PRODUCERS PROBLEMS
EASTERN
DELIVERY
OPTICALS
CAMERA EFFECTS
TITLES
ART
FILM LAYOUT
ANIMATION
TIMING

Eastern Effects, Inc.

333 West 52 Street
New York 19, N. Y.
Circle 5-5280

ART TO FILM • FINEST • FASTEST

Cellomatic®

NEW YORK
756 Seventh Avenue
PLaza 7-7895

CHICAGO
152 East Superior Street
SUperior 7-9045

HOLLYWOOD
7313 Santa Monica Blvd.

Producers of Industrial Shows for leading companies and Advertising Agencies —

Exclusive representatives of Cellomatic projection for TV commercials and sales meetings.

Recent Clients Include:

NABISCO	CAMPBELL SOUPS
UNDERWOOD	KELLOGG'S
TvB	AMERICAN CYANAMID
PONTIAC	LIPTON
GENERAL MOTORS	AMERICAN MOTORS
WESTINGHOUSE	COLGATE-PALMOLIVE

---

season's greetings

To all our clients, suppliers and friends and looking forward to another year of your wonderful cooperation.

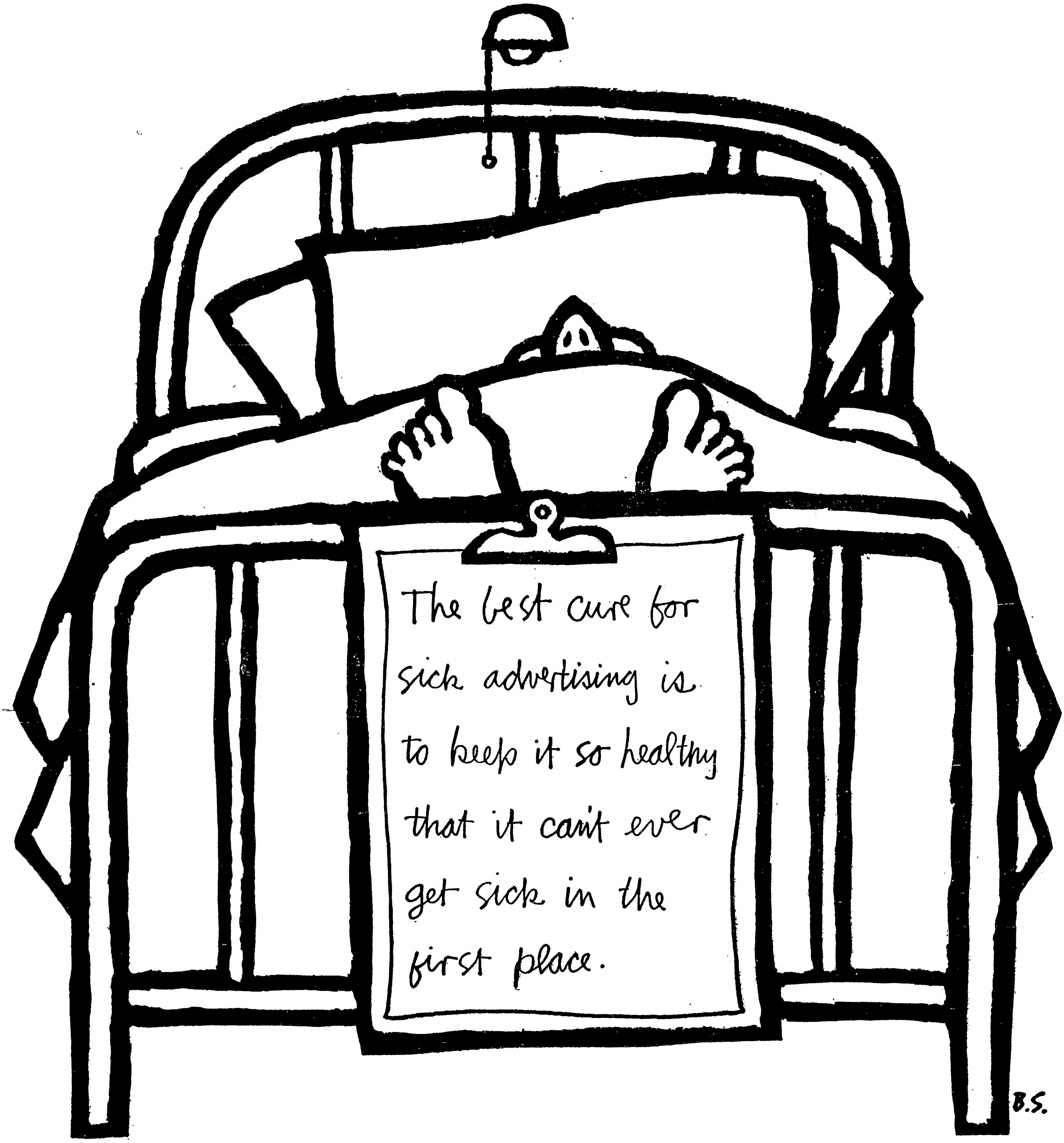
ATV FILM PRODUCTIONS, INC.
35-01 Northern Boulevard L.I.C. 1, N.Y. EXeter 2-4949

MICKEY SCHWARZ AND ALL HIS EMPLOYEES

Season's Greetings

JIM CONWAY

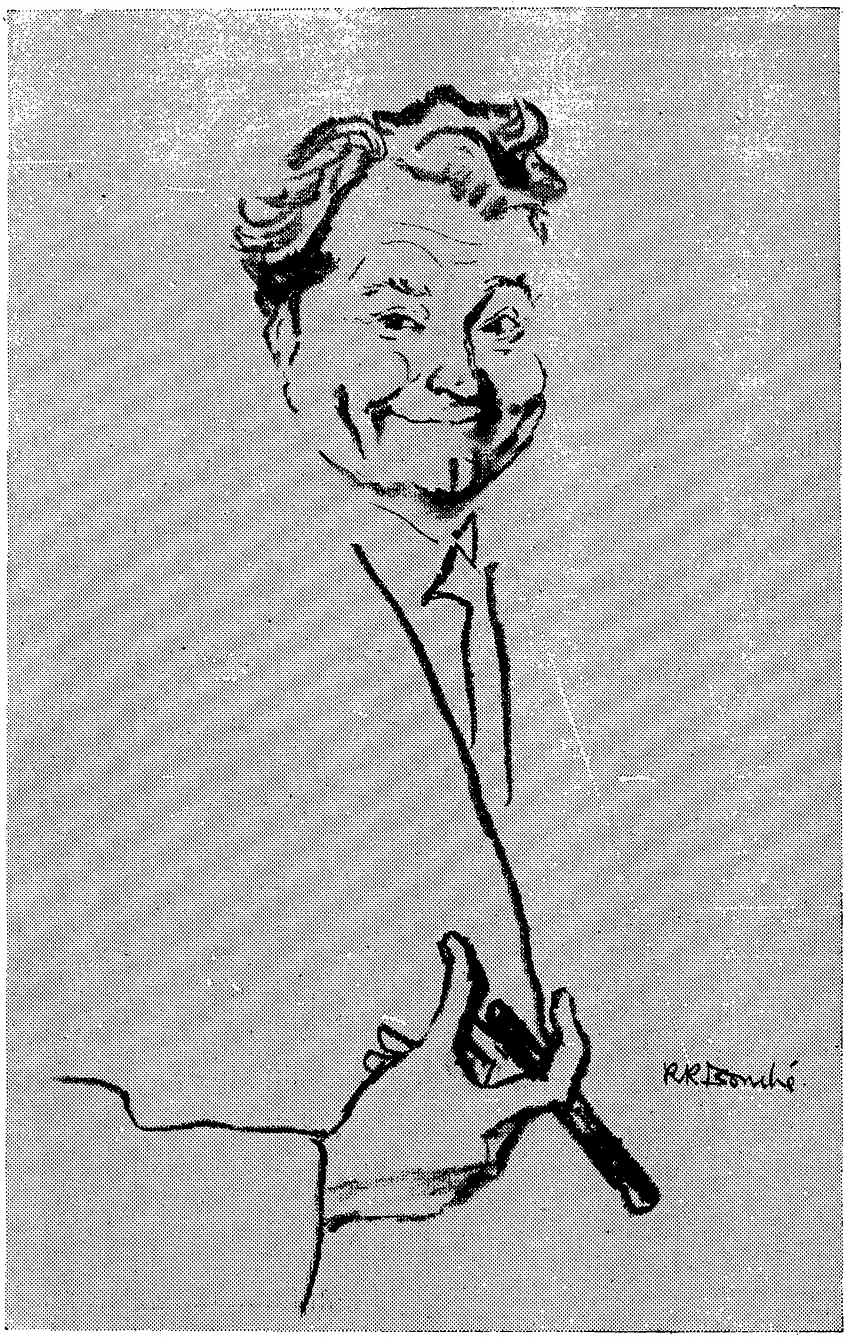
CBS, Chicago


The best cure for sick advertising is to keep it so healthy that it can't ever get sick in the first place.
B.S.

YOUNG & RUBICAM, INC.

ADVERTISING

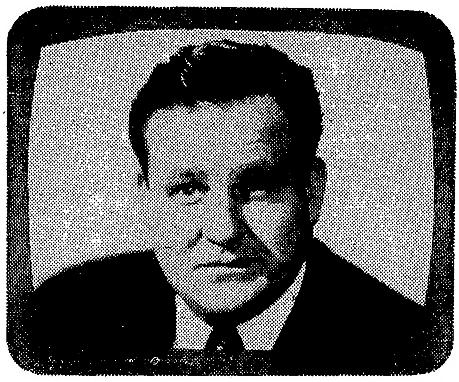
New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • Mexico City • San Juan • London



Wilbur Stark · Jerry Layton, Inc.

Radio and Television Productions

6 East 45th Street
New York, New York



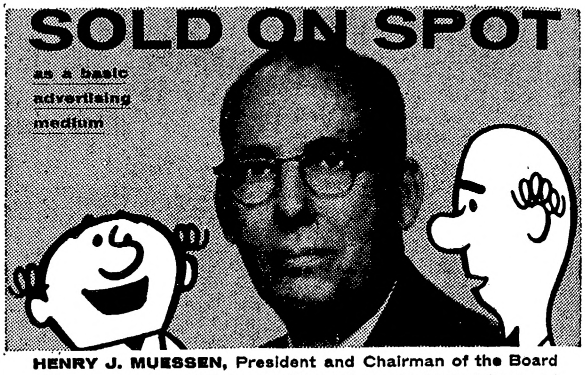
ALEX DREIER

NBC-TV and NBC Radio

Advertisers aiming to establish a strong new product personality are

SOLD ON SPOT

as a basic advertising medium



HENRY J. MUESSEN, President and Chairman of the Board of Piel Bros., puts it this way: "There's no doubt that Bert and Harry sold themselves. However, without Spot's flexibility and great cumulative audiences, they never would have made the grade so fast. They are established salesmen and stars in their own right, thanks to Y&R and Spot Radio and Television."

NBC SPOT SALES

HAVE A HAPPY

CAROL REED

Monday thru Saturday
CBS-TV

RAIN OR SHINE
LATE WEATHER
SIX O'CLOCK REPORT

WILLIAM O. HARBACH

PRODUCER

"STEVE ALLEN SHOW"

PHIL LEVENS

DIRECTOR
"TREASURE HUNT"
NBC-TV

Happy 51st!

ROBERT MONTGOMERY PRESENTS

Monday Evenings
NBC-TV, 9:30-10:30 P.M., E.S.T.

Lalley & Love, Inc.,
becomes

JAMES LOVE
PRODUCTIONS, Inc.

but its objectives of devoting its experience to quality film production remain the same.

- **Television Commercials**
- **Industrial Films**
- **Program Production**

James A. Love

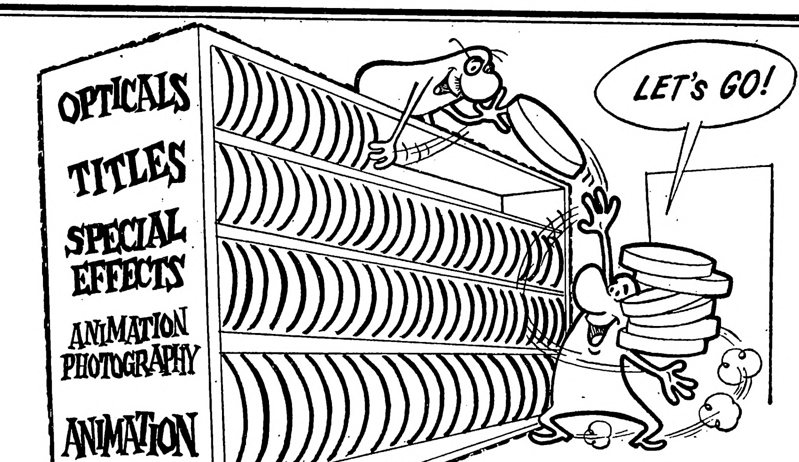
James Love Productions, Inc., 115 West 45th Street, New York, N. Y. JUdson 2-4633

NATALIE CORE

Fashion and Beauty Editor
"HOME"
NBC-TV

Hostess for A & P
"GUY LOMBARDO SHOW"
WRCA-TV

Commentator
WARNER'S FASHION SHOWS
NBC COLOR-TV



K & W film service corp.

1657 broadway : new york 19 n.y.
CIRCLE 5-8081-2

DAVID BROWN

DIRECTOR

"STANLEY"
NBC-TV

A Max Liebman Production

Direction: WILLIAM MORRIS

NORM BARRY
CHICAGO

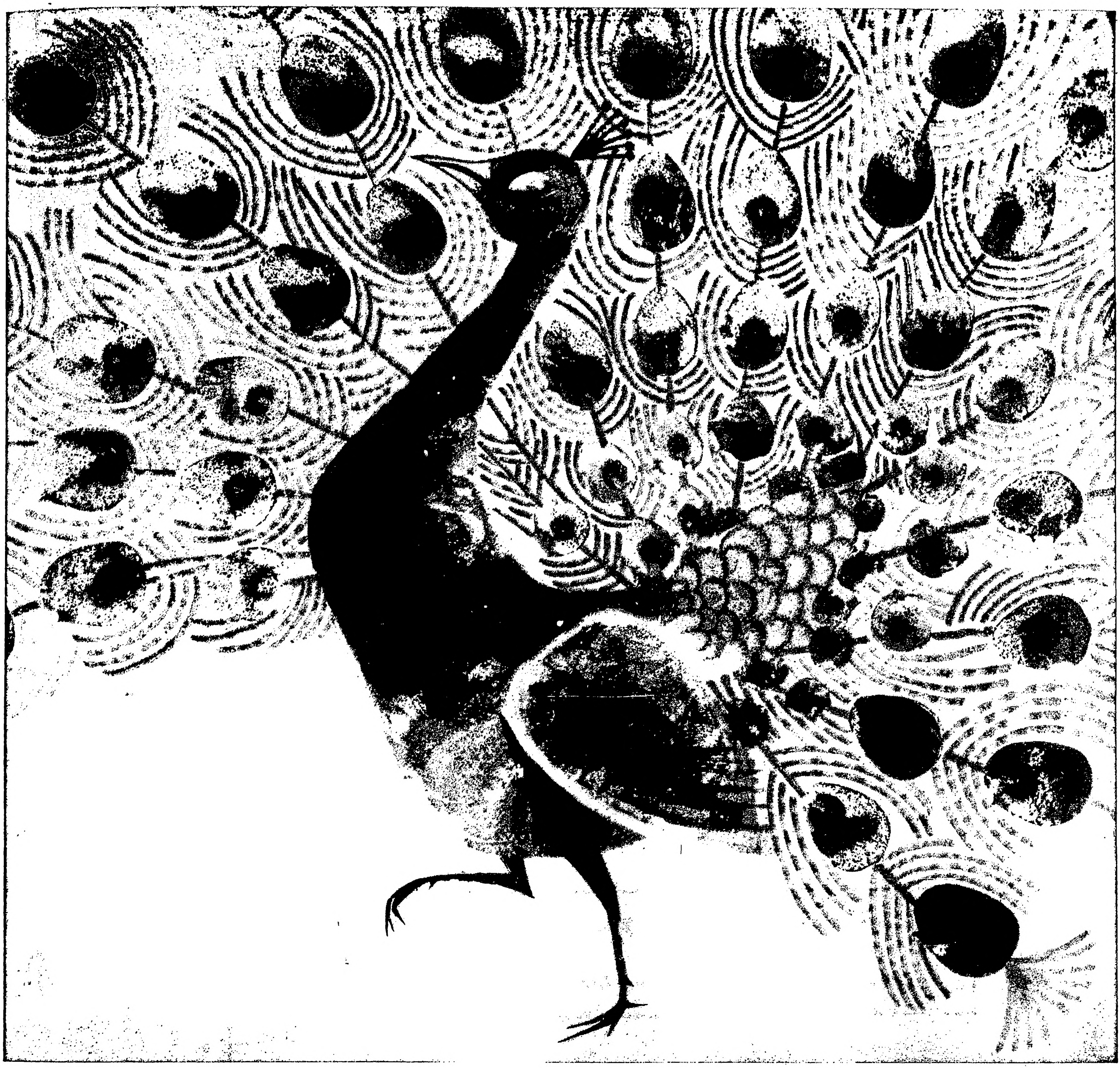
jim coy
ANNOUNCER - NARRATOR - ACTOR

Management: MCA

Registry: MU 8-6600

GREETINGS TO VARIETY

ALAN M. FISHBURN
TV • RADIO • STAGE • FILMS
333 North Michigan Avenue, Chicago 1, Illinois



Proudest baby in showbiz—COLOR TV

This baby has a *right* to be proud. It's the fastest growing, most exciting baby in all of show business. Just a year ago Big Color television became a practical commercial reality. To date over 100,000 color TV sets have been sold by RCA Victor alone. On just one network—NBC-TV—you can now see *color every night!* RCA Victor co-sponsors three of the highest rated TV shows: "Producers' Showcase," Saturday Color Carnival and the Perry Como Show—*all in color.* Color TV has added a completely new dimension to home entertainment.

RCA VICTOR
Tmk(s) ® RADIO CORPORATION OF AMERICA
"HIS MASTER'S VOICE"

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

people dial for content...

not cable

If you are told that network cables somehow endow a program with a certain indefinable "prestige"—remember this:

> ***When it comes to film programs, most viewers can't tell non-network from network shows, or mis-identify them.***

That's the highlight finding of a study by Qualitative Research, Inc.

The survey makes clear that as far as film programs are concerned, there is no such animal as "network prestige." There can't be. Fact is, most viewers don't know non-network from network shows. Chances are they don't care. People dial for content—not cable.

Call or write Katz Sales Development for the complete report, as well as a study on wholesaler (food and drug) preferences in TV advertising.

The Katz Agency, Inc.

National Advertising Representatives • 477 Madison Avenue, New York 22, N. Y. • PLaza 9-4460

Also available: *The Katz Agency's* SPOT TV ADVERTISING COST SUMMARY #20 *including formulas for estimating Spot TV budgets for nighttime, daytime and late night periods.*

STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market.

Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.

WSAZ-TV
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.

N.B.C. NETWORK

Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

The
GEORGE SKINNER
SHOW

WABC - RADIO

Mon. thru Sat., 6-8:55 A.M.

Mgt.: William Morris Agency

Yours in All Kinds of Weather

P. J. HOFF

WBBM-TV Weatherman

IN CHICAGO

MORGAN BEATTY

NBC • NEWS • NBC-TV

CHICAGO

...terribly English

"Anyone feel like taking a look at some rather good
English films? They've been a spiffing success on TV at home.
And they're terribly — but terribly — English.
Classical stuff, and dramas — that sort of thing.
But not stuffy, you know, just terribly entertaining.
Well, I mean to say, you've only got to look who's in them —
Margaret Leighton, Laurence Harvey, Anna Massey,
Hugh Griffith, Moira Lister, Felix Aylmer, Emlyn Williams,
Dorothy Tutin, boys and girls like that. And you know how
well this terribly English stuff goes down on Broadway.
Would you mind awfully if I put my bowler down here?
Look I'll show you the list..."

TRANSATLANTIC THEATRE
produced for Associated-Rediffusion by John Clements.

A MONTH IN THE COUNTRY, Ivan Turgenev, directed Robert Hamer.
with Margaret Leighton, Laurence Harvey, Geoffrey Keen,
Michael Gough, Zena Walker, Charles Lloyd Pack.

THE PAY OFF, directed John Moxey.
with Edward Chapman, Avis Scott, Jackie Collins.

THE GREEN OF THE YEAR, directed Robert Hamer.
with Anna Massey, John Merivale, Perlita Neilson.

THE SALT LAND, directed Michael Macowan.
with Peter Wynegarde, David Peel, Clare Austin.

THE CLAY AND THE FLAME, directed John Moxey.
with John Robinson, Perlita Neilson, J. Leslie Frith,
Charles Lloyd Pack, Hugh Griffith, Eileen Way.

THE GOLDEN CUCKOO, directed Dennis Johnston.
with Felix Aylmer, Charles Victor, Moira Lister, Dermot Walsh.

THE WILD DUCK, Henrik Ibsen, directed Charles Crichton.
with Emlyn Williams, Dorothy Tutin, Angela Baddeley, Michael Gough.

All these plays are 90 minutes long, and have
natural breaks for commercials.

For further information and promotion material contact the Film Sales Department,
Associated-Rediffusion Limited, Television House, Kingsway, London, W.C.2.

Harold Jovien's

PREMIERE ARTISTS and PRODUCTIONS

AGENCY

Sunset and Carol, Hollywood 46, Calif. Cr. 4-5488
BILL PUTNEY, Associate

Proudly representing the following shows and personalities for Television, Radio, Personal Appearances and Recordings

Programs:

PETER POTTER'S "JUKE BOX JURY"
THE INA RAY HUTTON SHOW
MIKE STOKEY PRESENTS
JUNIOR RECORD JURY
HILO HATTIE SHOW
IF YOU HAD THE MONEY
HOLLYWOOD ICETIME
HARRY BABBIT SHOW
GENE NORMAN SHOW

TV Hosts and Disc Jockeys

HARRY BABBITT—(CBS)
BILL BALLANCE—KFWB, Hollywood
FRANK EVANS—KDAY, Santa Monica
PAUL MASTERSON—ABC
JACK McCOY—ABC-TV
LOUIS QUINN—KHJ-TV, Hollywood
RALPH STORY—$64,000 Challenge
DICK WHITTINGHILL—KMPC & KTTV-TV, Hollywood

Personalities:

RUSH ADAMS—Diamond Records
VAN ALEXANDER—Gordon MacRae Show
RANDY BROOKS—Decca Records
KAY BROWN—ABC-TV, Decca Records
OLLIE FRANKS
HOOSIER HOT SHOTS
EDDIE KEELEY—KTLA
GEORGE LIBERACE
BILLY MAY
ELLA MAE MORSE—Capitol Records
LOUISE O'BRIEN—CBS
GAYLA PEEVEY—Columbia Records
PIED PIPERS
JERI SOUTHERN—Decca Records
KITTY WHITE—Mercury Records

Television Producers-Directors

TOM BELCHER—NBC
JERRY BOWNE—NBC
JIM HOBSON—Lawrence Welk Shows
BOB LEHMAN—Truth or Consequences
HARFIELD WEEDIN—ABC-TV

With
Best
Wishes

BROOKS
COSTUME CO.

3 WEST 61st STREET
NEW YORK CITY

SPECIALIZING IN THEATRICAL PROBLEMS
Annuities—Retirement Plans—Estate Planning

LAURANCE WINKLER

All Kinds of Insurance

50 East 42nd St., New York 17, N. Y. **MU 2-0132**

JIMMY SAVO

LAMBS CLUB
NEW YORK

---

miami beach

now... in its sunniest splendor!

Bright and flashing in the winter sun, this vivacious queen of all resort cities glitters for eight miles along the gold and blue shores of the Atlantic Ocean!
Be here... Be a part of all the fun and make this winter an unforgettable experience in the sunshine.

MAIL COUPON FOR FREE 16-PAGE BRILLIANTLY ILLUSTRATED BROCHURE

Room V71, Chamber of Commerce, Miami Beach 39, Florida
I plan to visit Miami Beach in.. (month)
Please send information on...........Hotels...........Apartments
Name..
Address...
City..State..............................

★

HERB SANFORD

Producer

GARRY MOORE SHOW
CBS-TV

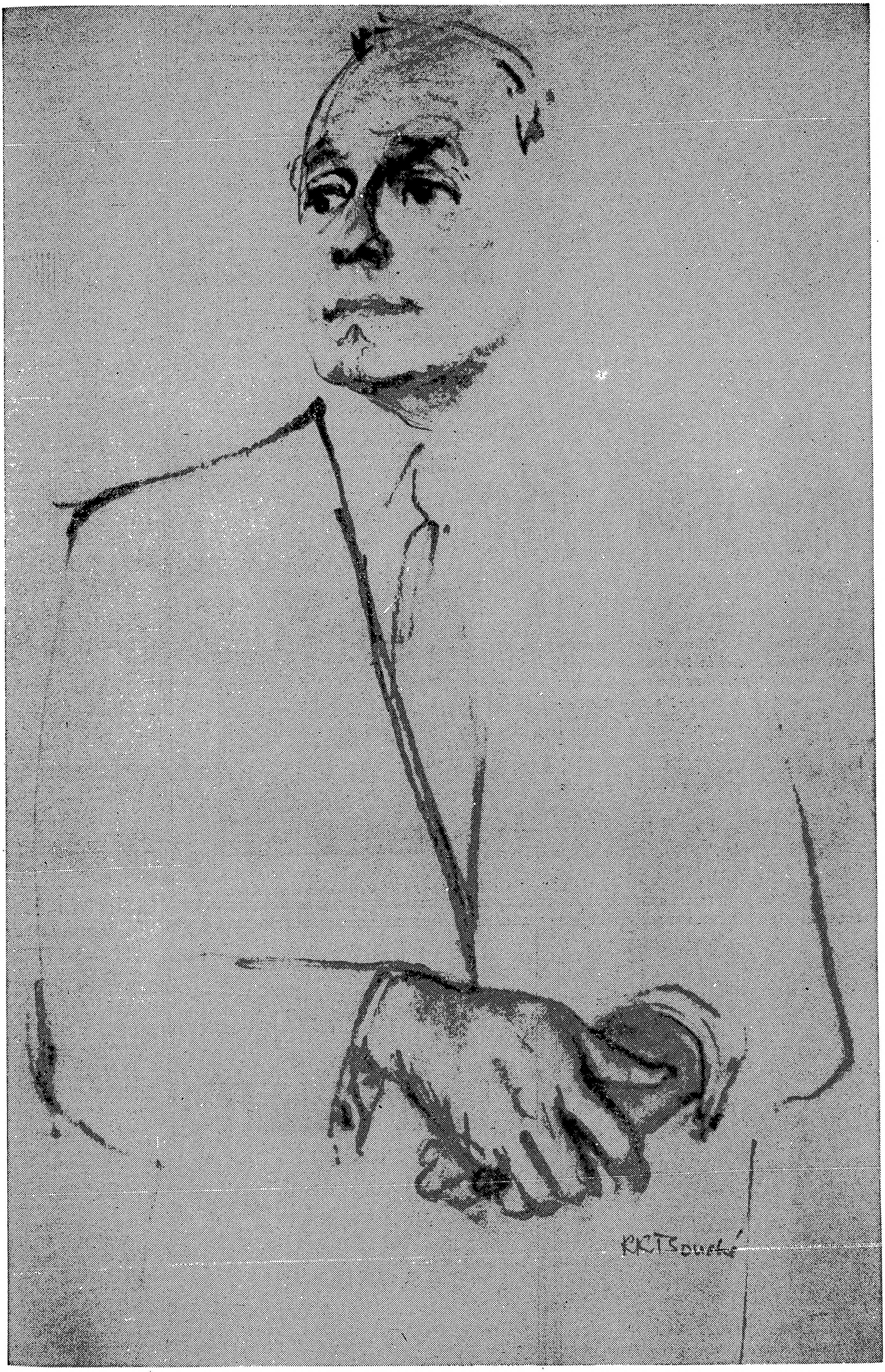
★

CORT STEEN

DIRECTOR

VOICE OF FIRESTONE

ABC-TV



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Hailey, Canadian TV Writer, Nets 63G From 3 Plays; 2 Sold to Pix

Ottawa.

Arthur Hailey, suburban Toronto former p.r.-&-adman now cleaning up on tv, has earned more than $63,000 from his first three tv plays in the past nine months; and two of them are still bringing returns. Film rights to two have brought a total of $44,000, plus 5% of the profits of Hall Bartlett Productions' forthcoming film of his "Flight Into Danger," along with $6,000 for scripting it.

He has sold his third, "Time Lock," to Romulus Films of England, for a flat $22,500, and his agent, Maeve Southgate, has had film nibbles for his second "Shadow of Suspicion." ("F.I.D." pic price was $21,500, plus 5%).

Hailey has just sold a fourth one-hour tv script, his first comedy —"See-saw"—to Canadian Broadcasting Corp. for production soon, after which it will be offered in N.Y. ("Flight Into Danger" was first rejected by a U.S. network as "unsuitable for television," then accepted by CBC.)

"Time Lock" would have been sold to BBC-TV—on kinescope like "Flight Into Danger" — but the film sale killed that (as sale of "Flight" did a projected NBC live repeat). And BBC's planned use of the CBC "Shadow of Suspicion" kinnie was stymied because its music was integrated into the dialog track. Since a recording of Toronto Symphony Orchestra had been used, re-telecast would have meant a hefty payment to all its sidemen, which BBC couldn't afford. However, BBC may still do it live. All three of Hailey's plays have been done on U. S. tv.

NEW YORKERS GET OKAY ON FRISCO 'U'

San Francisco.

FCC has granted authorization for UHF channel 26 in Frisco to Plaza Radio and TV Co., a New York firm situated at 551 Fifth Ave.

Firm is half owned by Alex Rosenman, ad exec and part owner of WCAN-TV, Milwaukee, with the remaining half split between Eliot Hyman, head of Associated Artists Productions, and David M. Harris, camera and hi-fi importer.

Firm figured on first-year capital investment of $244,000, with first-year cost of operations at $264,000. First-year gross was figured at $300,000, with net of $36,000. Transmitter would be on San Bruno Mountain, where VHF KRON and KQED now have transmitters.

There was no indication when broadcasting would start, and there was no opposition to application before the FCC.

GE Signs Off on Frisco Shortwave Operation

Washington.

General Electric Co. has terminated operation of its shortwave radio station, KGEI, near San Francisco. Company advised FCC last week that growth of AM and the rapid development of tv in Latin America have reduced shortwave listening in recent years.

In addition, GE stated, technological developments in other types of international communications have been "extremely rapid" since 1939 and have largely supplanted information services "which shortwave radio was once so uniquely able to perform."

Termination of KGEI leaves only one international radio station still operating commercially in the U.S.—WRUL in Boston. Various shortwave stations, however, are operating under lease to the Voice of America.

Kathy Godfrey Back With Sat. Aft. Format

Kathy Godfrey, who was dropped from her morning strip stint on CBS Radio a few months ago, returns to the web Jan. 12 with a new Saturday afternoon format. She'll move into the 1 to 1:30 p.m. spot, replacing "City Hospital," which is being dropped.

New slotting for Miss Godfrey also means that Stan Davis, who was scheduled to leave CBS as a staff producer, will stay on to do the show.

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Now It's For Vid Lang Syne

By GORDON IRVING

Glasgow.

Commercial jingles will take the place of Auld Lang Syne within another nine months. Indie tv is about to crash into the show biz market in this northern half of the United Kingdom, where the dignified BBC so far holds the monopoly of listeners and viewers

Overall swingaround of the public to tv is certain to hit cinemas and live theatres even more strongly than hitherto. Operators of "live" shows, both legit and vaude, will have to pull out every stop to combat the increasing and serious competition of tv.

Program contracting company for Scotland will be the newly-formed Scottish Television Ltd., a firm headed by Roy Thomson, a know-how Canadian newspaper owner, who has already established himself at Edinburgh by controlling the Scotsman Publications newspaper group publishing a morning, evening and weekly sheet.

Thomson is bringing Transatlantic hustle and know-how to the job of operating indie Scot tv. He is a firm believer in Scot programs for the Auld Lang Syne public, and will cater largely for local tastes.

Aim of Scottish Television Ltd. is to provide viewers here with 25% of local programs, majority beamed from the first Scottish Television Theatre in premises of the former historic Theatre Royal, where the last live show, the pantomine "Robinson Crusoe," winds Feb. 16. It's hoped about half of the Scot contributions will be beamed back to England on the national indie-tv network.

Look To U.S. Shows

American tv shows, such as "I Love Lucy," are likely to get a big innings as the Scot service absorbs the national network programs. Service will aid U.S. performers in making their names better known here.

Success of such tv programs is already assured because of the popularity of U.S. performers with Scot audiences. This has been revealed via top demand for American stage, film and disk stars at the No. 1 vaudery here, the Glasgow Empire, so efficiently managed for Val Parnell's Moss Empires' chain by local manager Frank Mathie.

Roy Thomson and his firm tee-off operations mid-February, with headquarters at the Television Theatre Royal in Glasgow. He has already chosen as his senior program executive Rai Purdy, who has worked with CBS Television in New York. Purdy is due in from his Vancouver home in mid-January and will set up his base in Glasgow.

Initial programs are likely to be launched to coincide with the Edinburgh International Festival in August.

The Scot tv operation will form a useful training ground for producers, stage managers and technical staff.

The Theatre Royal, where Sir Harry Lauder sang "I Love A Lassie" in 1905 pantomine for its first public airing, is being re-equipped as an up-to-date tv theatre, with kinescope room, executive office suites, modern tv control rooms, orch rostrum and audience circle seats.

The national ITV network will feed into Scotland a national news-bulletin several times a day. Scot news will be added, and film will largely be used to cover outside news events.

Vaude stars not available at nights because of live performances will have their shows filmed during the day, and transmitted in the evenings.

Thomson will launch a compaign to find new stars and new faces. He will also feature Scot characters on magazine programs. Women's programs will have special attention.

A tuneup campaign to get Scots acclimatised to commercial tv is already under way. TV exhibitions are being arranged in main centers, culminating in a big national tv exhibition in Glasgow in May. Viewers will be encouraged to alter their sets to catch the alternative program in August.

JACK DREES

On ABC-TV:

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"SHOWER OF STARS"

"THE BOING-BOING SHOW"

Management

LESTER LINSK

Paul Taubman

MUSICAL DIRECTOR

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For Geritol
NBC-TV

"YOU'RE ON YOUR OWN"
For Hazel Bishop
CBS-TV

"TIC TAC DOUGH"
For Mentholatum
And Tootsie Roll
NBC-TV

"EDGE OF NIGHT"
For Tide
CBS-TV

"WINKY DINK AND YOU"
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Starring TOMMY BARTLETT

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MIRACLES CAN HAPPEN
Starring PAT O'BRIEN

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FORTUNE IN FAITH with
DR. PRESTON BRADLEY

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10,000 Peso Price Stymies Growth Of Argentine TV; Quiz Tops Ratings

Buenos Aires.

There is still a big questionmark against the future of tv in Argentina. Mainly because of the high operation cost in relation to the 70,000 odd sets in use, which make the medium expensive for the average sponsor.

Interest in purchasing sets is much greater, but the average 10,000 peso ($550) price of sets is too high for most citizens, even on the installment plan.

The authorities are making valiant efforts to improve tv operation and programming, presumably realizing they must make the medium salesworthy for potential bankrollers, and for possible purchasers of the existing tv license and others to come.

The Central Bank recently released $130,000 in foreign exchange to free a shipment of spares, cameras, orthicons, tubes, etc., blocked for months in the U.S. for lack of finance.

Rehearsals are now carried out with cameras and a locally built electronic prompt system installed.

A system of coaxial cables to Mar del Plata, Rosario and Uruguay will increase the size of audiences, and there will be program interchange with Uruguayan tv now that the first channel is in operation across the River Plate.

The Communications Ministry has drafted tv regulations, taking into account future installation of at least two more tv channels. As this is one of the better managed Ministries since the 1955 Revolution, and postal, telephonic and telegraphic services improved greatly, this law is expected to be better than some thought up recently.

Plans by U.S. set manufacturers with a stake in local tv, to assume operation of local tv channels, as a means of selling sets, have been stymied by lack of coin, as the Argentine Government has a backlog of debt owing to them, left by the Peron mal-administration.

The top Trendex rating is held by the "Odol Pregunta Por 100,000 Pesos" (Odol Double or Nothing Quiz) on Mondays at 9:30 p.m. Carlos d'Agostino, the quizmaster, is the top radio and tv personality and a seven-year moppet, Freddy Chaplin, who has reached the 25,000 peso lap with astonishing knowledge of Greek mythology, is the tv sensation. J. Walter Thompson handles this program for Odol.

McCann-Erickson has a Ducilo (duPont) sponsored "Entry Forbidden" program for men only on Sundays at 8:30 p.m., which has built up a big quality marquee audience, featuring phases of Buenos Aires life not readily known by the public.

Program costs run to around $1,000 for filming a complete 30-min. program, including time.

ATLANTA AM STATION SOLD FOR $500,000

Atlanta.

Stan Raymond, Zenas Sears and Dorothy Lester, lessees or radio station WAOK for the past two and a half years, have purchased the mill for $500,000 from J. W. Woodruff, Sr., Columbus, Ga., financier and industrialist and pioneer in Georgia radio circles.

WAOK, which operated for many years as WATL, was one of Atlanta's oldest radio stations, dating almost as far back as WSB and WGST, who waged a nip and tuck battle for "first on the air" honors in radio's infancy.

Original license was to WJTL and station was then operated by Oglethorpe U. Station has grown from teapot caliber to 5 kw. power. Call letters were changed to WATL after Woodruff bought it. The three Atlantans leased station and changed call letters to WAOK and switched policy to point it at Negro listeners. It is considered one of the most successful operations of its type in the country.

Raymond is new president of company that will operate WAOK.

Odessa, Tex.—Jack C. Vaughn and Grady H. Vaughn Jr., Dallas businessmen, have filed with the FCC for authority to buy a 50% interest in KOSA-TV here for $20,000.

Pitt KDKA-TV Program Changes in Anticipation Of Another VHF Soon

Pittsburgh.

Additional changes on the KDKA-TV local programming front have just been announced by Jerome (Tad) Reeves, new general manager of the Westinghouse video operation here. Early evening quarter-hour segments are being eliminated and half-hour sessions will be substituted in line with new formats being set in expectation of competition in the near future in this presently single-channel market.

Longtime strip show of folk music by EZC Ranch Gals, sponsored by Wilkens Jewelry Co., is being dropped and bankroller will get, in lieu of present 15 minutes Monday through Friday, half an hour once weekly. What that single shot will consist of hasn't been determined yet.

"Tonight in Pittsburgh," interview program featuring Harold V. Cohen, Post-Gazette drama and movie critic and VARIETY mugg here, and his wife, Stephanie Diamond, will also be pulled in. Instead of three quarter-hours, they'll do one half-hour weekly. Duqusne Brewing Co., with two quarter-hour "Time Out" stanzas Tuesdays and Thursdays, has also been offered one half-hour in the 7:30-8 slot, same as the others. That'll give KDKA-TV two evening half-hours a week outside the local program level for sponsored syndicated shows.

Changes are effective Jan. 14, but are still temporary at best since that's network option time and those periods will naturally go to NBC as soon as KDKA-TV becomes a basic affiliate of that web. This will take place just as soon as another channel is in operation

When that will be is anybody's guess but there have been persistent reports that appeals holding up both Channels 4 and 11 here may be settled in a few months.

DALE HARRISON

Chief Writer: "JUST ENTERTAINMENT"

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West Berlin Show Biz Summary

By HANS HOEHN

Berlin.

Despite the fact that West Berlin, located behind the Iron Curtain, is geographically considerably handicapped, there is more going on here than in most W-European capitals. About 500 pix are annually shown, big-scale Festivals are regularly rolling up, top foreign ensembles and performers keep finding their way to Berlin. 1956 has probably been a record for W-Berlin. No other local postwar year has seen so many show biz events as the last one.

Here, W-Berlin's show biz of 1956 in capsulated superlatives:

Best film—foreign	"La Strada" (Italy)
Best film—domestic	"Captain of Koepenick"
Most depressing film	"Nuit & Breuillard" (French)
Best play	"Diary of Anne Frank"
Best acting—male	Walfer Frank in "Anne Frank"
Best acting—female	Grete Mosheim in "Long Day's Journey Into Night"
Best acting—foreign	Jean-Louis Barrault in "Le personnage combattant"
Best jazz presentation	Modern Jazz Quartet
Most popular jazzman	Lionel Hampton
Best jazz arranger	Stan Kenton
Best cabaret group	Stachelschweine (Porcupines of W-Berlin)
Best cabaret program	"Schiess Mich, Tell" (Shoot me, Tell)
Most glamorous event	"Holiday on Ice"
Best circus	Circus Althoff
Best radio station	AFN-Berlin
Best Ballet	N. Y. C. Ballet
Most perfect gentleman	William Holden
Funniest personality	Bob Hope
Highlight of the Year	Film Festival (June 22-July 4)

Italo Legit Up Via Gov't Handouts; Cafes Seasonal, Disk Biz Booms

By ROBERT F. HAWKINS

Rome.

The Italian legitimate theatre, supported as usual by government subsidies, has made a slight comeback during the past year, and the trend is up.

The vital state handout, which this season has been promised to 27 companies, organized as always on an itinerant repertory basis, is also designed to protect and aid the Italian playwright, and an estimated 77% of this stanza's playbills will therefore be reserved for local authors, even though very often it's the foreign play which brings in the money.

Among the 84 foreign plays listed for this season are such already successful items as Eugene O'Neill's "Long Day's Journey Into Night," "A Hatful of Rain," Peter Ustinov's "Romanoff and Juliet," "The Rainmaker," "Picnic," and others, as well as a full schedule of Shaw and Anouilh, seemingly in favor this year. Most companies tour for six months in the year.

Still most successful, though receipts have been falling off as prices mount to now astronomical heights ($5-$7), is the musical revue sector, which this season sees a return of comic Toto to the live medium after seven years of pic work, while Walter Ciari, Carlo Dapporto, Billi and Riva, Wanda Osiris, Ugo Tognazzi and Macario all have put their shows on the road.

Italo Niteries Parttime

The Italian nitery picture continues to be a seasonal affair at best, with only Milan and Rome holding out on an all-year basis. Genoa and Naples play to the gob trade, but here the standards are considerably lower. In the summer months, talent gravitates to the spa circuit (Viareggio, Venice, San Remo and the Riviera, Capri, the Adriatic Coast) or the alfresco situations in and near major centers.

In Rome, nightclub activity remains centered around Bricktop's Via Veneto spot, the Jicky Club, Open Gate, KitKat, or the outskirt Villa dei Cesari, by the Appian Way. In summer months, it's the Casina delle Rose and the Belvedere delle Rose. L'Aiglon, a new spot, has just opened off Via Veneto.

This year has also seen a profound modification of the fabled "VVBeach" with the addition, just opposite the Excelsior Hotel, of a new sidewalk cafe-snack-bar combination, The Cafe de Paris, which joins Doney's, Strega, Rosatis, and others in the parasol table set which gives the street its name. Italians also seem to have taken to the snack bar—cafeteria idea: besides the new Via Veneto eatery, several other Italo spots have joined the California, Colony, Jerry's Galleon, etc., as dispensers of hamburgers and other such Yank-inspired sundries. News in the restaurant field is that Capriccio's traditional show biz rendezvous, has moved to a new (and larger) location—still only a stone's throw from the Excelsior hub.

In the disk sector, sales during the past year are said to have doubled. R&R is big, especially Elvis Presley, but jazz is also a strong seller, and steadier. Sale of U.S. records in general, especially of the new crop of vocalists, has risen to the skies, Italian artists have held their own, while the big loser in the past year has been the French song, which previously had a guaranteed niche here.

Classics and opera continue in steady demand, with Toscanini still the biggest in this field. So-called hi-fi, exemplified by some twin-speaker German sets, has made a dent in the market, but sales have slowed down on these expensive units, and the portables are now getting a play once more. High local prices still make for resistance to lp's, with some Italo outlets actually bootlegging part of their lp stocks while covering themselves via legit imports (but limited) of same catalogs. Some, complaining that disk companies are slow-moving, claim that's also a faster way of meeting customer demand.

'Rififi,' 'Daughters' Top B.O. Draws in Mexico Last Year; 'Rebel' 4th

Mexico City.

The French cops-and-robbers drama, "Rififi" (Cont) and the Mex-made, "Who Goes With Our Daughters" were the top local b.o. draws in 1956, it was announced here this week by Mexico's government film department bureau of exhibition statistics. "Rififi," with a record-breaking 31 weeks run at the swanky downtown Del Prado cinema, grossed $123,414 before being yanked by local censors because of its alleged effect on local youth. "Daughters" showed a total gross of $93,306.

Other films which followed the two blockbusters were the Mex-made "The Innocent," a Pedro Infante-Silvia Pinal starrer with $93,978 gross; "Rebel Without Cause" (WB), which pulled in $88,688; "The Hidden One," starring Pedro Armandariz and Maria Felix, which in its first-run alone has grossed $80,869; "Long Live Youth," a Resortes comedy, which to date has shown $65,415 income and the Italo-Jap co-production of "Madam Butterfly," which has $51,928 in the till.

According to the report, edited by chief government film statistician, Javier Arouesty, 1956 was the top year for Mexican-made product in local industry history.

R 'n' R Exportable; Brit. Woos Deejay Freed & Co.

London.

A tentative date of Feb. 16 has been set as the beginning of a short series of rock 'n' roll shows to be presented in this country by U. S. disk jockey Alan Freed.

In this package are likely to be LaVern Baker, the Chuckles and the Moonglows (vocal teams) and Chuck Berry, who all appeared in the just-released film, "Rock, Rock, Rock," with Freed.

The tour is planned for a minimum of seven days, but it's expected that three extra concerts will be held. Impresario Phil Raymond is negotiating the deal this end, but nothing is definite yet.

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10 Years More Of 'Quota' Upsets Some Britons

By HAROLD MYERS

London.

The widespread belief that the Board of Trade has pulled a fast one on the British motion picture industry, by including a renewal of the existing Quota Act in the new Films Bill without providing an opportunity for amendment, found an echo in the House of Lords during the second reading debate.

Many trade associations have already expressed their surprise at the government's decision and the Assn. of Cine and Television Technicians made a personal protest to the Board of Trade prexy, when they accused him of having completely misled the industry and demanded a promise that there would be a government-promoted amending Bill before 1958 to give the trade an opportunity of submitting its points of view. They suggested that the present legislation was being rushed through "almost indecently."

When the Bill was given an unopposed second reading in the Lords, Lord Jessel said it came as a tremendous shock to the trade and they had had no hint that the quota arrangement was going to be prolonged for another 10 years without consultation. The exhibitors, he said, had suggestions ready for some time for amendments to the 1948 Act and would have preferred a separate Bill to deal solely with the quota problem.

The main government spokesman in the debate, Lord Mancroft, emphasized that for reasons of prestige and balance of payments, the government considered it important that Britain's cinema screens should not be monopolized by foreign product. The number of exhibitors who had failed to show their required quotas had dropped in the last few years, indicating that British films could hold their own.

The only peer to take a swipe at America in the debate was Lord Lucas, who said he was delighted that the British film industry had not followed the unfortunate course of the American industry when it had to fight the powerful competition of television. The U.S. industry, he declared, had attempted to meet vulgarity with vulgarity, and he urged the Board of Trade prexy to review some of the dollar expenditure on American imports as "some of the films were not fit to be shown on the screens of any country."

The two trade experts in the House participated in the debate. Lord Westwood, a north country exhibitor, warned the government that unless there was a hefty cut in admission duties, there would be very few picture theatres open in 1967 when the Bill came to an end. Hundreds of small theatre operators were "just hanging on" to learn what their fate was going to be in next year's Budget. Lord Archibald, the former Rank producer, considered the statutory levy an extraordinary clumsy instrument and suggested the government should find an alternative formula under GATT to pay a direct subsidy to British film production.

Best B.O. Insurance For Foreign Film Invasion of U.S.: Accent Authentic Native Character

By FRED HIFT

The future of the foreign film in the American market hinges on precisely the extent to which it'll manage to stay "foreign."

This may sound like a fairly simple formula under the circumstances, but curiously enough, it isn't. For where experience would dictate to producers overseas one course, various pressures—including the American exhibitors with their great and faithful addiction to the Hollywood formula—point them in a different direction.

Every year, a steadily rising flood of imported pictures flows into this country. More foreign films are actually brought in than American films emanate from Hollywood. Yet only a small—a pathetically small—percentage of them form the crest of the wave that spills over into the theatres and registers with the broad public. What makes this performance such a sore-point with industries abroad is that, in the reverse instance, the American product is so widely and whole-heartedly accepted among global audiences.

Since Hollywood has thus become an integral part of the one-world concept, overseas producers are anxiously looking for ways to make the bargain pay off at their end, too. During the past year, this determination to establish the foreign film in the U. S. market has been more pronounced than ever.

British, French, Italians, Japs

Britain's J. Arthur Rank company has established its own distribution agency in America; the French are wracking their brains to come up with a workable formula under which their pictures might obtain wider distribution; the Italians, still maintaining a tottering Italian Films Export (I.F.E.), want to revive promotion for their pictures (they can never forget those big breaks for Gina Lollobrigida); the Germans are juggling budgets in the hope of setting up a U. S. office to publicize their pictures, and the Japanese are holding a film fest in N. Y. and also may set up an office in Gotham. South of the border, the Mexicans have developed a sudden yen for dubbing some of their features for possible wider release in the U. S. Mexico's Cimex has an office in N. Y. and Los Angeles. Spain, with a couple of international successes under its belt, is beginning to eye the U. S. market.

And so it goes. Everywhere there is a firm conviction that this apparent wall of resistance against foreign films among Americans—and particularly the exhibitors—can be broken. The pictures are there (at least in volume), the will is there, and the conditions, what with the "product shortage," etc., seem to be ripe. Why then has the imported product failed to go places as yet?

The range of answers covers a truly vast field. Some are utterly puzzling to Europeans because they are not rooted in convenient logic. Others are annoying because they don't conform with convenient notions that have been formed regarding the true potential of the market. Others, still, are too complex to be fully understood by any people who have learned to accept the fact that the screen speaks an international language.

A Building Clientele

There has, since the war, developed a steady clientele for the foreign lingualers; the good ones—such as "Diabolique," "La Strada," "Gate of Hell" or "Rififi"—have earned very respectable sums of money; some 600 theatres now will play imports on an off-and-on basis and of these there are between 200 and 250 "hard-core" situations that live on imports alone. Some of these houses, and they are almost exclusively in the big cities, do a nice, steady business, and it seems to be an expanding one.

Producers abroad are an impatient lot. And very frequently they will not, or cannot, recognize the comparative insularity of the American public, nurtured on Hollywood product and untouched by linguistic intercourse. Since their pictures frequently fail to score in the U. S. in an almost direct inverse ratio to what they do abroad, the temptation is to conform. That means hire "experts" who know "The American mind," cast available Hollywood players, "tailor" story and script to "the American way" and seek the kind of pace indicated by the American films.

It also means, as a rule, the loss of that precious and often indefinable "local" quality that has skyrocketed some of the imported productions to the top. It means a conscious attempt to compete with the American product on a level on which, at least in terms of the American audience, competition is virtually impossible.

Special Flavor On Own

If there is a future in the U.S. for the foreign film, whether British or otherwise, it is solely in the kind of pictures that are "different," the pictures that reflect a mode of life, manners and morals so distinctively apart from the U.S. norm that they appeal through the very fact of their being "foreign."

Years of frustration have brought some foreign producers, and notably the Rank Organization's John Davis, to the point where they see a "plot" among exhibitors to deny them entry. In more than one angry statement, Davis has pointed a finger at U.S: theatremen, accusing them of standing as a wall between British films and their public. In mid-year 1956 he even went to the length of taking out a full-page N.Y. Times ad to make his point.

Where Both Sides Err

Yet Davis is wrong, and the exhibitors are also wrong. Davis, now committed to battle the giant on his own, fails to recognize the economic necessities imposed on American exhibs by a narrow-margin operation, and fails to understand American mentality. The exhibitors do not realize that they must sometimes lead their audience instead of follow it; that by exposing their patrons to at least some foreign product they might well open up a new and as yet untapped source of new and appealing merchandise. The man who books a western reissue in preference to a new and well-touted British, Italian or French attractions is playing it safe in a business that literally grew up on taking risks.

The foreign film has made progress. The fact that a "Rififi," in dubbed version, could play the RKO and other N.Y. metropolitan circuits and outdraw "Bus Stop" in many spots has been duly noted. Foreign producers are waking up to the economics of the business, recognizing that handling of one of their features by a major distributor does not necessarily represent a profitable apex. Even though unrealistic guarantees are still being asked from the indie distributors, the realization has simmered down among the ranks that the streets of the U.S. are not (necessarily) paved with boxoffice gold. The credit side of the ledger definitely shows a widening acceptance of the imported fare.

But obstacles a-plenty remain. Code and Legion of Decency, the moralistic guardians of our society, find little room for foreign morals and too many imports are sold on a sex-sational pitch that may be conjured up out of a single, thin scene. Also, most foreign stars remain unknown here, even though some have been snapped up by Hollywood and U.S. audiences thus will become acquainted with them eventually. Furthermore, the overseas industries' promotional offices should be doing an effective job before long. Advance publicity on incoming features is scant and the promotional material that accompanies them is wholly inadequate. In this respect, Europe really could take a leaf from the Americans' book. In others, it might as well stick to doing what it does best without those envious glances at Hollywood.

AUSTRALIAN ECONOMY INSPIRES CONFIDENCE

By ERNEST TURNBULL

(Managing Director Hoyts Theatres Ltd., Chairman 20th-Century-Fox Aust. Pty. Ltd.)

Sydney.

Although the clouded international situation and changing economic condition of the British Commonwealth make long-range forecasting risky, I see no reason for anything but an optimistic outlook on the motion picture industry's future in Australia.

Nevertheless, Australia must continue to keep an eye slanted at London and Washington, because ours is a country which lives largely by exports of wool and wheat and other primary products, and what happens in the world markets to affect purchasing-power overseas must ultimately react on our spending-power at home.

Wool is Australia's greatest revenue source, and wool is wealth in any currency. This year Australia's fleece has sold at boom prices. Up to the Suez Canal dislocation, other primary exports were fast helping to wipe out our adverse trade balance. The Federal Government had restricted non-essential imports to reduce expenditure overseas, while increased exports were re-establishing Australia's financial strength abroad. In fact, a trade deficit of £40,000,000 in 1955 had been turned into a surplus of £39,500,000 by October 1956.

Perhaps recent events at Suez make that particular page in the ledger look less promising now. But sterling crises or dollar difficulties cannot cancel the near-record wool-cheque or stop those hundreds of millions of wool-money coming into the country as the hard core of national prosperity for 1957.

There is another strength in the productive prosperity engendered by an effective immigration policy which brings in at least 100,000 new settlers every year—or 1 percent of the existing population.

In addition, the natural increase is 150,000 per year—or 1½% percent.

It will be seen that this total of 2½% annual increase on the national population represents also a vital and continuing contribution to Australia's prosperity.

While governments are seeking to stabilize wages and ward off inflation, nothing has yet been devised to halt the constant rise of costs—which is possibly the biggest immediate threat to theatre box-offices.

Just as there must be a limit to the wages any industry can afford to pay, so there is a very definite price maximum beyond which picture patrons cannot or will not go.

Today, they are not spending as readily as a year ago. Exhibitors complain that business is down. But so is the entertainment value of much of the product.

'King and I' Smacko

Outstanding pictures, in fact, are grossing bigger money than ever before. There seems no top—and I point specifically to "The King and I," which, throughout Hoyts Circuit, is breaking records we never expected to lower.

If product maintains those wonderfully high standards established during the screen's renaissance with CinemaScope three years ago, the exhibiting side of the industry here and elsewhere has little reason to be concerned as to the future. There are heartening signs in forthcoming schedules: a combination of stars, stories and showmanship in which exhibitors can sense success.

Government-imposed restrictions have brought about another box-office competitor: a tremendous expansion of hire-purchase expenditure which now ties up approximately £250,000,000. Weekly-installment payments reduce the sum available for amusement and make the average family more discriminating in choosing a show. At Australian set-costs, we will see the time when the family cannot go to the pictures because of tv payments. Probably that is happening now, but not enough to hurt anybody.

For years exhibitors have watched the growth of tv in other countries, and its effect on cinema attendances. The immediate impact in Australia has been far less severe than anticipated.

In Sydney three channels—one government-owned and two commercial—are operating. While the rate of installations into private homes has disappointed both tv organizations and set manufacturers, it is quite inevitable that ultimately it will affect the cinema business as it is doing in the United Kingdom and elsewhere.

High Cost of Sets

High set-costs ranging upwards to £300, with the majority around £250, are a hurdle few of the public will jump. To the average man here, those prices represent 10 weeks' salary.

However, exhibitors are not lulled by these problems. Recognizing television's potential as a competitor, they compare Sydney's reaction with the way London originally received it—a lagging start, a gradual build-up of interest mainly through outdoor sport relays and multiplication of viewing zones, finally the development of stars and personalities, and the nationwide upsurge which put British television into the same theatre-challenging position as the American.

Although it may take much longer, the London pattern will be repeated in Sydney, and in Melbourne, where one government and two commercial channels are also licensed.

Apart from all other considerations, my confidence in the industry's future is based on my faith in its ability to create the calibre of picture the public requires, and the fact that going to a cinema in Australia is much more an event than in any other country I have visited.

Standards of theatre architecture, operation and service are on a par with New York and London. We have retained, too, the traditional features of the legitimate theatre in seat-reservation and unlimited seasons.

Seats may be booked a week in advance at all first-run houses for all pictures. With special attractions such as "The King and I," the box-plan opens from 10 to 12 days in advance.

This booking, plus the extended-season policy, adds psychological distinction. Thus, even in the slack of 1956, "Love Is A Many-Splendored Thing" totalled 15 weeks at the Sydney Regent and Esquire; "Seven Year Itch" ran 11 weeks at the Mayfair; "Man In The Grey Flannel Suit" played 13 weeks at the Century. Additionally, our Sydney booking-charts bristle with five- to seven-week runs; and, in proportion to size, this holds true to every capital city.

Spyros Skouras' revelation of the production strength 20th Century-Fox has marshalled for 1957 is reflected here in renewed enthusiasm throughout Hoyts Theatres, and 20th's Australian distribution organization, as well as hundreds of independent exhibitors whose original faith in CinemaScope has been justified by three years' profit such as they had never known before.

In a period of diminishing supplies from all sources, the Skouras announcement of 55 productions between April 1957 and April 1958 comes with dramatic force.

The fact that 20th Century-Fox has stepped boldly into the leadership of the motion picture industry again as its greatest producer, numerically and artistically, is taken by responsible Australian exhibitors as their surest safeguard in this confused era of changing values and clouded international scene.

Brit. Stage's Novelty: He-She Sex

British Producer Notes That Most of Plays on Homo Theme Are Written by Americans And for Money, Not Art

By HENRY SHEREK

London.

Loud arguments as to whether the Lord Chamberlain should censor plays in England or not are perhaps of peculiar interest to Americans because most of the plays under discussion are written by American playwrights.

Frankly, there is only one point at issue and that is the rather wearying and boring one of homosexuality, which the Lord Chamberlain, rightly I think, will not have mentioned at any price on the stage.

Personally, I dislike homosexuality paraded in theatres with the obvious object of drawing money to the boxoffice—and with no other object, believe you me.

Playwrights as a species have a horrid habit of declaiming that what they write is for the good of the world at large, but it is often only slightly good for the producers and invariably is written with the hope that it will be very good for the author financially.

Nobody admires American playwrights more than I do but I wish sometimes they would get down from their high horses and hypocritical waving of flags of freedom. The only flags they should fly are flags for "freedom from want," and in this I think they are quite right to write what they think will draw the multitudes.

In New York it is only recently that so much has been written about homosexuality, although I believe this was introduced into the country some time ago, along with English actors, French perfumes and overseasoned Oriental foods, but the American producers and likewise playwrights always seem to be producing last season's successes, i.e. if a play about homos made a success last season, then any other play on the subject must make a success this season, because that is obviously what the public wants to see.

It is quite possible that next season we might suddenly see a complete reversal in taste, and have a great output of plays about the odd subject of "Man meets woman—man goes to bed with woman." This, as a habit, is rapidly although secretly gaining favour in these islands again, and I hear people speaking quite enthusiastically about heterosexuality. Of course they have to be very careful to whom they confess this peculiarity because it can react unfavourably if they wish to get on in the theatre in London, but again, good actors can even overcome the obstacle of normalcy in the West End, but of course they have to be frightfully good actors.

Going back to the dear Old Lord Chamberlain, he seems to be in favour of the above mentioned subject, because I have never seen a play more outspoken and bawdy than "Under Milk Wood" by Dylan Thomas, which is now packing the New Theatre, and yet his Lordship did not alter a word. Although some of the public are rather puzzled by the allusions to old-fashioned love, they seem to be recommending it to their friends because it looks set for a long run.

As I have for some years now been an enthusiast on the subject, I may remind readers that it was I who produced the play, and have probably started a campaign for straightforward sex which will yet cause something of a revolution in this country.

The picture-theatregoers also appear to have even some interest in sex because of the amazing popularity of Merilyn Monroe, who I think is fine, but I recall that when I was living in New York in the 1920's, the whole town was sizzling with ladies who looked, walked and talked exactly like Miss Monroe. It was the great period of the dumb blondes, before they had become immortalized by Miss Loos rather belatedly putting into print the fact that gentlemen prefer them.

Britain's No. 1 Export—Girls

Ottawa.

Great Britain has developed an important export not generally in the charts presented by its Board of Trade. That country has become one of the most important exporters of showgirls, exceeding even France, which incidentally, has become one of the foremost users of the Limey linegirls.

Today, British babes are to be found cavorting in all parts of the world. An article by Bob Musel in Weekend Magazine describes France's Bluebell line, one of the best known in the world. This gang comprises mainly English girls. Mme. Marcel Liebovici, once a Liverpool orphan named Margaret Kelly, is reportedly one of the major exporters of the Kingdom's cutie kids. South America is one of the most important importers of this product. Another important developer of the showgirls is Monsieur Charley, a Frenchman who spends a lot of time in London seeking out suitable candidates. Britons themselves have done much to develop the business of sending out the dolls. Among them are nitery owners Dick Hurran, Bernard Hall and Buddy Bradley.

For a while, American babes were hot items on the European marts. This came during the era when New York's Radio City Music Hall Rockettes were winning all sorts of awards. However, that vogue died out when showgirls rather than excellent dancers became the prime requisite of the European display centres.

Another factor that has caused a decline in the use of American showgirls is that suitable femmes are so scarce in the U.S. that top prices are paid and few are loathe to travel. In fact, it's very difficult to get girls to leave New York for, for instance, Las Vegas, where the highest money in cafes is being paid. For femmes not working niteries, big money can be made on video shows. In Hollywood, girls get occasional work in films as well as tv, and therefore will hew to the local scenery because of the higher rewards. Besides, it's less work and considerably more money. With all that loot available, the girls won't travel even though they have gown.

The major U.S. importer of British showgirls is Lou Walters, operator of the Latin Quarter. A lot of his linesters are of the domestic variety, but Walters goes abroad at least once a year and brings back miladies of British and French vintage for his New York and Miami Beach spots. In addition, the girls are being shuttled on a circuit of industrial shows that his subsidiary, Lou Walters Enterprises, has developed.

The Bluebell girls must have an altitude of 5'8" to 5'10½", and range between the ages of 17 and 23. The profession is quite respectable. One Bluebell troupe even includes two daughters of a retired British Colonel, Leila & Valerie Wolsten-Croft. Further statistics include the bright bit of intelligence that, of the 3,000 dolls in the Bluebell troupes, 2,800 have married. Their professional steps are stepping stones to the altar, it seems.

European line producers describe British girls as having the best figures. American girls may have longer legs, but for overall attributes the British girls shapes up best. In addition, the British numbers are willing to exhibit more of their anatomy than the U.S. femmes. In many parts of the world, that is considered very important.

Allianz Is Kaput; Ernst Wolf Hurt But Goes On

Mosaik dubbing studio and printing plant in Germany is being saved from bankruptcy in the wake of the Allianz failure. Allianz, one of the important German distributors, has been taken over by the government and will be liquidated.

Mosaik in Berlin, which is being used by most of the American companies to do their German dubbing, may change ownership, with a Swiss financier obtaining a 51% interest. Former owner, Ernst Wolf, would retain 49% and continue in management. However he is losing 1,000,000 marks in the Allianz bust and owes an additional 1,000,000 in connection with Mosaik.

Wolf got tied up with Allianz when the outfit owed him money. Instead of writing off the debt, he got controlling interest in the distributing company. The Allianz failure is affecting a number of producers, notably Arthur Brauner and his CCC outfit However, the Berlin Senate, which has an interest in keeping production activity in Berlin, has extended a helping hand to Brauner. Several other producers are expected to go bust.

Union Films also is in trouble. In Germany, distribution for the most part finances production.

The American companies have been most eager to retain Mosaik and have been active in the attempts to save the company. Some $2,000,000 a year is being spent by U. S. firms on dubbing and printing at the Mosaik plant.

There was a point when the new UFA combine tried to take over Mosaik, and the Americans at that point threatened to take their dubbing work elsewhere.

Possibility of a Mosaik loan via the European Recovery Program has been mentioned. Lab, which also does b&w printing, owes large sums to rawstock manufacturers.

Greeks Build New First-Runs Despite Taxes, Pegged Admissions

By IRENE VELISSARIOU

Athens.

The 12 firstrun houses in Athens have proved insufficient to cope with the constantly increasing population of this city and the increasingly popularity of films as entertainment in competition with other forms of show business. Athens has over 2,000,000 population. New buildings are constantly in construction in the old city and in new sections as well.

There is a trend to decentralize the overcrowded show biz centre. A step in that direction was last year's new cinema theatre, the Radio City, in a new section of the town, Patission Street. This theatre has a seating capacity of 1,200 seats and did very well in its first year of operation.

This year four new firstrun theatres were built and opened. These are the Hellinis Cinema, 1,000 seats; the Stella Cinema, 1,400 seats; the Astron, 1,450 seats; finally the Rivoli, only 500 seats. All of these houses are luxuriously furnished and equipped with multi-purpose screens to suit every type of production.

New cinemas have also opened recently in other towns of Greece. Stimulating this latter trend has been abolition of admission tax in small towns with a population of less than 10,000 inhabitants.

During last summer 14 new open-air cinemas operated in Athens, Piraeus and Suburds area. These were built in spite of Government's attitude of not willing to grant any further tax relief. Admission taxes have always been a prime source of income often imposed to raise extra funds in favour of earthquake victims or for other social purposes. As is true of taxes the world over, repeal is always unlikely. The temporary becomes the permanent.

Motion picture theatres were classified by a decree as "Essential Commodities in Short Supply" fixing for all theatres throughout the kingdom the admission prices prevailing as of December, 1955. This was another hard blow to the film trade in Greece. Never before had the Ministry frozen the admission scale. Fixed admissions are in the face of inflation prevailing generally.

Travelling the Memory Trail

A Decade of Offbeat Anecdota About Films and Film-Makers All Over The European Map

By STUART SCHULBERG

You're back in America after 10 years of film-making abroad and now your lunch companions ask why you went and what you did and how you fared and where you lived. But 10 years is too long to translate into cafe conversation and so you answer their questions with a question of your own: How about a drink before we order? And before you know it you're talking about your new activities; here and now—the sobering reality of Manhattan-on-the-rocks (waiter, better make that a double, please!) . . .

But much later, as you ride the 5:39 back through the winter's night, past Valhalla and Pleasantville, your mind starts travelling another route, 5,000 kilometers and five years away . . .

Back to that *weinstube* in Cologne, where you're hoping the second bottle of Liebfraumilch will convince the thirsty theatre-owner to hold your picture an extra week. Your distributor in Frankfort has told you Herr Kinobesitzer responds to wine, black cigars and *gemutlichkeit*, so by now the table is suffused with his ashes and your aspirations. You start talking about the good old days—*die gute alte Zeiten*—of the film industry. You're getting nostalgic about Lubitsch, Garbo and "If it's a Paramount Picture, it's the best show in town!" But Herr Kinobesitzer is reminiscing about a different epoch—Goebbels, Leni Riefenstahl, *Morgen die Ganze Welt*. "Ach, und Veit Harlan!" he sighs, naming the directional darling of the Nazi Propaganda Ministry who made "Jew Suess," "What money we made with his pictures! Say what you want about him today, mein Herr, that man was a film genius!" But you don't say what you want about Veit Harlan—Cologne is a key city and you need that extra week. You uncork the second bottle of Liebraumilch and you change the subject. And the only man you hate more than Herr Kinobesitzer is yourself . . .

In Berlin a few months later, you're relaxing after a hectic day spent settling the details of your new production. You've approved the sets, signed the lab contract and hired the composer—an amiable, old professional with a string tie. That evening a German friend invites you to a private screening of "Jew Suess" and, out of morbid curiosity, you go. And there, amidst the credit titles of that craven film, you spot the name of your new composer. Ten years earlier he had done his bit for Hitler and Harlan by distorting traditional Jewish music into a scurrilous score, a sort of symphony of anti-Semitism. Next day you call the old musician to your office to face the music. He brings his son along for moral support—and the support is so moral that you wind up firing the old man and hiring the anti-Nazi son, who soon becomes your most dependable cameraman . . .

From Nazis to Reds

You're in Copenhagen screening some rushes one day in 1950. In the middle of a complicated dolly shot, a Danish assistant nudges you: the prop newspaper in the actor's hand is the local Communist sheet and the red headline reads, "Yank Gangsters Invade Korea." When the lights go up in the projection room, you discover that (1) the essential scene can't be remade because the actor has left for South America, (2) no protection angles were covered so the dolly shot can't be edited, and (3) your director, assistant director and cameraman are all Communist sympathizers. You spend the next three hours in that projection room—one solitary American and 20 Danes—debating the great issues of our time. Next day there is something to show for it—a staggering overtime bill from the screening room. A few months later in Paris, there is one lone dissenter in the audience when Hans Christian Kaye breaks into "Wonderful, wonderful Copenhagen" . . .

Another time in Paris you've arranged a key screening of your answer print for toppers, backers and fronters. You're all been sitting for 15 minutes in the plush projection room on the Champs-Elysees, waiting for the print to be rushed from the lab. Five minutes and 10 finger-nails later, you storm to the telephone and call the lab. "Ze preent, she weel be ready in two day," the man says. "But you promised it for now," you shout. "There's a roomful of people waiting, you . . ." The Frenchman interrupts: "Monsieur was so anxious to have the print today that, even though it could not possibly be ready that fast, he did not want to disappoint Monsieur by saying no." Out of your pocket comes the loose-leaf blacklist and you inscribe the lab's name below your last Italian production manager's. Then your head wearily back to the projection room to tell your disbelieving guests, ze screening, she weel be postpone two day . . .

Or that time in Dublin, where you're shooting a feature in a converted gym at the Irish Army barracks. Because you believe in shuffling your nationalties like a deck of cards, you've assembled an international crew which includes a Parisian makeup girl. If looks could speak, madamoiselle's face and figure would be an off-color story even in Pigalle. She wears tight sweaters, black knit stockings, and an air of scented suggestion. Maybe she was good for studio morale back on the Continent, but here in puritanical Ireland she's disastrous. Your Irish crew-members, already ruddy-faced, turn scarlet every time Mlle. Pigalle flounces and bounces across the set. The grips and gaffers are so busy casting down their eyes in shame that they can't watch the lights and props. After a week of shooting, you're three days behind schedule. You ship the girl ooh-la-la-ing back to Paris and hire the Abbey Theatre makeup man—a fine broth of a boy—to replace her. Irish heads are raised again in manly honor—and you finish the picture in a blaze of glory and Powers whiskey. Up Erin—but also *viva la France*! . . .

You're in Berlin again, shooting a picture about a Red Army major who defects to the West. It's 10:30 p.m. in the Tiergarten, hard against the Russian Sector, and the unit's arc lights defy the night. This is the key scene—the officer's perilous dash to freedom in West Berlin. Director Victor Vicas calls "Action," and actor Ivan Desny comes racing down your littered street. You shoot it once, twice, and once again. And then suddenly another Red Army man is running through the synthetic shadows—and this man is not in the script. This Soviet soldier is for real. He's a 20-year-old Ukranian private who has just deserted his sentry box at the big Red Army Monument at the Brandenburg Gate. Tired, terrified, he has run headlong toward your Klieg lights and into a movie called "No Way Back." When he sees Desny's Red officer's uniform, he tries to bolt away again, but Vicas—who speaks perfect Russian—convinces the boy he is safe in the West.

You're in London to arrange production of a documentary on Greece. You celebrate when you manage to sign director Humphrey Jennings, Britain's poetic realist, a film-maker's film-maker with a Byronic love for Greece. In time he and his crew arrive on a tiny Aegean island to shoot the first sequences. Jennings is up on a bluff scouting angles. "This is what I like doing best in the world," he shouts down to an assistant. And then a piece of the cliff gives way and Humphrey falls to the rocky beach below. His life ebbs away like the retreating wave. Somehow the crew manages to finish the picture, and finally the day comes when you have to screen it for the sponsors in Paris. Every scene and every shot is haunted by your memories of Humphrey Jennings. At last the music swells and the end title fades in. For the sponsors, who are already beginning to raise their critical din, it is just the end of another documentary. For you who hired Humphrey Jennings, it is the end of a man. The end of your own innocence . . .

You have travelled past the lighted stations of remembrance, and now you are back on the 5:39 after 10 years of film-making in Europe. The conductor is calling your destination. This is where you get off. Here and now, you're home at last—and ready for a second decade of human adventures in what some foolishly call "the motion picture business."

Deutschland Differences

By HAZEL GUILD

AN ORGAN GRINDER in Frankfurt, Germany, twirled his box recently and brought in a mint of pfennigs with some super-styling—instead of the passe "Paloma" and boring "Beer Barrel," he wheezed out with "Rock Around The Clock" and "Love Me Tender."

CINERAMA, which hasn't as yet been installed here because the tourist trade doesn't flourish sufficiently to hold over a movie for a long date, has a new idea for Germany—Cinerama on Wheels, to haul to the constant carnivals and fairs, and bring in a regular stream of gelt via a moving platform.

TAKE A TIP from the competition, and you might wind up with the payoff dough. Germany, often reputed as an excellent copyist but an unimaginative innovator, has some entertainment tricks that could do right well in show biz in super-hep old New York or in the sticks of the States. Here are some more gimmicks that the Old Reich has revealed recently.

AN EXTRA PLUS in theatre entertainment is now provided by three German houses—the Universum in Bonn just joined the Cascade in Cologne and the Gloria in Munich in installing the popular "Dancing Waters," organ-operated sprinkling system which throws water in different patterns, against colored lights, 30 feet in the air, and with music, yet.

(The houses, however, also found out one disadvantage of the "Dancing Waters" show—it's rumored they've had to install extra restroom facilities, due to the psychological effect of the waters!)

Universum theatre owner Leo Horster cut his lighting bill in half with another innovation—he installed white plastic backs on the seats, reflecting instead of absorbing the light.

AN AMERICAN DISTRIB in Germany leads the list, first to install the Remington Rand machine system to handle billing and location lists on film rolls—finds that it will cut down on employees and despite high initial cost, save the company lotsa loot and time.

A TRIPLE PAYOFF PLAY is the latest notion of Helmut Dettmer, owner of three Frankfurt nightclubs. At his cafe, "08-15," he instituted Friday night recording sessions, urging any guests with talent to come up and entertain the audience and be recorded at the same time, with big response from amateur singers, comedians, musicians.

A Frankfurt recording company even makes the records free of charge—gets its profit from selling private records to some of the entertainers later.

FEMALES, NAKED TO THE WAIST, wrestling in the mud, are still a big nightclub draw in Frankfurt, Berlin, Hamburg, but, so far as it's known, are not providing club entertainment outside of Germany. Also popular extras at some of the night spots here are the interconnecting phone or mail systems, permitting guys to contact gals at another table, either vocally or in writing.

WITH AMERICAN ACTORS FIGHTING FOR PRESTIGE, German actor Gurd Juergens came up with a new legal safeguard for his stature when he sued the producers of a film for changing its title without consulting him. He insisted that the switch from "Duty to Silence" to "You Are My Still Valley" (the name of a pop German folk song) made the pic lose its significance and become instead a folksy little thing, thus damaging his reputation. He won, too.

STANDING ROOM ONLY for every performance of opera is something the Met would like to claim—and it's being put into actuality every season by the Wagner brothers, Wieland and Wolfgang, grandsons of famed composer Richard Wagner. The brothers have innovated up-to-date-and-then-some opera at grandad's old Bayreuth Festival House, with super-modern lighting, staging, costuming. "Tannhauser," for instance, became a superb spectacle of sex and music, and the boys have earned worldwide acclaim plus pocketbook payoff with their styling that makes opera worth seeing as well as worth hearing.

UNUSUAL SITES FOR OUTDOOR THEATRE do biz in Germany, where summer theatre is staged in forests, on mountain tops, in castles, and the historic sights get an added audience who believe the play's the thing. Heidelberg's famed castle, the castle on a mountain top at Bad Duerkheim, Heidenheim's Hellenstein Castle, Hersefeld's monastery, Rautlingen's Sylvan Theatre, all become beautiful summer outdoor theatres.

Another popular pastime in summer is the annual "lighting"—many resorts with a lovely park or small forest light it for several nights with thousands of candles, charge admission for a stroll through the romantically lighted area, and don't restrict the fireworks to the Fourth of July. An inexpensive display has helped many a deficit into the black.

BAR IN A MOVIE HOUSE is making money for the Roxy in Hamburg, where the canny femme theatre owner decided that if men and women beat their way to a bar at stage events, they'd do the same at a cinema.

METRO PULLED A TRICK in publicizing "Kiss Me Kate" by advertising at Braunschweig that passersby could kiss in front of the theatre and see themselves later in a 70-meter trailer for the film. So many strollers decided to see themselves necking on the screen that the police had to break up the crowd, and the resultant trailer, very well attended, mostly showed the cops moving the kissing crowd along.

ONE FOR THE PRICE OF TWO was what German film distributor Gloria negotiated in selling a pair of films, "Star Over Colombo" and "The Prisoner of Maharajah," to Republic for U.S. release. The two, both starring Willie Birgel and Christina Soederbaum, were originally a series, but Repub director John Auer combined both into a single new pic, with a new plot (since the pic had to be dubbed into English anyhow), and called "Circus Girl."

MUSIC FOR THE SOUL AND STOMACH is combined in a new album, a Polydor LP recently released here. Cedric Dumont, who has a cooking and music show on Cologne radio, brought out the album of music and recipes titled "Cedric Dumont's Musical Cocktail—Musical and Alcoholic Recipes for Happy Hours."

TAPPING THE RICH FOR TICKETS was the idea of students at the Fasching (German Mardi Gras) carnival in Aachen. They charged admission prices according to weight—about 1c per two pounds—to make the town's plump businessmen pay the price. And they got the girlies to come in more revealing attire by stressing that the scantier the costume, the less the weight, the lower the admission cost.

IMAGINATIVE THIEVES took advantage of the longest-run-in Germany scored by "Gone With the Wind" at the Kurbel in Berlin, and for a few months pulled off a series of thefts on autos parked in the vicinity of the theatre—counting on the fact that the car owners were tied up in a three-and-a-half hour pic.

Turnover problem hit the theatre management, though, where seven changes of ushers and four changes of projectionists proved that it's a good movie, but you can't keep watching the same film for three and a half years.

SELLING A TRAILER ON A FILM TO TV, making a profit from the TV-sale, and reaping extra publicity for the film is what Disney's rep did in Germany. He sold a 20-minute film called "Photographers of the Vanishing Prairie" to Berlin-TV for exposure on the entire German tv net in advance of the opening of "The Vanishing Prairie," then repeated the same trick on a pair of films, "Monster of the Deep" and "Operation Undersea," both plugging "20,000 Leagues Under the Sea."

COUNTING ON HALF A MILLION Yank servicemen and families stationed in Germany, and knowing that certain films aren't bought to play for them on the GI circuit, hep American distributors sold German theatre exhibitors on capitalizing on the American audience in their midst. 20th-Fox booked "Carmen Jones" in major German cities, alternating English and dubbed German performances. The film wasn't bought for the GI circuit because of the Bizet music lawsuit entanglements, but the German theatres drew the American audiences to see the pic.

Then United Artists followed with "Man With the Golden Arm," denied GI theatre playdates because it didn't receive the seal of the Production Code. But German theatres played it—in English.

WOT DAT, MAN? Appealing to every musical instinct, the town's Swing Bar is advertising "Hillbilly Rock—and-Roll Music." And the new Picasso Keller insists that it has "existentialist music."

"HEAVEN AND HELL" was the name coined for a new nightclub here, the owner figuring that it would appeal to every type of patron. But at a violent protest from a Protestant minister, club shortened its name to "Hell" alone—and has been doing great biz.

WHERE DO MOST OF THE PEOPLE GO most of the time? To the Frankfurt Zoo, which racks up over 1,000,000 visitors a year. And when the moppets and elders suffer tired feet, they want to sit down. So figured entrepreneurs—latest theatre site is the 400-seat Zoo Lichtspiele, just opened, naturally, in the Zoo. And the rebuilt Kleines Theater im Zoo stage reopened Christmas.

THE PLAY'S THE THING, and always needs an audience. Always on the lookout for new patrons, Frankfurt theatre may have started a trend. "All the King's Men," the Robert Penn Warren play, was first-nighted by the Frankfurt City Players in a factory, the famed Farbwerke Hoechst, with the factory workers as guests. Workers were so enthusiastic that the City Players plan to present other dramas in factories throughout Germany.

EVER HEAR OF A FILM STARTING ON TV, then switching to the movies? "Probleme 56," about the current church difficulties in Germany, played first on the German TV net, and has since been sold as a documentary short to play in film houses.

ATTENTION, A & R MEN. Trends are often forecast in a small land, testifies AFN Radio in Germany. By reading mail and checking requests, they can predict what'll occur later in the U.S. Sinatra made his comeback on AFN before he hit the tops again in the States; the baritones clicked on AFN first; the jazz trend upsurged here in advance—Stan Kenton, Charlie Ventura's "Just Jazz" album, and "Chet Baker Sings" were all hits here ahead of the States.

ONLY IN GERMANY could this be done. Hollywood producer Ronald Alcorn came here to make tv film series, "Citizen Soldier," for U.S. release, and with cooperation from both the U.S. Army and Germany Army, he has permission to use actual battlesites, men and equipment from both armies. Remarked someone, "He could start his own private war."

Payoff, he figures, is that there are 17,000,000 ex-soldiers with 34,000,000 relatives in the U.S., all interested in seeing authentic recreation of true incidents from the last war.

American Negroes' Impact On Parisian Show Biz

By GENE MOSKOWITZ

Paris.

Aside from the world-known Josephine Baker, now retired from show biz and devoting herself to her many adopted children, of various races, and her hotel and cabaret in Southern France (Dordogne), which she hopes to turn into a tourist mecca, not much has been written of the American Negroes who have chosen to live, or spend time, in Paris since the war. Though no others have reached the famed acceptance of Miss Baker, most are fairly obviously content. This will deal primarily with those engaged in show biz or other creative activities.

Of those been and gone, Eartha Kitt got her start here when Orson Welles used her in a specialized legit show. She then perfected her vocalizing in various boites around town. Ruby Richard played second lead at the Folies Bergere before being signed by Lou Walters as a Gallic act for his New York Latin Quarter. Inez Cavanaugh, for awhile, had the most popular Left Bank boite where she also sang, and Walter Bryant landed a role in a pic version of Jean-Paul Sartre's "The Respectful Prostitute," which opens in a dubbed version in N.Y. soon.

However, actors are scarce here due to lingo difficulties, and the many resident North Africans are able to do most special pic parts. Others are lesser known and mainly in the jazz, singing or dance fields where there is more opportunity and acceptance. A large segment of writers, composers and painters also work here calmly without any pressures other than making a living.

Richard Wright, the noted author, is one of the oldest Parisian expatriates in this latter category, having arrived in 1946. Wright feels that the psychology of an American Negro changes in living abroad. He found that here he could exist side by side with other people and eliminate the direct problems, to some extent, of prejudice and obsession which make up the greater part of the themes of Negro writers. He could now understand his fellowman better and get a wider idea of what makes his specific culture and how it was before being absorbed into America. As a result, Negro literature, from those abroad, is now beginning to treat ordinary, human, psychological problems instead of the omnipotent race problems at all times.

Negro Stance

Wright has written a book on Africa and one on Spain. Most writers here feel that in America, before desegregation, there was an intensive Negro nationalism which is now slowly letting up. A reabsorption into national life will cut into black belt types of feelings, emotions and expressions, and will help free the writer from his usual subject. Of course, difficulties abound yet, but a step has been taken. That is the essential. They also say that during the depression, and for awhile after the war, progressists used the Negro in plays and other media as a symbol of oppression. With the ensuing changes, this has mainly disappeared. If it again led to less chances for Negro actors, relegated primarily to specified roles or as mere entertainers rather than whole human beings, it at least cleared the troubled creative air.

Many writers living here do so on limited means, and devote themselves mostly to their work. Among them are James Baldwin, Ollie Harrington, Chester Hines, Richard Gibson, William Gardner Smith and Ollie Stewart. Wright feels that there is discrimination here also, but on a cultural level, not on a biological level, as regards the North Africans here from the French colonies.

There is rare public distinction between the races, and the Negro can go anywhere. But some sort of superiority feeling still exists which can flare up in arguments or other releasing agents, even in France. American and African Negroes rarely fraternize due to cultural differences.

Jazz is a field that at one time got Gallic adhesion via its noted Negro practitioners. As tastes have matured, this notion has changed, but the main U.S. bands and personalities who come in for both specialized and popular concerts are primarily colored. Many musicians have settled here and made careers for themselves in the various little boites around town. If not too lucrative, they at least have been able to keep working; there are no union troubles, and they seem to enjoy life, with many having no clear ideas on any return home, as yet—if any.

Jimmy Davis, cleffer responsible for "Lover Man," is another oldtimer here. Now singing and playing his own songs, he has become a definite show personality. He plans to return when he has satisfied himself as to his abilities in his new undertakings. He has developed a keen songalog and is now at the Scandia Club. Then there is burly Fat Edwards in his solid renditions of pops and spirituals. Aaron Bridgers and Art Simmons do the piano chores at the Mars Club, and Lobo Nocho sing there and at Schubert's in Montparnasse.

Jazz, Ballet, Etc.

Sidney Bechet is a lead jazz personality here as well as a disk fave, and he has now turned to serious composing via two ballets. This New Orleans veteran's soprano sax has led to riots at the Olympia Musichall and he is a definite, integral part of the Gallic jazz scene.

Albert Nicholas has a successful trio here, and Peanuts Holland holds forth at Metro-Jazz, as does Bill Coleman, both on trumpets. Don Gias, a cleffer, does piano work at clubs while attending the Paris Music Conservatoire, and Annie Morre does her fine intime song and piano act at Calavados. Taps Miller does terp stuff in vaude, and Kansas Fields holds down the drums at the Vieux Colombier.

In the dance field, Bernard Hassler, Arthur Bell and Gene Robinson are at the Folies Bergere, and Robinson also has a successful dance studio. Gordon Heath has his own club, L'Abbaye, where a packed specialized crowd listens to his folksinging with white partner Lee Payant, every night. Heath sometimes does acting chores, but primarily, in London, where he does an annual "Othello" on video or on the road. Specialty acts like The Modernics (four) or Jackson, Cornell & Carter always have house bookings here.

Charles Holland, a tenor, has been at the Opera-Comique in "Les Pecheurs Des Perles" (Pearl Fishers) and is one of the foremost interpreters of Mozart on the Continent. Due to do "Othello" at the Opera, he has made a niche for himself in the French classical musical world. Quentin Foster, between singing at clubs, is working on a ballet and a musical comedy, and Buford Delaney is soon ready for an exhibition of his paintings. Gypsy Menor is studying theatre here and is up for a role in the Gallic legit version of Erskine Caldwell's "God's Little Acre."

Most of these people, when queried, opine that life is more bearable here, but most feel they will eventually head back home where recent improvements and progress in racial relations have made for positive reactions among them.

Also echoed is the fact that Negroes do not give enough backing to their own artists Stateside as was recently voiced in the U.S. by Sammy Davis Jr. However, with the continuing disappearance of basically sectionalized Negro humor, expressions and desegregation progress, they feel there should soon be a more comprehensive attitude, by all peoples, towards judging a man only as a human being and by his ability and talents.

Land of the Bolsheviks

Continued from page 5

miscalculations and was causing most of their present trouble. In the satellites, Stalin had been built up as a god. He had uprooted, imprisoned and killed the anti-Communists because he knew best and would eventually lead the comrades to the promised land.

But now the Soviet leaders were saying that Stalin was wrong, and if Stalin was wrong, then who's right today? In Hungary, before the Red Army came back to crush the short-lived Nagy regime, ministers were feeling that Marshal Tito was probably right. Therefore a government delegation was planning to go to Yugoslavia to apologize to Tito.

I asked one of the delegates, the day before the group left, whether they would discuss future economic relations between the two countries. "Oh, no," he said, "nothing like that. We're just planning to apologize, because when a man is wrong, he ought to apologize. So we're going to apologize to Tito."

* * *

This mood of mass apology is revealed by a story I heard in Moscow before returning gratefully to the United States.

One party member meets a fellow partisan in Red Square.

"Oh, comrade," he wails, "I'm in a terrible fix. After 10 years, I now find that Joseph Stalin is wrong and I can't go home."

His friend tried to comfort him, reminding him that a good Communist is flexible and that the party, after all, knows best.

"That might be so for you," says the first comrade, "but you don't have my mother-in-law. For the past 10 years, she's been arguing with me that Stalin was wrong. And now he is wrong and she's right—and imagine me going home to face that! I can't."

Exporting U.S. Film Glamour

Continued from page 5

duced to 14 cruzeiros) and increased the ceiling for standard films from 10 to 12 cruzeiros. (In November 1956 the free rate of exchange in Brazil was about 70 cruzeiros to the U.S. dollar).

Since October 1955, remittances of film earnings from Colombia have been made at the free market rate of exchange which is considerably higher than the offical rate. To offset this loss in revenue, requests have been made to Colombian authorities to permit an increase in theatre admission prices, however, at the end of 1956 no increase had been granted.

The past two years were particularly good for distributors of United States films in Argentina. More United States films are being released and are being well received. However, the situation with regard to remittance of film earnings is still uncertain. The Argentine film agreement expired in 1955 and while relations with the new Argentine Government have been described as cordial, no new agreement has been concluded. The U.S. industry has been trying to get the Argentine Government to adjust the present ceiling prices on theatre admissions and while it is expected that a reasonable adjustment will be made, no change has been announced as yet.

The film market in the Orient continues to offer the United States industry a very strong challenge. There has been a continued growth in the number of theatres operating in this area, particularly in Japan, India, and Indonesia. An increase in film production in this area has also brought about certain legislative actions designed to promote and protect national film industries. These have taken the form of import quotas, restrictions on film remittances, and playing time requirements for locally produced films.

Early in 1956 it was reported that import licenses for U.S. films into Burma were being withheld and that the Government was contemplating the establishment of import quotas. In July 1956 an import quota was set up which would have permitted each U.S. film company to import only 10 complete programs a year as compared with previous annual imports of 35 to 40 programs. The U.S. film distributors strongly protested this quota and returned their import licenses to the Burmese Government. However, in October 1956 it was reported that a satisfactory solution to the problem had been reached and that an agreement permitting 2,100,000 feet of exposed films to be licensed for import from the United States had been concluded. Film remittances under this agreement are to be virtually free, subject only to licensing arrangements with the National Bank of Burma.

Throughout 1956 the distributors of U.S. films in the Philippines were confronted with one problem after another in the importation and distribution of their films. In June 1956 regulations were issued reducing by 20 percent the number of foreign films to be imported during the last half of 1956. In July 1956 the Central Bank issued regulations revising the film remittance formula which further limited the transfer of U.S. film earnings. There were also indications that the customs duties for motion pictures would be increased. Throughout the entire year, the U.S. film industry has expressed increasing concern over the cumulative hampering measures which the Philippines were imposing with regard to distribution of U.S. films in that market. At the end of 1956 negotiations were still being carried on seeking a satisfactory solution to some of these most pressing problems.

The Japanese Government set the regular quota for the import of oreign films for the fiscal year ending March 31, 1957 at 164 feature films, with 122 allocated on a global basis and 42 to the non-dollar area. The ten major United States film companies were granted a total of 102.09 films of the global allocation and 11 independent distributors were given a total of 19.91 films. The remittance rate for film earnings was increased. For U.S. films imported under a percentage rental system, the remittance is limited to 25 percent of distribution income (19 percent in 1955) when the non-resident's share of the receipts is not more than 60% and to 22% (14% in 1955) when more than 60%. Accumulated yen earnings in excess of the allowed to be remitted are becoming quite sizeable in Japan. This frozen yen is of serious concern to U.S. film companies.

Negotiations have been carried on almost continuously during the past few years seeking to solve some of the problems faced by U.S. distributors in Indonesia with regard to censorship taxation, and remittance of film earnings. An import quota has been establishing limiting to 240 the number of U.S. films to be imported into Idonesia during the year August 31, 1957. As a result of nationalistic regulations placed in effect, U.S. film companies have been faced with problem of hiring Indonesian nationals as their foreign managers in Indonesia.

There were also rumors that the government of Thailand was contemplating an import quota for films, however, at the end of 1956 no action had been taken.

It is now generally believed that the "International Market" is so integrated as a part of most United States film companies operations that they produce films for only one market—the world market. Today in planning the production of feature films in the U. S., the producer must, and does, take into account foreign customs, habits, and religious practices. The U. S. film industry would not knowingly offend any foreign country or its nationals thus causing unfavorable reaction towards the United States film industry. One of the most important provisions of the industry's Code of Production Standards is that the history, institutions, prominent people, and citizenry of all nations shall be represented fairly. United States films are seldom criticized by foreign audiences on this score. This is one of the reasons why U. S. films are well received by foreign audiences and generally preferred to pictures from other countries.

The Dept. of Commerce has as one of its primary responsibilities the promotion of trade, both domestic and foreign. Two-way foreign trade has always played an important part in the United States economy, especially should this be true in our trade in motion pictures. The cutting off of export markets for United States films would have a drastic effect on the economic health of the industry. In this connection, the United States film industry has always strongly supported the trade agreements program of the United States, and has advocated the liberalization of the United States trade and tariff policy. Basically the United States industry is a strong advocate of free trade in motion pictures and the proof of this advocacy is that there are no restrictions limiting the importation or exhibition of foreign films in the United States. Theatres are free to exhibit foreign films should they so desire, irrespective of their country of origin.

Awards, Anyone?

Continued from page 5

Three days later, I did get it—in a dozen pieces. Oh, I forgot to mention that the organization involved in this incident was the "Greater N.Y. Friendship Society."

One Star's Solution

One star refuses to fall prey to the phony-awards bit, and is as calculating as the committee that honors him. He goes to the affairs, entertains the crowd royally, accepts the award onstage and, backstage, gets a nice fat check, the amount of which has been agreed upon in advance. This actor blandly brags that he picks up 30 or 40 grand a year this way. "Y'see, Eddie," he explained, "I tried paying the butcher and the garageman with plaques, but, would you believe it, they wanted money!"

The Red Cross, the March of Dimes, American Heart Association, American Cancer Society, Muscular Dystrophy, Multiple Sclerosis, Christmas Seals, the City of Hope, Easter Seals, the legitimate veterans' organizations, and a dozen others I could mention, need no gimmicks to raise money. Show people respect the names of these great American institutions and will fly across the country at the drop of a line to help them raise money. Awards, my eye! A good cause is award enough.

Some awards bring a smile to the people "in the know." The ultimate recipient of the "Humanitarian of The Year" may be someone whose humanitarianism consists of having sent his mother a handbag for Christmas (purchased wholesale), or getting his wife's brother a job with the network, opening fan mail.

This piece would be incomplete without mention of those indefatigable performers who deserve every tribute tendered them and more. To name just a few: Bob Hope, Danny Thomas, Jimmy Durante, Jack Benny, Milton Berle, Jerry Lewis, but there must be many times when even they get a little weary of the "Come and get it, but don't forget to bring your banjo" routine.

Awards, Anyone?

---

* Performances like George in "George Has A Birthday"—Matinee Theatre; Morris Sizeman in "Sizeman & Son"—Playhouse 90; and as myself trying to talk Ida out of getting a new car.

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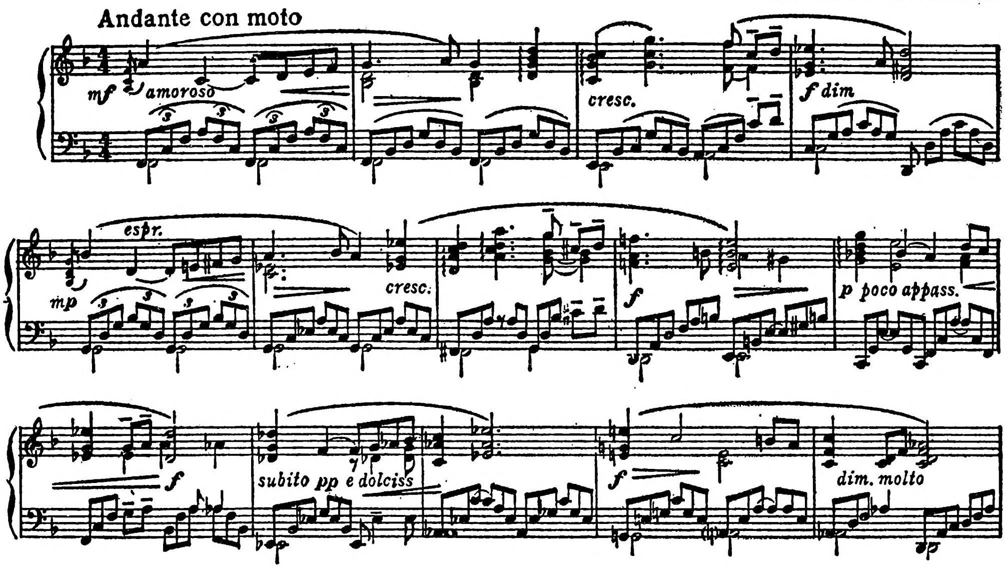
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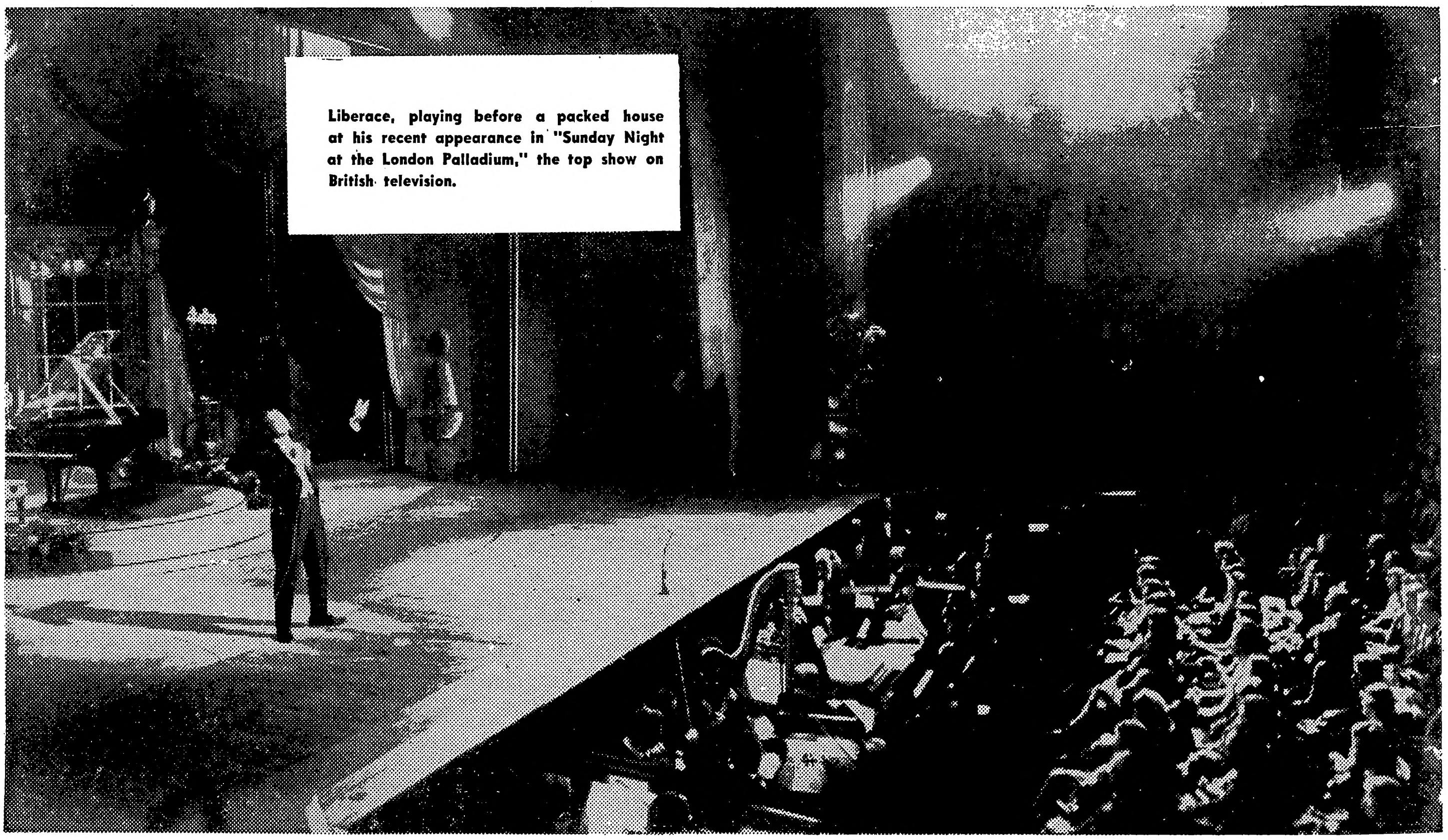

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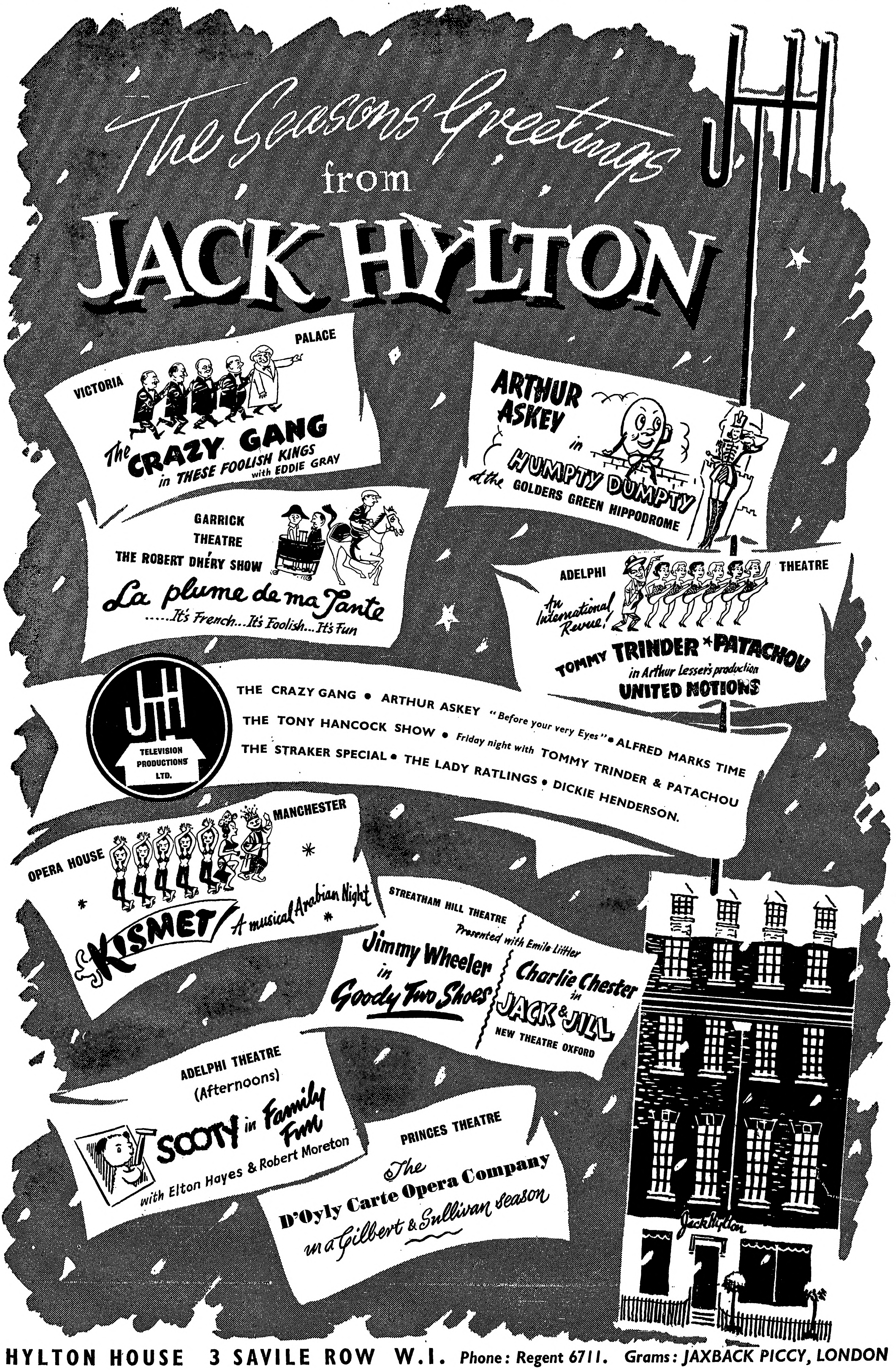

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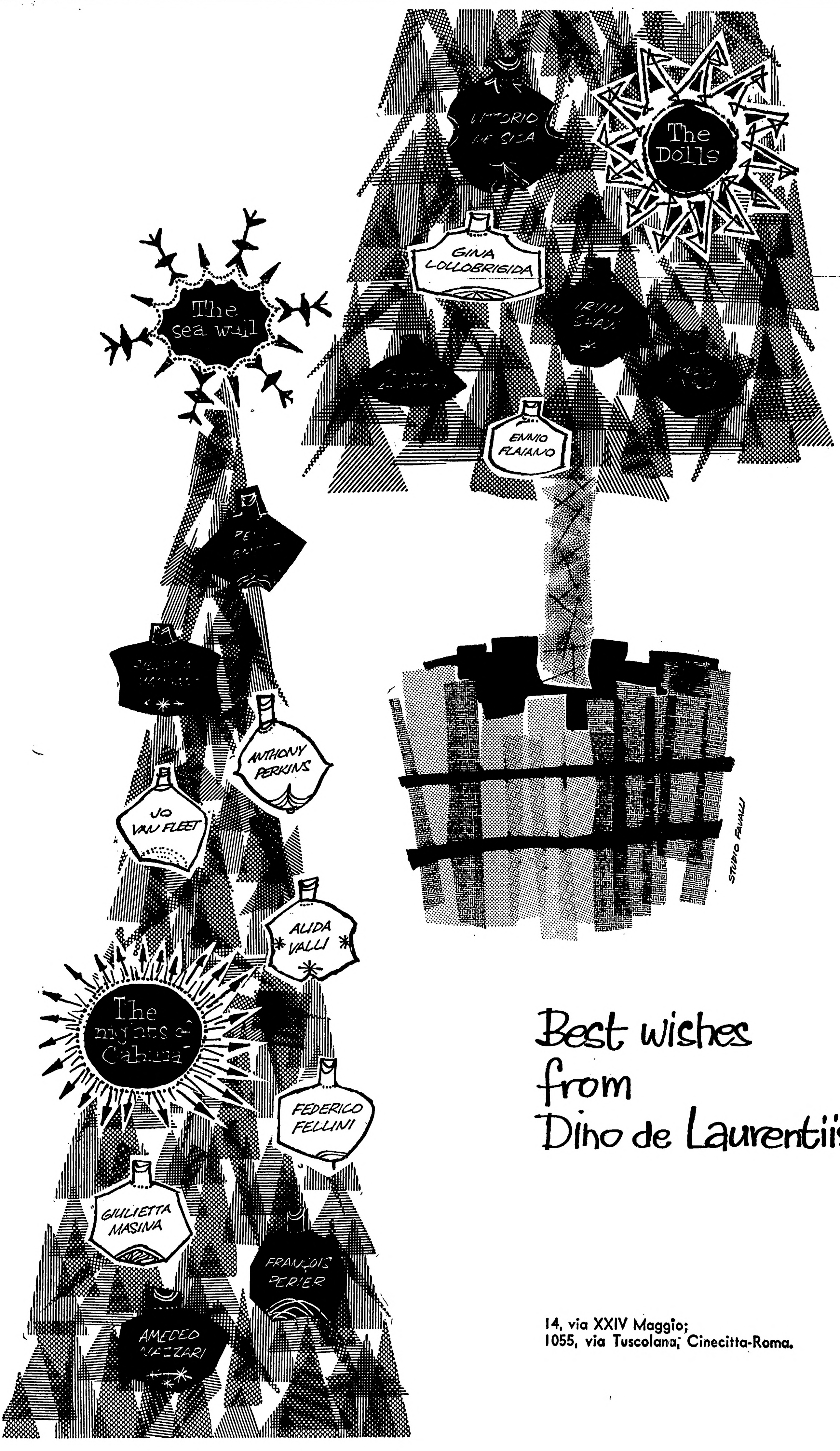
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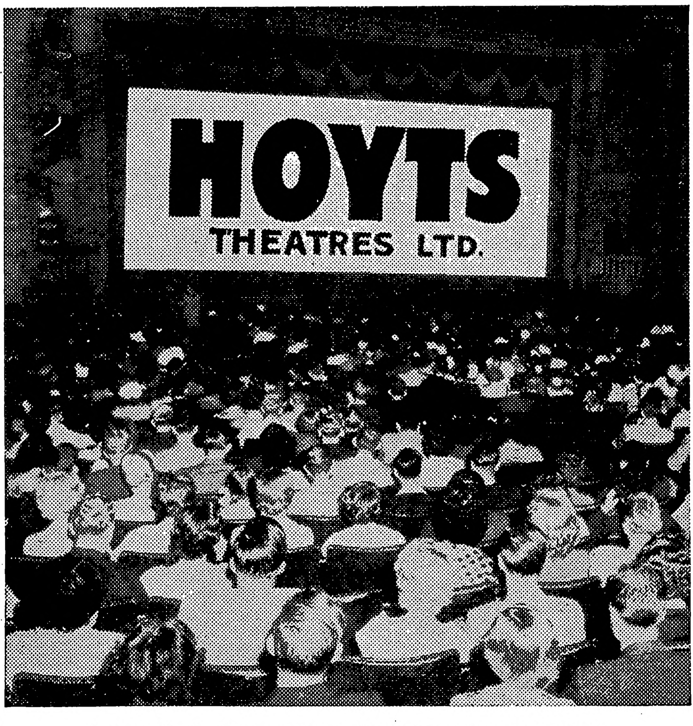

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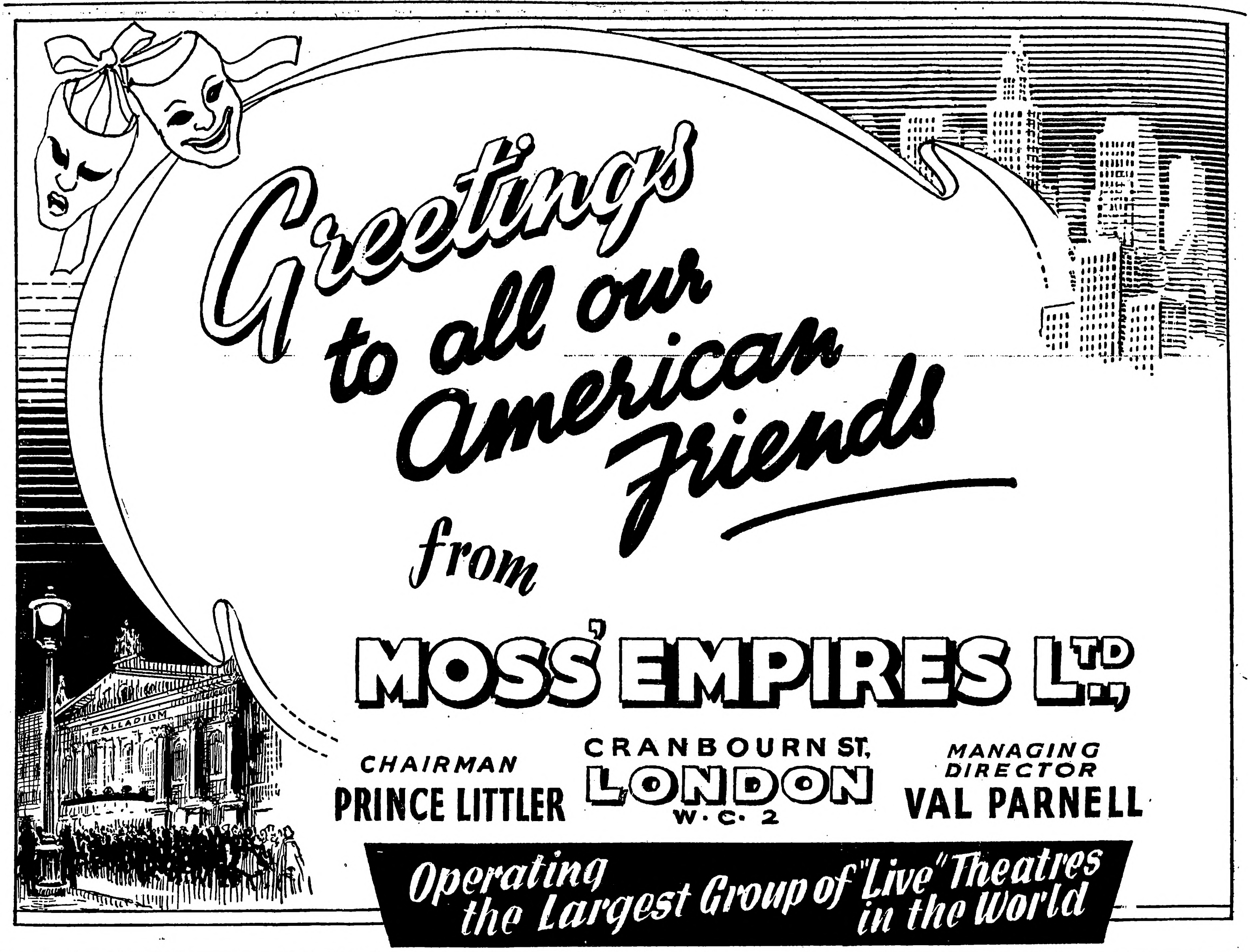

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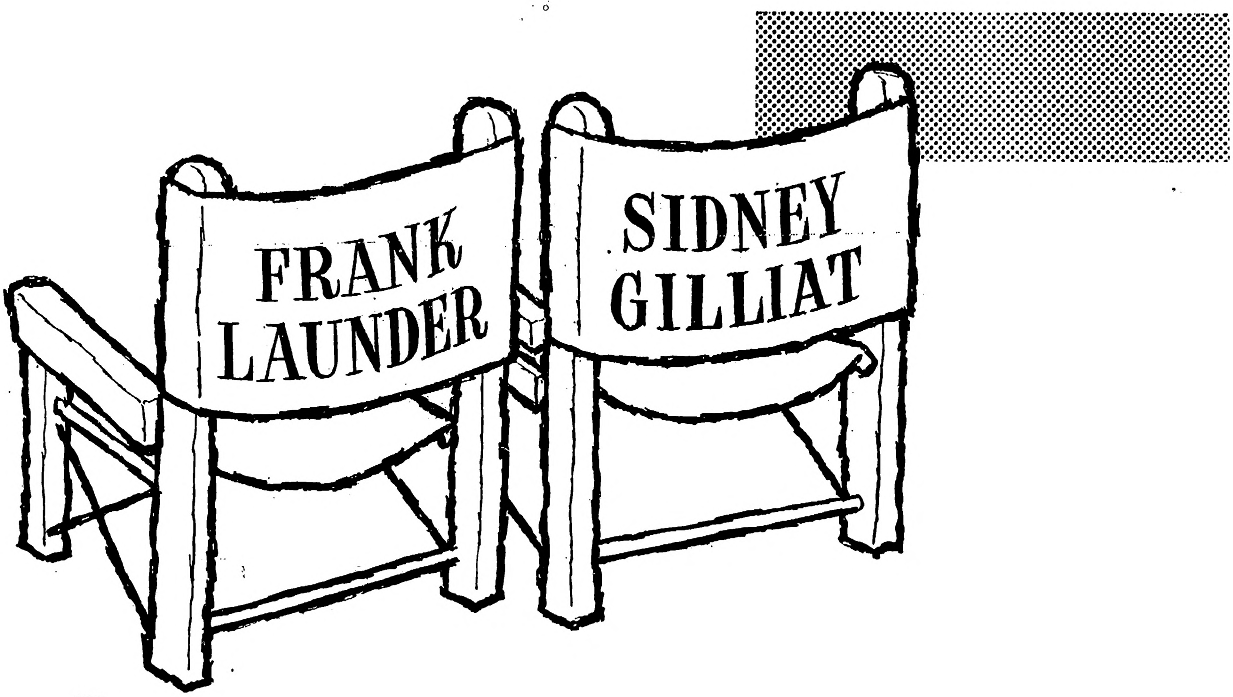
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Tin Pan Alley On A Turntable

From the Rock 'n' Roll Cycle to the 'Foley Sq. Follies,' Platters, Plugs and Performance Coin Continue as the Main Targets for the Music Biz

By ABEL GREEN

The record and the disk jockey are still the key to the music business. By now all hands concede the fact that "without that record" there is little chance to survive. It's the key to the performancs, and the performances are the essence of the economic survival, because both performing rights societies—ASCAP and BMI—pay off on the plugs.

As television develops there may be nuances to the plugging theme, but, in effect, the video programs still take their song-spottings from the platter plugs.

The group of 34 ASCAP tunesmiths, headed by Arthur Schwartz, base their case against Broadcast Music Inc., the networks and the diskeries on an alleged "conspiracy" against them, and Rep. Emanuel Celler, in his "Foley Square Follies" hearings (in N.Y.), veered from a probe of broadcasting into an indictment of BMI for its ties with radio and tv and its so-called plot to curb ASCAP music.

The global impact of records has seen rock 'n' roll spread into foreign countries more usually tied to such variegated musical moods as tangos and polkas, and it has surprised many an American tourist how wellknown was Elvis Presley and other exponents of rhythm & blues in such unsuspected territories as Vienna and Rio de Janeiro. The whyfore of the European impact is answered by the coverage of the British Armed Forces Network and U.S.' AFN (Armed Forces Network) and kindred plugging media. (R&r and Presley are covered herewith as separate stories.)

As the trade envisioned an annual $300,000,000 pop platter sales potential, especially as the newer supermarket methods of merchandising opened up, RCA Victor's global approach, for example, foresaw a possible 5,000,000 pop platter hit, taking in all world markets.

The showmanship of the supermarket and shopping centre trends have (1) seen acts booked into these emporiums as business-getters and (2) an increasing usage of tape-recorded music, soundtracks and marathon jukebox music. This has aroused new interest both from ASCAP and BMI which feels this constitutes usage of copyrighted music for profit and want a license fee accordingly.

Lieberson Succeeds Conkling

James B. Conkling's resignation as president of Columbia Records Inc., because of a personal desire to take it easier and reside on the Coast, and exec veepee Goddard Lieberson replacing, was top trade news. Col has had signal success this year, including the smash "My Fair Lady" album, along with such standout original Broadway cast items as "Bells Are Ringing" and "Li'l Abner." Lieberson, always an adventurer on wax, also has produced "Candide" in album form and the even more controversial "Waiting for Godot," the Samuel Beckett play.

Milt Gabler, Decca's a&r topper, was made a veep; George R. Marek, in charge of RCA Victor albums, ditto at the RCA subsid, along with Howard K. Letts, as operations manager. Larry W. Kanaga, sales veepee, succeeded Manie Sacks as general manager of the Victor record division. (Sacks, as staff vice-president of the parent RCA and also veepee of NBC as well as board chairman of California National, the vidpix subsid, had to step out because of the load. Towards year's end, Sacks, a longtime music man, dating back to the a&r spot at Columbia, also was given the television programming responsibility at NBC "just to keep him out of mischief.")

Other personnel shifts: Simon (Si) Rady exited as Decca's longhair and kidisk repertory man, to become RCA Victor's European topper. Arnold Shaw, having made impact with Herb Marks when he exited the Aberbachs' Hill & Range operation, was made veepee of Edward B. Marks Music Corp. Abe Olman, having exited The Big Three (Robbins, Feist and Miller Music), is back in business for himself and is also associated with G. Schirmer's new activity with its standards, with Mickey Scopp as his successor as the topper of the Big Three. Latter, in company of attorney Julian T. Abeles, last month wrapped up a deal for a sizable buy-in on Francis, Day & Hunter on behalf of Robbins. Morty Palitz, onetime a&r topper at Decca, returned to the business via a 25% buy-in on Jubilee, the Jerry Blaine label.

Cunningham New ASCAP Prez

L. Wolfe Gilbert was the first ASCAPer to campaign openly for the top spot which, traditionally, has been tacitly agreed upon more or less in advance by the more potent publish and writer members, and while Paul Cunningham appeared earmarked for the $25,000 per annum job—and eventually got it—Gilbert made no bones about his candidacy. Oldline music men, chiefly writers, of the calibre of Gene Buck, gave Gilbert moral support, but it was foregone that Cunningham, who had been bearing down on the Society's Washington relations, would get the nod.

A move to continue two-time prexy Stanley Adams in a paid post was abortive. Adams enjoyed publisher and writer confidence, and one move was for a "general manager" post, and another as paid chairman of the writers' classification committee. Both were vetoed.

Gilbert, incidentally, just published his memoirs of 50 years in show biz, "Without Rhyme or Reason." The Friars Club on the Coast also gave him a "night" in celebration of the event.

More trade items: Columbia reactivated its Okeh label for the rock 'n' roll wax. Mercury, the subject of a $500,000 damage claim by the Academy of Motion Picture Arts & Sciences, agreed to desist using the Acad's traditional "Oscar" statuette as decor on an album. Decca's 1955 sales zoomed to alltime high of $22,610,809, or 20% over previous year. Capitol's fiscal year ending June 30,1956 saw its sales volume up 20%, a new high, to $25,600,000. The net was $3,209,869, before taxes, or $1,610,502 after taxes, compared with the 1955 net of $920,022. ASCAP's peak $20,000,000 melon in 1956. Song sharks' new slick angles exposed by BMI's expert, Milton Rettenberg. EMI's and RCA's splitup due in April, 1957 as Victor allies with British Decca for overseas swap of masters.

Trade Moves

Decca extended its six-year association with the DGG (Deutsche Grammophon Gesellschaft), not only for pops (Caterina Valente, Werner Muller, Crazy Otto and Kurt Edelhagen) but also the longhair artists (Ferenc Fricsay, Igor Markevitch, Eugen Jochum, Irmgard Seefried, Wilhelm Kempff, et al.).

RKO acquired Unique, in the same pattern that Metro has its own MGM label. The ABC-Paramount label gives that network a diskery affiliate, a la CBS' Columbia and RCA Victor. At the year's end, Paramount Pictures bought out Randy Wood's click Dot Records for over $3,000,000.

ASCAP and BMI, allied with the publishers, the writers and affiliated trade organizations, still hope to collect from the jukeboxes, but the Music Operators of America is continuing its "showdown" fight with the licensing organizations. The juke operators are opposing any move to change the Copyright Act of 1909 which naturally didn't anticipate today's multimillion dollar jukebox business, and is continuing the platform that "records popularized music and make the writers and publishers richer."

As a side-bar, the Music Operators of Northern Illinois complained to Sheriff Stanley Lynch that mobsters had muscled in on 12 jukebox territories in their location, via their "in" because of pinball and automatic vending machines.

MOA president George A. Miller later in the year again rebuffed any talks with ASCAP on any "equitable" platform for a jukebox tithe, on the premise any such step would spell 'industry suicide" for the jukes.

As already has been noted it was inevitable that an Elvis Presley Music Corp. would come into existence, as it did under the aggressive tutelage of Jean and Julian Aberbach (Hill & Range), who have more subsidiary publishing setups than ever did Jack Robbins in his heyday.

To digress a bit, the vet J. J. Robbins and his Rose, for a time invalided by a stroke, celebrated their 36th wedding anniversary with a New Year's Eve shindig at Toots Shor's; both their sons, Howard (Buddy) and Marshall (Brother), are in the music business on their own.

Ike's Faves

Musical oddments: RCA waxed Ike's favorites, in album form, and commercially marketed them after first readying a bedside anthology during the President's illness. Package contains artists like Leopold Stokowski, Alfred Goodman, Charles Munch, Arthur Fiedler, Marian Anderson, Fritz Reiner, Leonard Warren and embraces classical, pop and spirituals . . . Because Richard Strauss was Hitler's "official" composer, the Israelis still balk at his works

(Continued on page 234)

'Hear-See' Home Recordings

A completely new horizon for a "hear-see" form of tape-recording was prognosticated by RCA board chairman David Sarnoff. General Sarnoff, who is high in the Government's defense program, also envisioned airborne 98c-type phonograph machines with recorded messages behind the Iron Curtain, just as he projected dropping inexpensive radio receivers as a propaganda weapon against the Reds.

While RCA is mulling its electronic "visual disks," Columbia has a new Record-A-View package of third-dimension slides for the kidisk market. Artists include Rosemary Clooney, Art Carney, Sonny Fox with Ginger MacManus and Pud Flanagan, Eddie Bracken and Garry Moore.

Music Biz Personalities—1956

Cole Porter marked his 40th anni in the business. He recalled that he made his Broadway bow March 28, 1916 with a flop show, "See America First." Three years later, after a stint in the French Foreign Legion, he clicked with songs for "Hitchy-Koo."

Irving Berlin sparked the move to honor George M. Cohan with a statue in Times Sq., if only for his contribution with "Give My Regards to Broadway." Oscar Hammerstein 2d is chairman of the committee.

Richard Rodgers, '23, and Oscar Hammerstein, '16, received the Alexander Hamilton Medal, the highest alumni award bestowed by Columbia University on its distinguished sons. Clifton Fadiman, '25 emceed a program keyed to "From Morningside (Heights) to 'Bali H'ai,'" or "Sophisticates' Progress."

Gene Austin, who sold some 80,000,000 platters for Victor, and whose biopic has been a subject of Hollywood negotiation, returning to his old diskery alma mammy.

Bing Crosby ended a 20-year exclusivity with Decca by remaining non-exclusive with the label but, on his first time-out on Capitol, looks to a "golden" record via "True Love" (with Grace Kelly), excerpt from their (and Frank Sinatra's) "High Society" soundtrack in the Metro-Sol C. Siegel pic.

Leopold Stokowski from RCA Victor to Capitol. Jo Stafford in new Columbia deal at $60,000 annual guarantee. Lena Horne joins Victor. Eddie Fisher turns publisher (Ramrod Music) via his first RKO pic, "Bundle of Joy," costarred with Debbie Reynolds (Mrs. Fisher). Victor signs comedian Jimmie Komack and batoneer Alex North. Decca acquired Richard Hayes from ABC-Par, Toni Arden from Victor, Kay Armen, onetime MGM thrush. Jane Powell to Norman Granz's Verve.

Like the Dorseys, until Tommy Dorsey's untimely death at 51 last month, the Cugat brothers are now in the band business with Xavier's brother, Enric, just starting.

Bands' 'Comeback' & Lawrence Welk

The band thing, however, is spotty at best despite the Lawrence Welk impact and the attempts by Ray Anthony, Vincent Lopez, the Dorseys, the Lombardos and a couple of others with their video bandshows. One Las Vegas operator, Bill Miller of the Dunes, thought the bands might be the "talent lifesaver" in the perennial battle for cafe names, but save for the lounges (such as Louis Prima and his wife, Keely Smith, Cab Calloway, and one or two others) this has yet to happen.

Welk, of course, is the 1956 band standout. His tv impact got him the nod to perform at President Eisenhower's inaugural ball in Washington Jan. 21. A limited concert tour by Welk (nine one-nighters) grossed $350,000, or $200,000 net for his end.

The click of "The Eddy Duchin Story," Columbia's biopic, which at first worried the Columbia Pictures people on the question "will the present generation know who he is," touched off other biopic undertakings. The Duchin memorabilia albums sold well. Vet society bandleader Eddie Davis' LP, via Col, was a posthumous release. Ethel Merman, Paul Whiteman and Kate Smith were other packaged "memory" albums of an autobiographical calibre.

Pat Boone's Impact

Pat Boone, the Dot star, is certainly a 1956 standout, not only on his professional prowess but his scholastic standing at Columbia Univ. He is a Phi Beta Kappa potential, a student of unusually high grade, married at 22, with three children, who only okayed making his film debut in 20th-Fox's "Bernadine," starting Feb. 4, if it didn't jeopardize his schooling. The university gave him leave of absence. The Fox lot, which clicked with that other diskery phenomenon, Elvis Presley, in his debut film, "Love Me Tender," is equally sanguine about Boone's boxoffice potentials. He has proved this already, via his diskings of "I Almost Lost My Mind," "Ain't It Shame." "Two Hearts." He is an Arthur Godfrey regular and still plans to make teaching his career, despite his show biz prowess.

Presley's click in his first film has caused all show biz media to study the disk bestseller lists to nab new hot talent. That's how Hollywood first latched on to Bing Crosby from the records, Bob Hope from radio, Betty Hutton from the Vincent Lopez band, and has been repeated since with such disk names as Doris Day, Frankie Laine, Eddie Fisher and Vic Damone.

Anita O'Day and 'Lady Day'

Anita O'Day's comeback on the Verve label. Billie Holiday's brutally frank autobiography, "A Lady Sings the Blues." Frankie Lymon, 13-year head of his Teenagers, authored "Why Do Fools Fall In Love?", and Jimmy Castor, one year his junior, wrote "I Promise to Remember" which his vocal group, The Juniors, cut for Wing Records.

E. R. (Ted) Lewis marked his 25th anni with Decca (British) which, as a stockholder, he joined a quarter-of-a-century ago in an effort to extricate it from financial difficulties.

The Claude Debussy estate okayed a pop adaptation of "Claire de Lune" to forestall its becoming a P.D. in 1961. Mitchell Parish set the lyric and called it "Moonlight Love," with pop adaptation by Domenico Savino. Elkan-Vogel is the American publisher of Debussy's works which, while protected for 50 years after death abroad, would be public domain in five years under the American limitation of 56 years. Thus, the new pop is designed to protect the melody and tune for another half-century.

Prolific wordsmith Paul Francis Webster faces a triple self-competition for the next Oscar sweepstakes in that he did the lyric for "Giant" and "Friendly Persuasion" (both Dimitri Tiomkin tunes) and for "Anastasia" (Alfred Newman composer). The films are respectively WB, RKO and 20th-Fox releases and conceivably could compete against each other at this year's Academy awards.

Bandleader Vic Meyers, for 16 years the Lieutenant Governor of Seattle, returned to Olympia, the state capital, this year as Secretary of State, in a close race against his Republican opponent. Meyers dates back to the old Butler cabaret in Seattle when John Savage operated that pioneer nitery.

Col's Mitch Miller changed Guy Mitchell's style 100% to comply with the current Presley vogue and "Singing the Blues" has been right up there with the original. Doris Day's "Que Sera" "Whatever Will Be" and Johnnie Ray's "Walkin' In The Rain" are other "golden" pop sellers for Col.

Newcomer songsmithing names included Harold Karr and Matt Dubey, who did the score for Ethel Merman's "Happy Hunting" . . . Like Frank Loesser, author-producer of "Happy Fella" (acting through his since divorcing wife, Lynn Loesser, in association with Kermit Bloomgarden), the newly formed Richard Adler and Bob Merrill team also have designs not only as a new coauthoring team, but retaining production control of their still upcoming legit musical. Adler and the late Jerry Ross catapulted to attention via their "Pajama Game" and "Damn Yankees" . . . Johnny Mercer and Gene DePaul also clicked with "Li'l Abner," after longtime stints in Hollywood. Incidentally, the original cast album rights are now so important that songsmiths like Loesser, Berlin and now Mercer-DePaul and also Betty Comden-Adolph Green-Jule Styne ("Bells Are Ringing," the Judy Holliday legit musical) are keeping tight control on how and who merchandises them

Tin Pan Alley on a Turntable

(Continued from page 233)

and banned "Don Juan"; and, while not an official action, in the mass mind there is also resentment against German *lieder* which American Negro baritone William Warfield eliminated when on a concert tour there . . . The three networks modified or banned certain pops such as Stephen Foster's "Old Black Joe" (NBC only); "darky" eliminated from "My Old Kentucky Home"; "darkies" changed to "children" in "Swanee River"; "darkies" eliminated from "Ol' Man River"; "mammy" deleted from "Shortnin' Bread"; "darkies" changed to "brothers"; "chink" eliminated from "Chinatown, My Chinatown," and for fear of embarrassing those who stutter or have crosseyes, songs like "K-K-Katy" and "Crosseyed Cowboy on a Crosseyed Horse" tabued by ABC.

Flock of jazz books by Hugues Panassie (with Madeleine Gautier), Marshall W. Stearns, Stephen Longstreet, Leonard Feather, William L. Grossman-Jack F. Farrell, Eddie Condon's anthology of jazz. Also, Eartha Kitt's autobiog, "Thursday's Child" which, like Condon's "Treasury of Jazz" (in collaboration with Richard Gehman) had a Col album tied in with it, had an RCA Victor album keyed to her memoirs. Ditto for the Clef album on Billie Holiday's "Lady Sings The Blues." . . . Click of "16 Tons" keyed a "98 Cents" pop . . . Billy Rose's parody on the former, in re the ASCAP-BMI imbroglio: *"Sixteen tons and what do I get? Another day older and deeper in debt. The songs I write are destined to die, Unless they are licensed by BMI."*

Decca's tieup with Lever Bros.' Pepsodent toothpaste commercial jingle by recording "You'll Wonder Where The Yellow Went" . . . Another unusual commercial tieup, and seemingly accepted, "A Rose and a Baby Ruth."

Click of the late Kurt Weill's "Threepenny Opera," now over 20 years old, a mop-up for Harms with "Moritat," and "Mack the Knife," also known as the "Theme from the Threepenny Opera" . . . Sammy Cahn wrote a slick new version of "Frankie and Johnny" for Metro's "Meet Me In Las Vegas" (adapted by Johnny Green) much in the same ultramodern idiom that Johnny Mercer gave the old Paul Lincke standard, "Glow Worm," renewed values.

BMI's Hit Parade

At BMI's fifth annual awards dinner, the competitive licensing organization derided the ASCAPers' description of the Broadcast Music Inc. output as "junk" and "obscene," as an "insult" to the American people which seemingly likes BMI music.

BMI gave scrolls to 36 songs from the 1956 crop of BMI hits: "Singing the Blues," "Glendora," "I'll Be Home," "See You Later, Alligator," "Honky Tonk," "Cindy, Oh Cindy," "The Fool," "I Want You, I Need You, I Love You," "Love Me Tender," "Just Walkin' In The Rain," "I Almost Lost My Mind," "Blue Suede Shoes," "Rock Island Line," "Hound Dog," "Band of Gold," "Dungaree Doll," "It Isn't Right," "Canadian Sunset," "Eddie, My Love," "Memories Are Made of This," "Why Do Fools Fall in Love," "A Tear Fell," "I'm in Love Again," "Soft Summer Breeze," "Walk Hand in Hand," "Don't Be Cruel," "Graduation Day," "Rock and Roll Waltz," "Heartbreak Hotel," "Green Door," "Long Tall Sally," "Wayward Wind" and "Jukebox Baby."

The trade saw in the downbeat of the Christmas song sales a public defi of the "commercialism" of the season. Perhaps more realistic is the fact that the stations didn't permit Xmas song plugging until well after Thanksgiving, and this was too late.

Perhaps also, as if in defiance to the rock 'n' roll surge, the religiosos have been doing well. Then there are such charming items as the Pennsylvania Dutch treatment in "Throw Mama From The Train (A Kiss)," "A Paper of Pins" and "Married, I Can Always Get," the latter a nifty out of Gordon Jenkins' revised and expanded "Manhattan Tower" suite.

"The Death of Emmett Till," despite plugging from the National Assn. for the Advancement of Colored People, proved nil. The NAACP thought this would be "another 'Death of Floyd Dell'" or "another 'Prisoner's Song'" and felt that the disk jockeys were deliberately stifling it. Some deejays admitted they wanted no "controversial" songs, whether hillbilly or topical, but in the main it was voted a banal item.

In another idiom, the NAACP got behind an old Andy Razaf ballad, "We Are Americans Too," which Nat King Cole waxed for Capitol, on the heels of that Dixie melee when the desegregation issue was at its feverish pitch early last fall. Cole handled himself with dignity when assaulted by a couple of very-much-from-Dixie, cornpone-and-molasses lads who were old enough to know better.

'Flying Saucer' Records

Another freak manifestation were the sundry "Flying Saucer" records, some titled "The Answer to 'The Flying Saucer,'" "Dear Elvis, With Love From Audrey" and "Marty On Planet Mars," all utilizing the same technique of medleying a flock of previously recorded sounds and styles, chiefly in the rock 'n' roll idiom. Bob Buchanan and Bill Goodman pioneered their Luniverse label with "Flying Saucer" or "The Man From Outer Space," with resultant legal claim that the simulated and/or excerpted takeoffs of Presley, The Platters, Fats Domino, et al., were infringements.

For a time the "offended" diskeries felt flattered that the simulations aped them and, in some instances, supposedly stimulated renewed interest in the original song or artist, but the publishers and the other diskeries took a dim view of this strange "medley" of split-second highlights, done in the styles of their artists. Worse was the actual taping together of the original records. New York copyright expert Julian T. Abeles acted for the music publishers, with the tacit backing of the diskeries who, however, had to enlist the support of the copyright owners in order to achieve any results. He was successful in nipping it at the source, with some stringent settlement conditions curbing future adventurers. Abeles was the one who had been retained some time ago to proceed against the diskleggers, utilizing the same technique of getting the pressing plants as well as the manufacturers as co-defendants.

That Buddy DeSylva Case

The other disturbing intra-trade legal maneuver was Jean and Julian Aberbach's shrewd backing of Marie Ballentine, as mother and guardian of Stephen Ballentine, illegitimate offspring of songsmith B. G. (Buddy) DeSylva, in a legal claim on the late composer's works. Although the film companies and the publishers retained the high-powered law firm of Davis, Polk, Wardell, Sunderland & Kiendl, with Theodore Kiendl personally arguing the case before the U.S. Supreme Court, the mother of the illegitimate son proved successful.

The film companies and all concerned argued that "chaos and confusion in all phases of the entertainment business" would be a direct result if the music rights (renewal rights) were thus further complicated.

The Aberbachs' maneuver is part of the general intra-trade move to acquire as many copyrights of the popular standards as possible. These are of inestimable worth, as more and more usages in film period scenes, nostalgic albums, television cavalcades and the like crop up.

Just as the talent guilds had to renegotiate supplementary values for the tv rights to old major film studio backlogs, similarly the sales of major film backlogs to tv have been a windfall for the music business. Besides the renegotiated soundtrack rights, the continued performances are no small matter in the ASCAP payoffs.

Payola—Again!

Payola got its seasonal workover; and even got into the public prints as columnists picked up trade stories about T-men probing cut-ins, unreported bribes and other largesse, cash-on-the-barrel for recordings and recording people (artists, personnel, et al.).

The Songwriters Protective Assn. also got curious because it developed that a growing trade custom was to allocate $500 to $1,000 from writers' royalties for "promotion" of the records, and from that stemmed possible and actual cut-ins to artists and a&r people.

As with all these seasonal squawks, nothing has happened. If business is good, few seem to worry about "ethics."

As above-stated, ASCAP and BMI income is the lifeblood of the music business' economics, and among other hassles is the one propagated by Sam Fox, and other music men of his calibre, for greater recognition of filmusical scores and background music. (See box herewith.)

From the BMI front, other than the "Foley Square Frolics," as the Rep. Emanuel Celler probe of broadcasting-and-music relations was called, BMI prexy Carl Haverlin was the only one to come forward with a $500 contribution to Sammy Davis Jr.'s proposed program to enlist the pop diskery stars to combat juvenile delinquency

Juvenile Delinquency

The Record Industry Assn. of America refused, stating this was not an industry matter but one for individual action. Col prez Lieberson observed that the phonograph companies' acquiescence to produce and propagate disks to combat juvenile delinquency might be construed as tacit affirmation of the premise that records—rock 'n' roll, or otherwise—contributed to j.d.. While Col does not particularly stress rock 'n' roll, Lieberson, like the late Jimmy Walker's crack that "nobody was ever ruined by a (dirty) book," doesn't subscribe to the overall premise that rhythm & blues make for juvenile delinquency.

Just as the ASCAP point system credited Cole Porter's paraphrased "De-Lovely" (for DeSota), and the concurrent "My Fair Lady" plugs for another sponsor (Ford Motors, utilizing "On the Street Where You Live") and "Most Happy Fella" (White Owl Cigars), the jingle writers, many of them from professional ASCAP and BMI ranks, were fashioning increasingly palatable singing commercials. Some of them had genuine melody appeal. But, as another phenomenon in the teenage-appeal cycle, what might have been fundamentally a singing commercial for candy-bar emerged as a surprisingly strong pop song, "A Rose and a Baby Ruth," and projected newcomer George Hamilton IV into quasi-"name" identification. It became embarrassing, in a couple of programming instances, where the sponsor was a competitive confectioner, but none the less "Baby Ruth" probably never enjoyed such a wholehearted cuffo commercial because of the pop song's popularity—and probably never will again.

Cool Jazz Hot in Holland

Le Jazz Hot got its Gallic cultist start in Paris' Left Bank, and over the years the Yanks have heard of some pretty good rhythm groups from the Norse countries, Britain and mittel-Europa, but only latterly have the Lowlands come to the fore. It is true that Belgium, in linguistic affinity with the French, have also been more advanced on the jazzique, but the idea of the Dutch making

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'Mood' Music and Other Albums

"Mood" music vied with the film score soundtracks for sales. Many of the titles were quite ingenious, and those with special appeal, either by title or rendition, set the pace for the packaged goods sweepstakes.

The manner in which these packages sold threatened to inundate the trade and overdo a good thing, but, for the moment, the debacle hasn't occurred. It became an involvement also with artists who, for obvious reasons of *jambon* — French for ham — felt that their likenesses and biogs, as part of a packaged album, gave them added stature. It does. But for a time it looked like the diskeries were getting careless, either in appeasing the artists or throwing together some old and new singles (or EPs) into 12-inch packages.

The mood music titles naturally accented the romantic, but the "how-to" vogue created some variations on the theme. There were some tags which had s.a. titles — and all the packages seem to be built around some arresting cheesecake. Got so that an LP album looked more Picasso than Petrillo. Harpist-composer Robert Maxwell whipped up an MGM single, "Injury Music For Football Games," as a timely novelty entry last fall.

Along with the wacky "mood" music albums, such as Leona Anderson's "Music To Suffer By," some of the other offbeat album titles have included such items as Music for Baby Sitters, Relaxation, Daydreaming, Reading, Reflection, Bachelors; also Music for Courage and Confidence, for Faith and Inner Calm, for the Nostalgic Traveler, for Two People Alone, for Expectant Mothers, to Knit By, Music to Break a Lease By, Night Out Music for Stay-At-Homes; a calypso (Cook) album titled "Music to Awaken the Ballroom Beast"; "Rock 'n' Roll Music for Kids Over 16."

Just like those gag billings on burlesque strippers (Gay Dawn, Eppi Dermis, Ann Tenna, Patty Cake, Tummy Hawk, etc.), the "mood" titles inspired such zany Tin Pan Alley creations as "Music to Steal Hubcaps By" (for juvenile delinquents), "Music to Pay Your Taxes By," "Music to Listen to Music By," etc.

The pyramiding values of albums vis-a-vis artists and legit productions has seen a number of industry changes of pattern and custom. For one thing, disk names now want non-exclusivity, citing the instance when Ethel Merman was forfended, by Decca, from recording the original cast album of "Call Me Madam." Edith Adams' pact with RKO Unique permitted her to record "Li'l Abner" for Columbia, for example. Bing Crosby's new nonexclusivity permitted him to veer to Frank Sinatra's favorite Capitol label for the "High Society" album and, in turn, emerge with a potential "golden" platter in "True Love."

Columbia seems to have the corner on click original Broadway show albums. Its five-star headliner, of course, is "My Fair Lady" and has two surefires in "Li'l Abner" and "The Bells Are Ringing," the Judy Holliday starrer. Musical version of "Candide" (Leonard Bernstein) is still in the "nervous hit" category. RCA Victor has the Ethel Merman-Fernando Lamas musical, "Happy Hunting."

The Vocal Groups

If there's no group called The Rockers or The Rollers, there undoubtedly will be.

The evolution of diskery faves from the bands to the singers (Crosby, Sinatra, Cole, Como, Fisher, Jo Stafford, Dinah Shore, Peggy Lee, Joni James, Patti Page, Doris Day, Georgia Gibbs, et al.) to the singing groups has been marked. While Lawrence Welk sparked some interest in the possible "comeback" chances of the name bands, the vocalists have it in sales and general appeal. Top tv shows now have Perry Como, Dinah Shore, Nat King Cole and Eddie Fisher built around them, among others. The Welk impact gave bandshow opportunities anew to the perennial Guy Lombardo, and put Ray Anthony, Vincent Lopez, Russ Morgan, Ina Ray Hutton, back in the public eye—literally—through the magic of the image orthicon.

The band comeback also saw the cocktail lounges booming, and many a cocktail corner in the Las Vegas casinos did more business than the main rooms. Situated strategically near the gaming tables, names like Louis Prima and his wife, Keely Smith, Cab Calloway, traffic that's all the joints ask—nature and the urge to et al., made with their marathan jam sessions, get the customers awake until the dawn. And the credo of the Vegas casinos is that so long as there is human chance luck take care of things automatically.

Meanwhile, pop singing groups to the fore include The Chordettes, The Platters, The Honeymooners, Crew Cuts, Dream Weavers, Honey Drippers, Four Freshmen, Four Preps, Four Gents, the Hilltoppers, the Blenders, the Cues, Rover Boys, the Willows, Royaltones, Flamingos, Valentines, Cleftones, The Popguns, The Four Soldiers, The Grenadiers, Four Voices, Four Tunes, Four Coins, The Blockbusters, The Colts, Flairs, Coasters, Pretenders, Cardinals, Four Bowties, Four Spaces.

This is in addition to the groups like the Andrews Sisters, Mills Bros., Ames Bros., Three Suns, Boswell Sisters or even Patience & Prudence, a contrived name for a special occasion.

The Mills Bros. keep rolling along as steady sellers; the Andrews Sisters, after two or three splits, have reunited and, after longtime Decca disking, are now under the Capitol banner.

A disk seller is today's best merchandising commodity for mass popularity, overnight. Thanks to the network of disk jockey plugs, the artist selling 1,000,000 or more platters suddenly becomes a household word. Because of the consistent deejay plug, it even exceeds pix or TV for sudden fame.

The chemistry which results in that magic disclick is an intangible. Frank Sinatra shunted from label to label until suddenly he found himself whammo on Capitol. Same with Dean Martin, and now Bing Crosby with "True Love" (also Cap) after a long dry spell while exclusively with Decca.

Diplomacy in Swing Tempo

Benny Goodman's jam session with the youthful King of Thailand in the Royal Palace made news on the first lap of the King of Swing's six-week tour to the Far East under State Dept. and ANTA (American National Theatre & Academy) auspices. The N.Y. Times reported Dec. 23 that "band's visit is credited with doing more for U.S. ties than any recent mission.

In another quasi-official impact, a la "Porgy," Louis Armstrong, Dizzy Gillespie and Lionel Hampton in the near-Iron Curtain, hands-across-the-politico-lines idiom was Danny Kaye's UNICEF 90-minute documentary (CBS-TV). His Capitol plattering of "Ciu Ciu Bella," an Italian folk ditty, which he ad libbed in the CBS-TV film, has the profits going to the United Nations children's fund. Incidentally, this is Kaye's first pop single under his new Cap three-year exclusive, after a longtime Decca association.

Armstrong made news, not only as a goodwill ambassador on both sides of the Iron Curtain, but when he "sent" Princess Margaret at an Empress Hall (London) concert, it became P. 1 worldwide. This started a negotiation for British-made filmusical, depending on the Ministry of Labor's okay. Ed Murrow and Fred W. Friendly's documentary of Satchmo's European and African tour, for their CBS-TV "See It Now" series, has been developed into a feature-length proposition. Satchmo and Freddie Randall were the band swaps between U.S. and England, as were Ted Heath and Stan Kenton before. Latter's progressive jazz clicked in London's Royal Albert Hall, and Heath whammed 'em just as effectively at Carnegie Hall, N. Y.

WARM EARS

(A Parable)

By HAROLD ROBBINS

I waited until the last weird note died from the rafters and the man put down the clarinet before I got to my feet and walked over to the bandstand. I looked up at him. "That's the wildest stick I ever heard, man."

He was tapping out the mouthpiece. He grunted in answer. I couldn't make out what he meant though.

I was enthusiastic. "That makes rock and roll sound like yesterday's tea dance. How come the joint ain't jumpin'?"

He came down off the stand like a long black shadow. "Maybe people don't listen, maybe they don't want to hear."

"Why not?" I was full of pep and vinegar. "All you gotta do is play loud enough. They can't lock you out of their ears."

"Think so, man?" His voice was skeptical. "How would you make them listen?"

"Get the best sound in the world together and play it like the truth," I said confidently. "They'll hear."

He shrugged his shoulders. "I'm with you, man. I'll walk down the street right behind you."

"All reet, then." I grinned happily to myself as I walked out the front door. I had it made.

We put the sound together. Smoky Joe, up from New Orleans on the trumpet; Thunder Mike, out of Chi on the skins; Tinkle Tommy on the 88s and Slappin' Sam on the bass. The trades called it the greatest combo ever.

We went downtown to all the wheels and couldn't get ourselves arrested. Wash. D.C. wouldn't even give us an injunction.

We sat around the bar dipping our tongues into the suds. "I dont dig it," I said.

"What don't you dig?," the man asked in a soft voice.

"We got everything right. Everybody says so. Still they won't take off their ear muffs and listen. Why?"

The man's voice was filled with a patient tolerance. "Ever stop to think, boy, that underneath them old muffs, their ears are nice and warm? And it's been so long since they had 'em off that they're afraid of what a little fresh ozone might do to them?"

Then I began to understand. The sound is not enough, the best is not enough, the truth is not enough. The deep thing is—Warm Ears.

'Sing-It-Yourself' Tunesmiths Play Major Role On French Nitery Scene

By GENE MOSKOWITZ

Paris.

An integral part of the top personality singing ranks here are made up of chanters who also write their own songs. Probably no other country has the number of combo cleffer-singers as France does. There are secondary cases also in which a composer decides to take on nitery work to sing his own numbers though he lacks the actual performer talent for top ranking. In the U. S., only a handful of tunesmiths, like Johnny Mercer, Irving Caesar, Harold Rome, Bob Merrill and J. Fred Coots sometimes record their own songs.

Among the toppers in the Gallic "I-sing-my-own-songs" division are Georges Brassens, Gilbert Becaud, Mouloudji, Charles Trenet, Charles Aznavour, Mick Michely, Henri Salvador, with a secondrung group in Stephen Golmann, Nicole Louvier, Marie-Josee Neuville, Jean Constantin, Boris Vian, Jean-Claude Darnal and Rene Lafforgue.

Brassens is the bear-like troubador whose poetic lowlife ditties have made him one of the standouts here. Robust, raw, but with presence and depth, he remains unique. Becaud came to the fore as an electric, bombastic type whose embodiment of youthful overstated feelings turned him from Edith Piaf's accompanist and writer to practically the top song personality here in one season.

Mouloudji sings other songs besides his own but his graceful, poetic airs and expert delivery come out best in his own pieces. Trenet is a bright type whose zest comes through to make him a leading singing personality. Aznavour essays the clipped, erratic type song also with an excess of frenzy that has made him popular with the young set here. Mick Micheyl is a puckish singer whose squat looks are helped by a well-trained voice and solid song material. Henri Salvador, backed by a guitar, warbles his melodious Martinique-type songs in catching manner and backs himself up with consummate clowning sketch work.

In The Folksong Genre

In the second group Golmann is primarily in the folksong genre and has penned some penetrating ditties in that mode, while Miss Neuville is a pigtailed poet laureate chanting the troubles of adolescence as does Miss Louvier who uses Renaissance and Hebraic patterns as melody matter. Constantin is a fey type whose forays on the piano with his clever parody songs have made him a name here, and Boris Vian, Lafforgue and Darnal have better material than projection, but score on their own ditties.

There are also a bunch of songwriters, who do their stints primarily in specialized boites, such as Raymond Asso, Francis Lemarque, Jean Bouquet, Leo Ferre and Leo Noel.

The biggest names here rarely write their own songs, except for lyrics in some cases, but detail the type songs they want from songsmiths and in many instances are in on the creations. These are the top talent personality purveyors such as Maurice Chevalier, Edith Piaf and Yves Montand. Line Renaud has a carefully worked out routine penned especially for her by her hubby-accompanist, Loulou Gaste. Annie Gordy, the dynamic song impressionist, also takes special material which she makes uniquely her own, as do Patachou, Philippe Clay, and Catherine Sauvage. Eddie Constantine has accomper Jeff Davis do most of his special stuff and Dario Moreno, of the pounding voice, uses the bellowing U. S. songs such as "Istanbul," "Blowing Wild," etc., to set off his big voice.

The charm school of tenors, still popular here, is headed by Luis Mariano, Tino Rossi, Georges Guetary, Andre Claveau and Armand Mestral. The fine staple of husky-voiced, savvy singers is upheld by Suzy Solidor, Rene Lebas, Lucienne Delyle, Leo Marjane, Annie Gould and younger adepts in this husky-voiced school are Dany Dauberson, Lina Andres, Danielle Dupre and Roberta.

Offbeaters are represented by the sambre-voiced Juliette Greco, and the solid street ditties of Cora Vaucaire, Denise Benoit, Jacqueline Maillian and Jacquleine Villon. Michele Arnaud supplies heady, intellectual material in a smooth manner while Odette Laure adds a malicious reedy-voiced sprightliness to the singing setup here. Two Latino additions in the belting Marga Lllergo and the big voiced Gloria Lasso also help, while such sock choral groups, who round out a very song conscious show biz segment, are Freres Jacques (4), Compagnons De La Chanson (9), Quatre Jeudis, Menestrals (3), Garcons Dé La Rue (4), and the Quatres Barbus (4).

The return of the musichall to prominence added more lustre to the singers who are delineators and draws for all these plus the myriads of niteries in Paris. So there are still others who should be named in this lineup which also denotes the healthy status of the Gallic "chanson" as both self-cleffers and others compete to supply all the material needed.

Presley, No. 1 Music Biz Phenomenon, Rides Crest of the Rock 'n' Roll Rage

By ABEL GREEN

Elvis Presley is the 1956 phenomenon of show business.

He's a saga all his own. Marilyn Monroe, Grace Kelly, Liberace have been among the latterday space-grabbing wonders but all were eclipsed by The Pelvis whose rock 'n' roll gyrations have literally echoed around the world. Even a little Columbia "B" picture, "Rock Around The Clock," starring another hot r&r combo, Bill Haley's Comets and which created a riotous impact, in shadow-screen form in all parts of England, Scotland, Wales and in playdates all over the Continent and the Norse countries, gave Presley vicarious publicity—or notoriety.

Presley as a showmanship commodity is a phenomenon of special calibre. Theatre men who have witnessed the swoon antics attendant to Frank Sinatra; the whoop-de-doo of the kids shagging up and down the aisles of the Broadway Paramount Theatre to Benny Goodman, and even the weirder reaction of the biddies whom Liberace lures, look upon this behaviorism as parlor conversation compared to the chemistry that Presley generated.

Result has been an almost weekly barrage of Presleyisms. Show biz frankly observed "he's making monkeys out of real singers," referring to the more than 10,000,000 platters he has sold on RCA Victor with his "Hound Dog" wailings. None the less, instead of abating, his selling impact seems to increase with successive weeks and it was capped by "Don't Be Cruel" (over 3,000,000) and "Love Me Tender," title song of his first film (at $100,000 per pic) for 20th-Fox which achieved sales orders of 1,000,000 before release. It has since doubled that in sales. His pic salary demand has also more than doubled.

The Presley saga thus sees him, just 21, "a millionaire in less than a year" counting some $450,000 in diskery royalties, personals, his film commitments, and a potential $20,000,000 business from merchandising tie-ins—Presley hats, jackets, T-shirts, sox, jeans, prop guitars, cosmetics, anything and everything that the Hopalong Cassidy and Davy Crockett vogue enjoyed. (A macabre side-bar to this is the morbid merchandising of a "James Dean line" of similar props, or at least so proposed; Dean and Presley shared a sort of curious parallelism in a series of "one-shot" photo albums for the newsstand addicts, selling into the hundreds of thousands).

More Releases, Bigger Sales

Victor, perhaps fearful of the Presley vogue fading, flooded the market with a saturation flock of releases but the more they released the bigger the sales, so much so that competitive diskeries like MGM and Capitol plants had to be enlisted to press Presley platters.

Presley proponents expressed themselves violently in at least one instance when WSPT, Stevens Point, Wisc., (near Minneapolis) decided. like several other stations, not to plattercast any Presleys. A rock through the window was accompanied by a note, "I am a teenager—you play Elvis Presley or we tear up this town." Several of the station's announcers were threatened over the phone. "You play Elvis Presley, or else." The station's ban stuck regardless.

British broadcasts of "Heartbreak Hotel" got a strong pro-and-con reaction there, in a country where Johnnie Ray is tops among the Yank imports, and thus rock 'n' roll took hold in Britain.

Starting with "Heartbreak," his first golden platter, four other 1,000,000-copy sellers followed in short order—"Hound Dog," "I Want You, I Need You, I Love You" and the above mentioned "Cruel" and "Tender." Presley had two of the top five bestselling disks at one time, and in another period he had six out of Victor's top 15. For the company it was one of their slickest investments—a $32,000 buyout of Presley's contract with Sun Records, an indie label, which has paid for Victor manifold dividends.

When "Don't Be Cruel" passed 2,000,000 sales it set a new modern-day mark for a current pop, when it is considered that Bing Crosby's 10,000,000 copies of "White Christmas" on Decca, and Gene Autry's 5,000,000 of "Rudolph, the Red-Nosed Reindeer," on Columbia, have been accumulative sales over a long term of years. Patti Page's "Tennessee Waltz," Tennessee Ernie Ford's "16 Tons" and Les Paul & Mary Ford's "Vaya Con Dios" with 3,000,000 each have been the nearest approach to the Presley impact.

Bar Presley for Public Safety

Presley's literal riotous impact stirred trouble in many a community, and a few have summarily barred him for safety reasons. Presley's hold on his loyal following, however, was illustrated in San Diego where 5,000 turnaways in a two-night stand, at the Arena, grossed $15,000. When the city police and a detachment from the Navy faced trouble as the sensuous singer rocked the kids, he curbed them simply by drawling calmly to the onsurging bobby-soxers, "Sit down or the show ends." The girls ran to their seats obediently.

"Elvis For President" and "My Boy Elvis" were two odes to the new idol.

Rev. Dr. Daniel A. Poling on a Mutual network show observed Presley should be banned from radio-tv because "he's no good for the kids." The N. Y. Times' Jack Gould devoted his Sunday column to the "lack of responsibility shows by TV in ex-

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Over the years, from the Turkey Trot and the Bunny Hug, the Texas Tommy and the Maxixe of another era, through the "lounge lizards" of the tea dansants of a pre-World War I era, through the discovery of "the blues" and "jass" (when it was spelled that way), through the Jazz Age with its Charleston, Black Bottom and Varsity Drag, through the Lindy Hop and the Jitterbug; from Russ Columbo to Rudy Vallee, from Bing Crosby to Frank Sinatra, from the constantly pyramiding fever impact of the swing and jam sessions, jive and bop, the crooners and the swooners (Sinatra) to the wailers and the criers (Johnnie Ray), none of these has quite made the public impact as did rock 'n' roll, circa 1955-56.

It is still with us. It has been damned and panned by clerics and fretters about "the future of our youth," and lauded and applauded by its proponents as "the new beat." It has been called riotous, licentious, primitive, depraved and inciting to riot and juvenile delinquency—and it has been championed as a safety valve of a modern youth who are "just being kids."

It catapulted Bill Haley (Rock Around the Clock) and any number of quick-name hit favorites, most of them addicted to a "flat" style of discordancy, without rhyme or reason, but certainly with plenty of rhythm. Stan Freberg satirized it in a Capitol record wherein he threatened to "tell Hugo Winterhalter on you; come on, fellers, you want this to be a hit, don't you? So sing flat, real flat."

Across the country rock 'n' roll has recorded (1) big theatre grosses and (2) no small damage to property in theatres, auditoriums and arenas, as the heated emotions of the kids exploded in vandalism of peculiar character.

Teenager Niteries

Teenager "night clubs" sprang up serving 10c soft drinks and hot dogs (no liquor) with music from a jukebox; the Brooklyn Paramount grossed a phenomenal $220,000 week at $2.50 top (the kids seemingly have money nowadays); the British press condemned Lionel Hampton's "wreck and roll," but this only boosted his popularity; South American disk biz was vibrating to the rock 'n' roll, not rhumba, beat; the French called it *"roule et balance"* (it has yet to really catch on there); the "Teddy boys," as the British zoot-suit aficionados are called, went for it, but the British Broadcasting Corp. frowned on "tampering" with a traditional folk song and banned "Rockin' Through the Rye," as one ditty was titled.

More: Ottawa reported a rock 'n' roll speakeasy, a basement retreat where the kids got their fill of Presley, Haley et al., despite parental objections. When rock 'n' roll affected the gobs at the Newport, R. I., naval station, Rear Admiral Ralph D. Earle Jr., commanding officer, barred it. The Negro press waxed pro and con on the subject, many pointing to the literacy of Nat King Cole, Lena Horne, Eartha Kitt, Harry Belafonte, Dorothy Dandridge et al., even adding that rock 'n' roll (at one time called "race" records, until the differentiation was eliminated to preserve the sensitivities) was invidious propaganda for the colored people. Others applauded the white folks finally latching onto something so earthily original with the Negroes.

Is It 'Worm 'n' Wiggle?'

Clerics denounced r&r as "worm 'n' wiggle," and the cops didn't like it because of the disorders. Theatre managers, despite the parlous boxoffice times, regarded rock 'n' roll as tantamount to downgrading their theatre values, whereas others set some new high marks, notably the Brooklyn Paramount, which found the investment of a few hundred extra dollars for security officers and strongarm male ushers to man the aisles as very worthwhile.

One group calling itself The Flatters frankly heralded itself: "We sing flatter and play flatter than any other house rockers. We don't rehearse. We practice on the job. We out-honk them all."

A Houston City Auditorium segregated show by Fats Domino resulted in 400 whites and 1,000 Negroes rioting when the ofays were permitted to dance. Customarily when it's a colored act (Domino is a Negro) the colored clientele gets the dancefloor privilege and the whites, who are usually admitted just to sit and observe, as in a segregated area, and content to do so.

Still more: jukeboxes at city-operated swimming-pools banned rock 'n' roll records because it "inspired" boys and girls, in abbreviated swim dud, to "gyrate." City-owned or operated auditoriums and arenas deprecated the "undesirable" element attracted by rock 'n' roll aggregations, and summarily tabued such bookings. Disk jockeys refused to play rhythm & blues. One deejay, James Dillon (Spider) Burks, was fired from a $35,000 income job at KXLW. St. Louis, because he refused to play rock 'n' roll.

The Religioso Upswing

Perry Como's "Somebody Up There Likes Me," Sunny Gale's "Try A Little Prayer," Roberta Sherwood's "Faith Unlocks The Door," Joni James' "Give Us This Day," Russ Miller's "One God," on top of items like Al Hibbler's "He" and Jane Froman's "I Believe" gave hope to the anti-r & r proponents that "faith" and "message" songs may soon displace rhythm & blues. There even were juvenile polls on campuses forecasting such potential, but this is more wishful-thinking than reality. The answer is that "My Prayer," an oldie, never achieved hitdom until The Platters gave it a modern fillip.

A rundown of some of the rock 'n' roll combos are names like The Platters, the Penguins, the Teenagers, Rockaways, Little Joe & the Thrillers, Bill

(Continued on Page 238)

Stay East! Young Composer, Stay East!

By JACK SHAINDLIN

Jack Shaindlin

To every aspiring motion picture composer whose patiently filled miles of score paper have never been clocked by a musical director's stop-watch, Hollywood has always gleamed as the one and only Promised Land. Its reflection has often proved so dazzling that most of our young composers have remained blind to the manifold opportunities that New York holds for a potential film scorer.

Far more than is true of acting and writing talent, the unknown composer is almost completely ignored in Hollywood. Too much money is involved in costly entertainment film production to risk using an untried composer—they have to safeguard their investment with time-tested standbys. And since production in Hollywood is largely of this type, the neophyte has as much chance of "breaking-in" or of gaining recognition as an out-of-town rooter in Brooklyn. So that oddly enough, the same low budgets that give New York producers and musical directors ulcers, and fatten the purses of their psychiatrists, work to the advantage of the young composer. I am talking, of course, of the comparatively low budgets associated with most documentary film production, since the greatest opportunities for young composers lie in the scoring of these films, most of which are made in New York.

There are other advantages offered by documentary films to the young composer. One of these, of the greatest help to the musician learning to use the film medium, is the close working relationship that exists between the writer, director and composer. In the highly-specialized, mass productions of Hollywood, there is little chance for this collaboration, so vital to his development. The Hollywood music writer usually doesn't see a film until it has been completed, and then is lucky if he gets from four to six weeks to fashion a score that might involve as much as an hour of music. The effects of this practice are felt in the loss of many subtle music values. The composer has not participated in the creation of the film; he has been consulted by neither the writer nor the director for his ideas as to how music can act as an integral part of the story, instead of being used merely as a device to fill in gaps in the dialog, or as a binder for unrelated scenes.

The composer is affected in still another way; he has no 60-piece symphony orchestra on the studio payroll to play with; he must compensate for this by original ideas and clever orchestration. The opportunity to orchestrate his own music, so desirable to the evolving composer, is usually withheld in Hollywood where the composer seldom orchestrates his own score. In the best documentaries, the composer is called in at the scripting stage, and plans are worked out at the start by the film makers for original use of sound effects and music.

Intellectual Climate

I think I might mention in this connection, the importance of the intellectual climate of New York to the young composer. To the musician who seriously wishes to expand his knowledge and technique, the musical opportunities that New York affords are incomparable. Here he can witness performances of all types of music by the world's leading musicians and musical organizations. He can maintain contact with all the rich sources of musical thought and experimentation so stimulating to the working artist.

It may come as a surprise to some composers that another excellent field for their efforts is the commercial film. New York is the centre of commercial motion picture production,/and these films are becoming important users of live music. The days of tiny budgets that made only canned music feasible are fast fading, and the present sponsors of commercial pictures are often willing to invest comparatively large sums for the specially-written score that they know can do so much for their film. Recent commercial pictures that I have worked on, with such varied sponsorship as a cigaret company, a national magazine, and an educational foundation, have boasted scores by such recognized composers as Paul Creston, Robert McBride and Louis Applebaum. And for every established composer, there are numerous unknowns who have received their initial film experience in this field.

At this point, we come inevitably to the question, "What about television?" Until very recently, this question was purely hypothetical, but television has passed its crucial turning point, and become "Big Business," whose effects is felt on the music and film worlds. This medium has been established as one of the most prolific users of film ever known. Unfortunately, the television background music today is in a chaotic state. While the scenic designer, script writer, director and other videocraftsmen grew, advanced and prospered with the medium, the musician was left at the post—literally out of the money.

Today, our top shows use records and soundtracks as they did 10 years ago. The music just doesn't seem important. Some producers blame the 5% levy imposed by the American Federation of Musicians for the use of filmed scores, but my opinion is that, once having tasted a $300 score, the producer is reluctant to part with $2,000 for original music. Besides —no one will complain.

Today, there is probably more music recorded for the American television market in France than in Hollywood or New York. Skilled Hollywood composers are writing individual selections to be recorded in Europe for as little as $25 a minute. Not a very pretty picture indeed.

But "live" music has a way of surviving and has led a charmed life for centuries. At this writing, I am negotiating with one of the largest producers of television films to record original scores for their entire product. If this comes about, my chief concern will be finding enough composers on New York to handle this avalanche of work. The recognition of the role of New York film production as a probable utilizer of composing talent is further attested by the fact that next fall, the City College of New York will offer courses in Film Music.

More and more, composers are realizing New York's potentialities and the emphasis is gradually shifting away from Hollywood, so impregnable to the unknown musician. To paraphrase the bronze gent in Greeley Square, the best advice I can offer to young composers anxious to write music for the screen is "Stay East, young man! Stay East!"

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Disks' Impact on Music Biz Same In U.K. as In U.S.

By JOHN ABBOTT

London.

When Edison discovered the magic of recording the human voice he could not possibly have foreseen the influence it would have on the music industry—the waves created by the voice making indentations on pliable wax which could be reproduced on a sound recording machine with the label "phonograph.'

Almost its first use was to record songs. They were a novelty and could usually be heard by inserting a coin in a box and putting a couple of ear aids to the ears. The popularity of this new scientific toy grew rapidly, and before long it became the right thing to have one in the house, just as today no household is complete without a radio and television set.

Recording in the early days was not usually done by top line vocalists. It was more of a job for a singer with a strong metallic voice. There was a good reason for this, and that was that when repeat orders came in the original chanter had to duplicate the recording the required number of times although it could be eased by the use of several megaphones clustered closely together, but all the same rather wearing on the vocal chords.

With the evolution of the disk from the oldfashioned cylindrical recording, the duplication by pressing from the master became a possibility, and finally with electrical aid, through microphones, better results were obtained by star artists. Thanks to this the voices of some of the greats, such as Caruso, have been preserved.

With the innovation of radio, gramophone records declined in popularity, not only because it was something new but because of the tremendous use of records on the air. Why, it was argued, should one spend good money buying them when one could hear them on the air for nothing, in fact you were invited to request the playing of your favorite song or musical piece. Sales slumped and authors, composers and publishers took consolation in the fact that what they might be losing in the way of gramophone royalties would be made up on increased performing fees.

Boom in Disk Sales

Today, however, the wheel has turned full circle, the boom in disk platters has gone sky-high. Through its medium, unknown artists have rocketed to the top with the help of a single recording, usually with a gimmick of some kind, and one constantly hears of a lucky artist being presented with a golden record to mark the sale of a million copies. Some of these stars shine brightly for only a little, others, like Bing Crosby, go on indefinitely.

The publicity value to the owner of a good song with a first class recording is tremendous. Songwriters have not been slow to turn this to good advantage when offering their wares to a sometimes reluctant publisher. A statement that it has been accepted for issue at a near date by an important artist or recording company has a decided sales value.

An important factor is the creation and the popularity of the disk jockeys. They are sought after and flattered by artists, recording managers, publishers and writers alike because with their help over the air they can speed a good recording to the top in a short time. To do them justice they select what, in their opinion, the public wants, but they have tremendous power in the making or breaking of a possible hit.

The evolution of tape-recording has been a definite help to artists and managers, and it is through this medium most songs are first recorded before being transferred to the wax disk. Like a film take, the vocalist or bandleader can repeat a number several times before it is finally edited by joining the best parts and cutting out the faulty strips, until the recording manager is satisfied with a first class job. That is why sometimes the record of an artist is often better than a live performance.

For the publishers and writers, although the revenue received from the sale of the disks is welcome, it is sadly reflected in the loss in sales music. With mechanical entertainment by radio, television and gramophone the piano is a badly neglected instrument, and the sheet music department in a music store is the Cinderella of the business. Where once a hit could hit the million mark in sheet sales, a figure of 100,000 is now considered good.

No Compensation

Unfortunately the income from records does not compensate for the loss in profit of sheet music. The amount of royalty payable on the mechanical instrument is unfairly fixed by statute both in the United States and the United Kingdom and its Dominions to which the Copyright Act applies. In the case of America it is worse than in England. In the former it is 2c. per side irrespective of the price, whereas in the latter it is a percentage on the retail selling price.

Allied in each instance is what is commonly known as the compulsory license clause, the effect of which is that having granted a license to one manufacturer it can be recorded by any other company subject of course to the payment of the fixed royalty. How unfair this can be! The maker of the record is free to fix his price as is also the artist and the members of the accompanying orchestra, but the only one who cannot is the author who created the work. In a new Copyright Act just passed by the British Parliament both of these unjust principles have been retained save the right, after one year from the date of the Act coming into force, to appeal for an increase through the Board of Trade.

Despite all this the pop publishing business still seems to flourish with revenue coming in from radio, television and general performing fees, mechanical royalties, plus a little bonanza for the use of music in films, and for the older established members of this ancillary side of the entertainment business the joy of seeing a revival of one of their oldtime hits. May, 1957, mean continued prosperity.

Music Has Only Scratched Its Market

By SIGMUND SPAETH

For years people have been talking about "music for the masses," but, like the notorious weather, nobody has done much about it. In spite of the conscientious efforts of a still limited group of serious music-lovers, this country has remained about 50 years behind the times in both its honest enjoyment of the musical classics and an equally honest interest in contemporary composition, including its own product.

Admitting that good music today has a greater number of listeners in the United States than ever before, the fact remains that the vast potential audience of average citizens, the millions who support athletics of all kinds, films, television, radio, even literature and the theatre, have not yet been reached by significant music as such. Well over 90% of the possible market has not even been scratched, much less attacked with practical salesmanship. Radio sells good music at about the same low level, and television is even worse, with motion pictures puttering around somewhere between the two.

Walter Damrosch estimated some years ago that the real music-lovers of America represented at the most perhaps 1% of the population. The percentage may have increased somewhat by this time, but probably not very much. The test comes at the boxoffice of the concert hall or opera house, and to some extent in the home, where personal participation in music has become almost a lost art.

The root of the evil seems to be in the so-called "star system," which has done inestimable harm not only to great music but to other media of entertainment as well. This is not to object to stars as such, for they fully deserve every bit of their acclaim and success. The objection is to the unwillingness of audiences, and particularly musical audiences, to pay attention to any performers of more modest reputation.

Another reason for the limited sale of great music to the American public may be found in the fact that teachers have so often used the wrong approach, and this applies also to the vaguely unctuous comments of radio and television announcers. Instead of selling music itself, through some inherent quality or characteristic that should appeal to everybody, they give you history, chronology, technical terms and biographical backgrounds.

The oldfashioned piano teacher also had the mistaken idea of treating every pupil as a potential artist. Children of little or no talent were forced to practice scales and exercises, without ever being allowed to make some actual music, even of the simplest kind. What should have been a medium of modest enjoyment became a routine horror, and all the scales, practice and exercises were not only wasted but worse than wasted, creating enemies for music instead of enthusiasts.

This report, however, need not be entirely pessimistic. There are ways of selling good music to the millions. Music itself can be made interesting and entertaining to the average listener with a complete avoidance of technical terms and references to history and biography, plus an absolute independence of the big names of the star system. If a piece of music paints a tonal picture or tells a story (perhaps only by the implication of its title, classified by experts as "program music"), it is not hard to win the attention of the listening novice, and this becomes still easier when the music is set to words, as in a song or an opera, whose meaning is self-explanatory. In the case of "absolute" or "pure" music, suggesting no "program" or narrative or pictorial significance, the interest of the listener can be created through patterns of sound and mere tonal design, added to the inherent appeal of a good melody, an exciting rhythm, a rich harmony or a fascinating effect of instrumental or vocal quality, known as "tone color."

This is the secret of the now familiar "Tune Detective" approach. Tracing popular tunes to the classics attracts immediate attention and eventually it becomes a simple matter to follow a pattern of melody even through the intricate development of a symphony or a string quartet. A starting-point can always be found somewhere, and the listener then simply goes as far as he likes, perhaps settling for fairly obvious "light classics," perhaps discovering the truly great and permanent music of all time and possibly even arriving at an honest interest in the controversial complexities of the contemporary idiom.

This logical approach is briefly and comprehensively summed up in the author's definition of music as "The Organization of Sound toward Beauty." The chief organizing factors, as already indicated, are Rhythm, Melody, Harmony, Tone Color and Form. They are discovered in that order by human beings, young or old, savage or civilized, and they can all be reduced to simple patterns, comprehensible to any ear.

Most important of all, in selling music to the millions, is the removal of an inferiority complex that was planted in us by foreign-born teachers of the past and is still far too prevalent. The potential music-lover must never be told that his taste is terrible, or given the feeling that he is barred from the enjoyment of good music because of lack of talent or experience. He must be encouraged to express his likes and dislikes quite honestly and fearlessly, never patronized or snubbed or criticized. He should not be told that he "ought" to like a certain piece of music merely because millions of other people have liked it. If he can discover it for himself, so much the better. Otherwise it is enough to expose him tactfully to such established classics, perhaps finding a parallel to his own instinctive preferences in the permanent music of the world. There is always such a parallel if the salesman takes the trouble to work it out.

Oh, Dem Golden Records!

By GEORGE R. MAREK

(V.P. Record Albums Dept., RCA Victor)

New York's entertainment-seeking citizens were scarcely aware 51 years ago that a new publication had been founded, dedicated to reporting accurately the wonderful vagaries of show business. They could hardly be blamed. There were other goings on that held their interest.

While Eddie Foy was starring in "The Earl and the Girl" at the Capion, 39th and Broadway, radium was being tested as a cure for cancer. While the Union Club found itself $1,200,000 short of cash—and what a scandal it was! —and while Columbia "gasolene cars," powered by a four-cylinder 40-horsepower engine, were being offered at $4,000 to $5,000, the Victor Talking Machine Co., a five-year-old company at Camden, N.J., began marketing a phonograph instrument complete in a cabinet. This new cabinet was "styled to harmonize with the furniture of the house."

Until then, horns—that is, big horns, little horns, tin horns, brass horns, blue and pink horns—had been the symbol of the phonograph business. The new "Victrola" was a luxury item. It sold for $200, nearly 10 times the amount asked for earlier talking machines. But its unparalleled reproduction of music found immediate acceptance with the public and sounded the death knell for both the horn and cylinder machines.

Actually, then, the "modern" era of recorded music came into being at the same time that VARIETY was aborning. In the intervening years there has been a parallel between the growth of "the Bible of show business" and RCA Victor and its predecessor company, the Victor Talking Machine Co. VARIETY has faithfully recorded, through the written word, the history of entertainment for the past 51 years. RCA Victor has recorded, in grooves, the highlights of musical history for that same period.

It was the belief of Eldridge Johnson, founder of the Victor Talking Machine Co., that only great musical talent could convince the public that the phonograph was a great medium of home entertainment rather than a toy. Enrico Caruso was the first of hundreds of great artists who since have proved the Johnson theory.

Caruso, Victor's first artist, also is the company's first "million-seller" artist. His "Vesti a giubba" and "O sole mio" each soared past the magic mark to become the first of 60 Victor "golden" discs which have sold a million or more copies. To scan a list of some of these 60 million-sellers is like looking at a film clip depicting America's always changing moods and manners.

Pop's First 1,000,000-Copy Pop

In the boisterous post-World War I year of 1920 a young man named Paul Whiteman recorded for Victor a lilting tune called "Whispering," which later became the first pop million seller. Two years later Whiteman scored with another number that still brings heady, nostalgic dreams to some of us who matured in the pre-swing era. The tune was "Three O'Clock in the Morning."

In 1924, a mournful ditty named "The Prisoner's Song" fixed America's imagination, perhaps a bit morbidly. It was recorded for Victor by Vernon Dalhart and soon zoomed over the million mark.

By 1928, the nation's music tastes tended toward the romantic ballad. Such a tune was "Ramona." It promptly became Gene Austin's first big record for Victor, a disk that sold well over a million.

After "Ramona" there were nine long years, lean years—years in which the nation was busy grubbing for a living and spending most of its scant leisure listening to radio which, for a time, threatened the status of the phonograph as a medium of home entertainment. But strangely, it was radio that became the showcase of records and actually revitalized the phonograph industry.

This became apparent in 1937 when radio stations throughout the land began playing a swinging instrumental by Tommy Dorsey and his band, "Marie." The tune sounded the mood of the moment —one of buoyant exuberance as the country reflected happily on the fact that it had stoutly weathered the worst economic crisis in its history. "Marie" was Dorsey's first golden record. A year later his "Boogie Woogie" was recorded and since has sold nearly 4,500,000, an all-time record for an instrumental disk. RCA Victor had three other golden records in 1939, each indicative of the sharply diversified music preferences of the era. There was the lusty "Beer Barrel Polka," recorded by Will Glahe; "Jalousie," by Arthur Fiedler, conducting the Boston Pops Orchestra, and Artie Shaw's exquisitely sophisticated "Begin the Beguine."

A great new name in music made recording history a year later when Glenn Miller's "Sunrise Serenade" and "In the Mood" both topped the million mark, as did Leopold Stokowski's delightful version of the "Blue Danube Waltz." In 1940 Shaw's classic "Stardust" and Miller's "Tuxedo Junction" won each of them an additional gold record. Miller came through a year later with still another, "Chattanooga Choo Choo."

Shortly before World War II, two new artists recorded their first golden disks for RCA Victor. Strangely, neither record reflected the uneasy restlessness which flowed across the nation. One was a tuneful ballad, "Racing With The Moon," recorded by a young baritone named Vaughn Monroe. The other was Freddy Martin's Piano Concerto in B Flat (Tchaikovsky).

The era of casual presentation arrived in 1946 with "Prisoner of Love" by Perry Como, a record that signalized the emergence of this great new star. Another unusual million-seller was recorded by an opera star—the unique "Whiffenpoof Song," by Robert Merrill, in that same year.

A style of music which had long been popular regionally was on its way to becoming an American tradition in 1948 when Eddy Arnold, the country-western artist, sold more than a million copies of "Bouquet of Roses." Two years later the young people of the country responded to a new voice, that of Mario Lanza, who won his first golden record with his version of "Be My Love."

The carefree strains of "Anytime" sounded from radios throughout 1951, heralding the arrival on America's musical scene of Eddie Fisher. In that same year, another Victor artist, Pee Wee King, also had a million-seller with his whimsical "Slow Poke."

Vocal Group's 1,000,000-Seller

Until 1953, Victor's golden records had been awarded only to soloists or instrumental groups. But the Ames Bros. changed that pattern with "You, You, You." The popularity of vocalists between 1946 and 1955 was indicated by the fact that not a single instrumental reached the million mark. However, the dramatic trumpet sound and rhythm of Perez Prado's "Cherry Pink and Apple Blossom White" moved to the top of the charts in 1955 and stayed there for a considerable time.

Teenagers by this time were swaying to a kind of music comparatively new to records but old as rhythm itself. They call this "rock 'n' roll" music. Psychiatrists and symphony conductors have tried to explain it, with feeble success. But few can deny its power. In 1956, seven Victor disks which can be classified in the "rock 'n' roll category broke the million mark—Kay Starr's "Rock and Roll Waltz," Perry Como's "Hot Diggity" (really more of a rhythmic novelty than r&r), and of course the phenomenal and much debated Elvis Presley's "Heartbreak Hotel," "I Want You, I Need You," "Don't Be Cruel," "Hound Dog" and "Love Me Tender."

Though I am hardly the record business' most prophetic prophet, I do venture two assumptions. One is that there are going to be more million sellers. The other is that single hits may be rivaled by albums in popularity. We have had in the past one or two fabulously successful shows or movies which in their recorded version hit the million mark. We will, I believe, have in the future artists who will sufficiently fascinate the public for the public to want to hear them "in a chunk," in a whole album.

And possibly—but no—who ever heard of a "golden tape?"

Tin Pan's Allies: Brill Building's British Outposts In Denmark St.

By JIMMY KENNEDY

Who would have thought it?—that deep in ebullient bosoms in the Brill Bldg. there beat the hearts of empire builders in a dream of empire bolder even than the British at their farflung best, and that there and now in London Town these same British are facing competition at their own imperial game but this time on the frontiers of the world of popular song.

Tin Pan Alley, USA, has for some years been conducting a policy of expansionism in the world of musical promotion that can raise its modest head in such company as Standard of New Jersey and other giants of dollar imperialism and it can point with pride to its first colony, Denmark Street, London, W. C. 2, Eng. No colonial power in the days of the buccaneers ever established itself with shriller trumpets or on a flimsier foundation than our Barons of the Offbeat in the setting up of this overseas condominium that shows the flags of Mills, Mellin, Mogul, Melcher, Bourne, Berlin, Bernstein, Harms, Fox, Levy, Robbins, Spier, Valando, Shelton, Aberbach and most other names whose imprints grace their sheet music here in New York. However, there they are and there they will try to stay.

Of course, it's nothing new. England has been invaded before from the Romans to the Normans, to the Americans, but nothing has penetrated into the hearts and minds and daily lives of the Great British Public like this invasion of the 1950s. What is more insidious, more all-pervading than that plausible product, the American hit song, surpassing by far the popular appeal of political concepts or other credenda acceptable to Young England?

Does the UN know of this unprovoked aggression? It is doubtful for the practices of peaceful penetration, infiltration, collaborationism, dollar diplomacy, co-existence, gimmickry and divide-and-conquer with ingenious sound effects have all been used with consummate skill and the result is that Denmark Street has fallen like the walls of Jericho and is now, generally speaking, an American colony. Strangely the original inhabitants are taking to the rule of their new lords and masters quite happily and apart from an occasional cry from a starving native songwriter as he coins an anti-colonial slogan the territory is peaceful and settlement is virtually unopposed; in fact, collaborateurs are quite plentiful.

How It All Started

It appears that Sam Fox and Shapiro-Bernstein were first on the ground nearly 40 years ago. After that there was a comparative lull till suddenly, after World War II, when the English publishers were short of dollars and unable to pay those fabulous advances on catalog deals somebody (was it Lou Levy?) got the bright idea of opening up over there and giving himself a catalog deal. The idea was taken up along the entire front until at the time of writing possibly 50% of active American firms has an English subsidiary.

The ownership of these subsidiaries is not entirely American but is usually on a 50-50 basis sharing in expenses and profits with the British publisher-operator. This has advantages for both sides; it gives the British publisher an American catalog without many of the disadvantages of blind block-buying of songs, as well as providing with an American partner scouting the U. S. field for up-and-coming hits and anxious to secure American recordings for their mutual benefit and without which the British publisher believes himself unable to function. The expenses of operating are charged up to the new firm, so much for share of office rent, staff, etc.—a good deal for the newcomer who otherwise is on unfamiliar ground and faced with the problems of finding experienced contact men of whom there is a great shortage.

Occasionally it has been found in practice that the plan is not entirely satisfactory and at least one group—Leeds-Pickwick-Duchess—has closed its subsidiary and opened on its own with joint Anglo-American staff and is making a success of it. From the long term point of view this is the better plan, as owing to the greater length of British copyright, a catalog over there is a valuable earning asset long after the same songs are in the public domain in USA, and in these days with standards so difficult to create this is an important consideration. Some of these firms, of course, are little more than a bank account and an imprint with the advantages mostly tax-wise.

Dreyfus and Leo the Lion's Shares

The Emperor of the greater part of this dominion is Louis Dreyfus whose Chappell group has at least a dozen firms, including such husky offspring as Irving Berlin Inc. and Rodgers & Hammerstein's Williamson Music.

There is no doubt that some of this infiltration of the English market has been done in a big way: the Robbins group having established itself a few years ago under the wing of Francis, Day & Hunter proceeded to swallow up Feldman's, one of the biggest pop catalogs in Europe with seven wholly-owned affiliates, using frozen MGM sterling for the £80,000 ($224,000) deal—a giveaway in any currency. Now having digested the Feldman morsel this lion of the music jungle has bought into its patron FD&H, a vast old-established catalog of mixed American and British songs.

Also Peter Maurice, who established one of the biggest predominantly British catalogs in the 1930s, is stated to be a ready seller and negotiations are understood to be proceeding for takeover by a syndicate said to be partly American. The big concerns are assuring themselves of an income from these old catalogs, many of which are loaded with standards of world-wide value—Feldman's PRS check was in the region of £20,000 ($56,000) a year.

Naturally, there is still a vast legitimate music business in full blast, but it is reserved in the main for those who are firmly established. It is the pop field that is restricted.

But the door is open to newcomers as never before; unfortunately the field is overcrowded and without a big catalog in support it is a risky undertaking.

Earnings in the British Isles are much less and more thinly spread than in U.S. Admittedly the record market is just beginning there and has not yet reached its peak and great hopes are centered on its development. Also there is optimism that the spread of the jukebox will add to income not only as a promotional aid but from a performance angle, as jukebox plays would count as performances under the English copyright ruling, which defines performances that are "public and for profit" as liable for fees.

But this would not add up to a large sum. The biggest worry is that there is not enough air-time on the BBC's few stations to give sufficient outlets for even 10% of available material and the fight for plugs is a battle royal. Also the payment for broadcasts is on a low basis.

It is probable that in between hits the new and smaller firms have to be subsidized from the U.S. So even for these intrepid builders of the American music empire constant hits are essential — the song is still the thing. Unhappily many of these publishers are confused with the currently accumulating hazards and obstacles in the path of the best songs on its way to hit-hood that their judgment is often a trifle cloudy. And that is no state to be in when starting an empire.

Rock 'n' Roll Ripping in Britain, But Only Ballads Sell Sheet Music

By RAY SONIN

London.

Perhaps the most significant feature of the British popular song market in 1956 has been the very wide disparity in public taste between records and sheet music.

As far as the sale of records is concerned, rock 'n' roll has swept the board. Elvis Presley, Bill Haley, and The Platters have enjoyed tremendous sales through the year and are firm favorites with the British public.

But, when it comes to buying sheet music to play on their upright pianos, Joe Public in this country sticks to ballads. As one publisher forcefully put it, "They still like a . . . good cry!"

At the 1956 year end, the ballads in the hit parade include "More," "Autumn Concerto," "Woman In Love," "Two Different Worlds," "A House With Love In It," "Whatever Will Be, Will Be," "True Love," "St. Therese of The Roses," "Christmas Island," "Walk Hand In Hand," "Christmas and You," "My Prayer," "Love Me As Though There Were No Tomorrow," "Mountain Greenery," and "Serenade." The only songs showing a rock 'n' roll influence are "Green Door," "Rocking Through the Rye," and "Rock Around The Clock."

This trend has been most marked every week throughout the year and the top sheet music songs all through have been ballads—"Christmas Alphabet" (January), "Love Is A Many Splendored Thing" (late January), "Ballad of Davy Crockett" (February), "Memories Are Made of This" (March), "It's Almost Tomorrow (April), "No Other Love" (Mid-May), "My September Love" (late June), "Hot Diggity" (July), "Walk Hand in Hand" (late July), "Whatever Will Be, Will Be" (early September), "Lay Down Your Arms (October), "More" (early November to date).

As usual, Tin Pan Alley is gloomily prophesying the results to business of the economic crisis which has developed from the Suez incident. There is much talk about a "slump"— but this is nothing new in circles where pessimism is almost a stock in trade of any publisher worthy of the name!

The music business is the kind of business which suffers from a slump if it rains and a slump if it doesn't rain. Hot weather will affect it and so will cold. Political crises affect it and political calm is just hopeless for it. War or peace are both headaches to a publisher here, and his ulcers develop all the time because any kind of condition adversely affects his business—he says! But the situation is not as bad as some gloomy ones believe. There is no question about it that the sales of sheet music are nothing like as big as they used to be, but it is still possible for a big song to sell 120,000 copies at 28c. each. The average sales of a No. 1 hit are in the region of 8,000 to 12,000 copies a week, but as the public sticks very faithfully, to its fancies, a hit can go on for a long time, selling steadily at this rate.

One of the most interesting revivals of the year has been the 1925 Rodgers & Hart number, "Mountain Greenery" which came to light on a record by Mel Torme and made him into one of the big stars to visit this country. His tour here in September was a triumph and it is true to say that one song started him off with the British public.

As the year ends, another revival, "My Prayer," is hitting the headlines. This is originally a French song of which Vera Lynn made a notable record many years ago, and it has sprung back into prominence through its record performance by The Platters. They sing it in a rock 'n' roll style, but the sheet music shows no such influence and, it sells nevertheless.

'Trademark' Songs

Andrews Sisters—"Bei Mir Bist Du Schoen."
Louis Armstrong—"Basin Street Blues."
Desi Arnaz—"Babalu."
Fred Astaire—"Cheek to Cheek."
Gene Austin—"My Blue Heaven."
Gene Autry—"Rudolph, the Red-Nosed Reindeer."
Pearl Bailey—"Tired."
Ray Bailey—"Georgia Camp Meeting."
Belle Baker—"Yiddisha Mama."
Bonnie Baker—"Oh Johnny, Oh."
Lydia Barry—"Break the News to Mother."
Eileen Barton—"Baked a Cake."
James Barton—"Sweet Georgia Brown."
Count Basie—"One O'Clock Jump."
Nora Bayes—"Shine On, Harvest Moon."
Jack Benny—"Love in Bloom."
Ben Bernie—"Pleasant Dreams."
Jules Bledsoe—"Ol' Man River."
Lucienne Boyer—"Parlez-Moi d'Amour."
Fanny Brice—"My Man."
Carl Brisson—"A Little White Gardenia."
Elton Britt—"There's a Star-Spangled Banner Waving."
Marie Cahill—"Under The Bamboo Tree."
Cab Calloway—"Minnie The Moocher."
Eddie Cantor—"Making Whoopee."
Vernon & Irene Castle—"Castle Waltz."
Albert Chevalier—"My Old Dutch."
Maurice Chevalier—"Valentina."
Maggie Cline—"Throw Him Down, McClosky."
Rosemary Clooney—"Come On-a My House."
Nat (King) Cole—"Nature Boy."
Lottie Collins—"Ta-Ra-Ra-Boom-De-Ay."
Russ Columbo—"I Surrender Dear."
George M. Cohan—"Give My Regards to Broadway."
Perry Como—"Till the End of Time."
Imogene Comer—"Take Back Your Gold."
Noel Coward—"Zigeuner."
Bing Crosby—"Blue of the Night Meets Gold of Day."
Xavier Cugat—"My Shawl."
Billy Daniels—"Old Black Magic."
Tommy Dorsey—"Marie."
Morton Downey—"Carolina Moon."
Jimmy Durante—"Inka-Dinka-Do."
Louise Dresser—"My Gal Sal."
Nelson Eddy—"Rose Marie."
Gus Edwards—"School Days."
Duke Ellington—"Take the 'A' Train."
J. K. Emmett—"Sleep, Baby, Sleep."
Ruth Etting—"Shine on, Harvest Moon."
Honey Boy Evans—"In the Good Old Summertime."
Barney Fagan—"My Gal's a High Born Lady."
Farley & Riley—"Music Goes 'Round and 'Round."
Benny Fields—"Melancholy Baby."
Gracie Fields—"Biggest Aspedistra in the World."
Eddie Fisher—"Anytime."
Sallie Fisher—"Dearie."
Ella Fitzgerald—"A-Tisket, A-Tasket."
Eddie Foy—"The Bird On Nellie's Hat."
Irene Franklin—"Red Head."
Jane Froman—"I'll Walk Alone."
Judy Garland—"Over the Rainbow."
Benny Goodman—"Sing, Sing, Sing."
Coleman Hawkins—"Body and Soul."
Edith Helena—"Last Rose of Summer."
Anna Held—"Just Can't Make My Eyes Behave."
Hildegarde—"Darling, Je Vous Aime Beaucoup."
Raymond Hitchcock—"Well, I Swan."
Billie Holiday—"Strange Fruit."
Libby Holman—"Body and Soul."
Bob Hope—"Thanks for the Memory."
Lena Horne—" 'Deed I Do."
Walter Huston—"September Song."
Joe E. Howard—"I Wonder Who's Kissing Her Now."
Ink Spots—"If I Didn't Care."
George Jessel—"My Mother's Eyes."
Al Jolson—"Mammy."
Danny Kaye—"Dena."
Helen Kane—"I Wanna Be Loved By You."
Charlie King—"Broadway Melody."
Evelyn Knight—"Powder Your Face With Sunshine."
Mario Lanza—"Be My Love."
Harry Lauder—"I Love a Lassie."
Eddie Leonard—"Ida."
Tommy Leonard—"Dearie."
Ted Lewis—"Me and My Shadow."
Jenny Lind—"Last Rose of Summer."
Alice Lloyd—"Who Are You Getting at, Eh?"
Ella Logan—"How Are Things in Glocca Morra?"
Johnny Long—"Shanty in Old Shanty Town."
Tommy Lyman—"Montmartre Rose."
Andrew Mack—"Story of the Rose."
Freddy Martin—"Tonight We Love."
Mary Martin—"My Heart Belongs to Daddy."
John McCormack—"Mother Machree."
Clyde McCoy—"Sugar Blues."
Christie MacDonald—"Two Little Love Bees."
Tom McNaughton—"Three Trees."
Raquel Meller—"Who'll Buy My Violets?"
Ethel Merman—"I Got Rhythm."
Glenn Miller—"String of Pearls."
Mills Bros.—"Paper Moon."
Grace Moore—"One Night of Love."
Vaughn Monroe—"Racing With the Moon."
Helena Mora—"After the Ball."
Helen Morgan—"My Bill."
Ella Mae Morse—"Cow-Cow Boogie."
Jack Norworth—"Take Me Out to the Ball Game."
Maude Nugent—"Sweet Rosie O'Grady."
Chauncey Olcott—"My Wild Irish Rose."
Patti Page—"Tennessee Waltz."
Les Paul-Mary Ford—"Vaya Con Dios."
Edith Piaf—"La Vie En Rose."
Ezio Pinza—"Some Enchanted Evening."
Georgie Price—"Bye Bye Blackbird."
George Primrose—"Lazy Moon."
Reese V. Prosser—"Shade of the Old Apple Tree."
Lizzie B. Raymond—"Just Tell Them You Saw Me."
Sailor Reilly—"Over There."
Harry Richman—"Puttin' on the Ritz."
Blanche Ring—"Bedelia."
Cantor Josef Rosenblatt—"Eili Eili."
Josephine Sabel—"Hot Time in the Old Town."
Jean Sablon—"J'Attendrai."
Rae Samuels—"In His Own Home Town."
Fritzi Scheff—"Kiss Me Again."
Blossom Seeley—"Toddlin' the Tod-e-lo."
Dinah Shore—"Yes, My Darling Daughter."
Ethel Shutta—"I Found a Million Dollar Baby."
Frank Sinatra—"Night and Day."
Kate Smith—"When Moon Comes Over the Mountain."
Tamara—"Smoke Gets in Your Eyes."
Eva Tanguay—"I Don't Care."
Richard Tauber—"Yours Is My Heart Alone."
Fay Templeton—"So Long, Mary."
Arthur Tracy—"Marta."
Charles Trenet—"La Mer."
Sophie Tucker—"Some of These Days."
Rudy Vallee—"I'm Just a Vagabond Lover."
Clarice Vance—"Guess I'll Have Telegraph Baby."
Vesta Victoria—"Waiting at the Church."
Ethel Waters—"Stormy Weather."
Paul Whiteman—"Rhapsody in Blue."
Bert Williams—"Nobody."
Williams & Walker—"My Castle On The Nile."

Presley—Phenomenon

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plointing teenagers," in a treatise on Presley. Said Gould, "Television surely is not the only culprit. Expose magazines, which once were more or less bootleg items, are now carried openly on best newsstands. The music publishing business—as *Variety* most courageously has pointed out—has all but disgraced itself with some of the rock 'n' roll songs it has issued. Some of the finest recording companies have been willing to go right along with the trend, too. . . ."

San Francisco disk jockey Bruce Vanderhoof, who objected to his station KYA banning Presley platters between 10 a.m. and 4 p.m. (out of deference to the housewives and schoolchildren) took the issue to his listening public by playing "Love Me Tender" at various speeds—14 times in a row. He was fired.

In another Presleython, KSDA, in Redding, Calif., played Presley's "Hound Dog" and "Don't Be Cruel" hour upon hour in protest to some listeners' protests that the gyrator was "obscene and vulgar." It played them at varying speeds to "test the general trend of intelligence." One reaction was from the police who feared that perhaps the deejay had dropped dead and the automatic player was going on without him.

Overhead Rug-Pulling

In Miami, a disk jockey, Jerry Wichener, who sports a $300 hair-piece to give him the hirsute adornment denied him by nature, had the "rug" pulled from over him by an indignant Presley cultist at the Bayfront Park Auditorium, where 8,000 of this particular deejay's fan club attended. One of them, however, was more a Presley fan—he remembered Wichener's embargo on the Pelvis' platters and thus took vengeance by whisking the toupee off the platter-chatterer. The dance went on. He still didn't play Presley.

He became a casusbelli on television when first exposed in all his gyrations on the Milton Berle show. When he appeared opposite Ed Sullivan on Steve Allen's NBC-TV'er it was the first time since Martin & Lewis that Sullivan's ratings were topped. After Sullivan berated Presley for not being "couth" as a performer, the showman in him prevailed and instead of the $5,000-per-guest shot he signed Presley to three guesters at $50,000—and simply swamped the opposition every time, including a Mary Martin-Paul Douglas spectacular ("Born Yesterday").

Elvis Presley's economic future has been spelled out in almost week-by-week news stories in VARIETY. First it was the freak clicks of his disks. Then the attendant boxoffice returns on his personals. It has reduced itself to the aforementioned "a millionaire in one year," followed by an arrangement that RCA Victor worked out with Presley's shrewd handler, "Colonel" Tom Parker, long identified with Tin Pan Valley personalities around Nashville. (Presley hails from Memphis). This has to do with a $1,000-a-week guarantee to the singer over a term of 15-20 years, which virtually insures his economic future whether or not (1) Uncle Sam drafts him, or (2), his vogue should fade.

This brings up the current intra-show biz query—will Presley last? From a flash-in-the-disk he has emerged with new-found stature. His impression in his first film portends a lasting professional future.

Sheet Music Best Sellers of 1956

Listed below in alphabetical order are the top 50 sheet music best sellers during 1956. Compilation is based on the information contained in VARIETY's *weekly Retail Sheet Best Sellers charts.*

TUNE	PUBLISHER
Allegheny Moon	Oxford (ASCAP)
Band of Gold	Ludlow (BMI)
Blue Suede Shoes	Hi-lo Hill & Range (BMI)
Blueberry Hill	Chappell (ASCAP)
Canadian Sunset	Meridian (BMI)
Cindy, Oh Cindy	Marks-Bryden (BMI)
Don't Be Cruel	Presley-Shalimar (BMI)
Dungaree Doll	Marks (BMI)
Eleventh Hour Melody	Paxton (ASCAP)
Friendly Persuasion—†"Friendly Persuasion"	Feist (ASCAP)
Graduation Day	Sheldon (BMI)
Great Pretender	Panther (ASCAP)
Green Door	Trinity (BMI)
Heartbreak Hotel	Tree (BMI)
Hey, Jealous Lover	Barton (ASCAP)
Honky Tonk	Billace (BMI)
Hot Diggity	Roncom (ASCAP)
I Almost Lost My Mind	Hill & Range (BMI)
I Could Dance All Night—*"My Fair Lady"	Chappell (ASCAP)
I'll Be Home	Arc (BMI)
It's Almost Tomorrow	Northern (ASCAP)
Ivory Tower	Morris (ASCAP)
I Want You, I Need You, I Love You	Presley (BMI)
Just Walking In the Rain	Golden West (BMI)
Love Me Tender—†"Love Me Tender"	Presley (BMI)
Lisbon Antigua	Southern (ASCAP)
Mama from the Train	Remick (ASCAP)
Memories Are Made of This	Montclare (BMI)
Mr. Wonderful—*"Mr. Wonderful"	Laurel (ASCAP)
Moonglow—†"Picnic"	Mills (ASCAP)
More	Shapiro-Bernstein (ASCAP)
Moritat—*"Three-Penny Opera"	Harms (ASCAP)
My Prayer	Shapiro-Bernstein (ASCAP)
No, Not Much	Beaver (ASCAP)
On Street Where You Live—*"My Fair Lady"	Chappell (ASCAP)
Picnic—†"Picnic"	Columbia Pic. (ASCAP)
Poor People of Paris	Connelly (ASCAP)
Rock and Roll Waltz	Sheldon (BMI)
Singing the Blues	Acuff-Rose (BMI)
Soft, Summer Breeze	Regent (BMI)
Song For a Summer Night	April (ASCAP)
Standing On the Corner—*"Most Happy Fella"	Frank (ASCAP)
Sweet Old-Fashioned Girl	Valor (BMI)
Tonight You Belong to Me	BVC (ASCAP)
True Love—†"High Society"	Buxton Hill (ASCAP)
Two Different Worlds	Princess (BMI)
Walk Hand in Hand	Republic (BMI)
Wayward Wind	Warman (BMI)
Whatever Will Be—†"Man Who Knew Too Much"	Artists (ASCAP)
You Don't Know Me	Hill & Range (BMI) Artists (ASCAP)

* Legit Musical † Film

Rock 'n' Roll

Continued from page 235

Haley and His Comets, the Cadillacs, Colts, Gophers, Teen Queens, Screamin' Jay Hawkins, "Hurricane" Harry, the Leaders, Fats Domino, Happy Lewis, Lillian Briggs, Gene Vincent, Otis Williams, Joe Turner, the Channels, the Drifters, Piano Red, Clyde McPhatter, Gatemouth Brown, Little Esther, Little Richard, Bessie Mae Quarts, Larry Birdsong, Little Willie John, Big Maybelle, the Stylers, the Gallahads, the Bowties, the Jodimars, the Bruins, the Magnificents, the Turbans, Orioles, Jays, Asps, Lloyd "Fatman," among others.

As stations banned all "rock" songs, somebody cracked, "Does that apply to 'Rock of Ages'?"

The argot includes hoobly-shoobly, ootie-ootie, oop-shoop, boom boom de-addy boom, scoobledy boobledy dump. The "style" includes a broken-voice treatment not unlike an uncouth burp or an impolite clearing of the throat.

The alleged affinity between rock 'n' roll and juvenile delinquency found proponents who contended (1) that this appeal to the teenagers was good clean fun and (2) didn't differ much from the Charleston and Jazz Age era's manifestations.

"Dear Mom" addressed itself to "why pick on us kids?" and "Mother, Teach Me To Dance" was an extension of the same idiom. "From a School Ring to a Wedding Ring" and another banal item, "From the Candy Store on the Corner to the Chapel on the Hill," were in the same idiom. "Teenagers' Mother" wanted to know, "have you forgotten so soon?" when you did the Charleston, also came home late, you're young, but not too long, etc.)

Parents, on the other hand, in some instances, objected even more strongly to the allegations of sloppy dressing and that young America today isn't all the levi and saddle-shoe set. Song items, keyed directly for the very juvenile mind and trade, witnessed such titles as "Dungaree Doll," "Jukebox Baby," "Growin' Up," "A Teen-Age Prayer," "Daddy-O," "My Boy Flattop," "Lipstick and Candy and Rubber Sole Shoes," "Seventeen."

As the fad spread globally, the entire city council of Abderdeen, Scotland, voted to attend a rock 'n' roll dance en bloc to see how it was done before it officially acted on parental and civic concern because of juvenile misbehaviorism reports . . . in Fayettsville, S. C., "the mixture of the beat and booze" were blamed for a neat riot . . . phenomenal click of Col's quickie "Rock Around the Clock" and "Presley's "Love Me Tender" keyed about a dozen films aimed squarely at the juvenile r&r aficianados . . . an NBC "Conversation" semester heard Richard Rodgers, deejay Ted Brown and Clifton Fadiman beat their chops about the new "beat" called r&r . . . but the trade has long since been forced to agree "the beat" is a great force, and Presley's 10,000,000 pop singles in one year just can't be laughed off.

Item: "My Boy Elvis" and "We Want A Rock 'n' Roll President." Luckily Ike got in. Incidentally, Irving Berlin's "Ike For Four More Years" was his 1956 sequel to "I Like Ike." The vet songsmith was the first to observe "No campaign song ever elected a President." In actuality, the standards ("Missouri Waltz," on account of Harry Truman, "Hot Time in the Old Town Tonight," etc.) were still the most performed, with only a parody of "Yellow Rose of Texas" asserting itself for the Dems. It didn't help 'em.

Which Came First—Beat Or Melody?

Much as the 1909 Copyright Act established the 2c mechanical fee, and Justice Holmes' U. S. Supreme Court decision (1917) upheld Victor Herbert against the Shanley Restaurant (N. Y.), on the issue of a fee for public performance for profit, there was a somewhat historic 1921 suit involving "Dardanella" and "Ka-Lu-a." Latter tune was by Jerome Kern. "Dardanella" was a pop instrumental by Johnny S. Black and Felix Bernard. Fred Fisher, the publisher, sued, claiming Kern had infringed on the bass part.

While it was a vacuous victory for Fisher, it established a then young attorney, Julian T. Abeles, who took on Nathan Burkan, the "daddy" lawyer of ASCAP, and with only Ray Miller, a bandleader of the day as his witness, Abeles went up against such musical "experts" as Walter Damrosch, Victor Herbert, Frank Tours, Artur Bodanzky, whom Burkan and Harms (Max Dreyfus), the publishers, had called up. It did result in a decision that a bass can be an infringement, and that the "Dardanella" bass, which was so unique, had been duplicated in "Ka-Lu-a," a pseudo-Hawaiian melody from the Broadway musical comedy, "Good Morning Dearie," libretto by Anne Caldwell, score by Kern.

In actuality, Kern's arranger filled in that trick bass, which distinguished "Dardanella" and "Ka-Lu-a," and it was Abeles' suggestion that Kern and/or his his arranger were "influenced" by the tremendous popularity of the Black-Fisher number, which was the first big "instrumental" smash in years. Burkan sought to prove that it was copied from "The Mermaid's Song," from the opera "Oberon," and Abeles contended that Black, a vaudevillian-pianist, never heard of grand opera, much less one as obscure as "Oberon," but that Kern could conceivably have heard and been influenced by the tricky "Dardanella" bass.

The case was historic in that it differentiated, for the first time, between a patent and a copyright; that in a patent you must have novelty to be protected, but in a copyright you must have originality.

Music trade-wise, attorney Abeles, in asking one of the witnesses for Kern, producer Charles B. Dillingham, "which is more important, the bass or the melody," got the obvious answer that "the melody is more important. "Whereupon Abeles set out to prove that the bass is the basis of all music, dating back to the Turkish tomtoms, the Indian drumbeats, the liturgical beat of church music, and the like—that thereafter came the melody.

The end-result was something in the nature of a comedy of legal errors. One, Federal Judge John C. Knox had decided that since there was an infringement it would normally go to a Special Master to ascertain damages, but that since Harms and Kern and all concerned were financially responsible, perhaps that wouldn't be necessary. In the midst of everything Judge Knox's mother died; he didn't want to delay matters so he referred it anew to Judge Learned Hand, who ruled directly opposite to Judge Knox—that you can't infringe on a bass. Judge Hand decided against Fisher, Black, et al., but when Abeles pointed up that it had already been ruled in his favor by Judge Knox, Judge Hand granted a re-hearing and reversed himself. However, he added, that all involved "was a point of honor," and in light of Kern's stature he must grant a $250 minimum copyright infringement damage and court costs, which amounted to around $50. There were no legal fees allowed; Fisher's firm meantime encountered its own financial problems, so it ended there, but for a spell it was a music business cause celebre.

Israel Making Deejays Out of Public; Separate Foreign & Native Programs

Tel Aviv.

A "hit parade" radio program has been started for the first time by one of Israel's three broadcasting stations, Galei Zahal, Army Broadcasting Unit, which in general is noted for its lively ideas.

However, as the station is managed and the program planned by military men, all of them apparently amateur broadcasters, the segment does not quite come off.

The program editors have not bothered to log record and sheet music sales, instead take the easiest way out by asking listeners to write in and tell which disk they most want to hear on this particular program—broadcast once every two weeks. Also, two platters are aired for the first time in each of the programs and listeners are asked to write whether they like them.

There have been three such shows so far, two exclusively devoted to hit songs from other countries and one to homegrown songs. This is a distinction not favored by many critics and listeners, who believe it would be infinitely more interesting to compare how local tunes fare in proportion to foreign output.

The foreign songs taking top position in the two programs were "Love is a Many Splendored Thing" (first place in first program, second place in second program); "Rock Around the Clock" (fourth place, first place, respectively); "Sixteen Tons" (third place in both programs); "If I Give My Heart to You" (second, fourth). Fifth place in first program was "Malaguena" in second program, fifth spot went to "Poor People of Paris." Newly introduced in second program was "Whatever Will Be," for which requests have been pouring in ever since and which stands a strong chance for top position in future programs.

The Israeli hit list showed five songs of distinct local color, most of them with a patriotic background (caused by recent events), at the top. Best liked was "Rachel" by Mohar-Wilensky; second, "Frontier Guard" by Mohar-Gadman, and then a marching ditty by Mohar-Wilensky. Fourth and fifth were two recent flag-waving songs, sung by army troupes, while No. 6 was the Israel Wine Song by Chen and Daniela Dor ("Let's Make Merry") which has been popular for over a year and has been carried around the world by Lionel Hampton and his orch.

American - transcribed hit - list programs are heard weekly from the Arabic Jerusalem broadcasting station (Kingdom of Jordan), and similar features ae aired from the neighboring Cairo and Cyprus radio stations.

MET REPERTORY, 1955-56 SEASON

Opera	N.Y.	Tour
Aida	7	5
Andrea Chenier	6	
Un Ballo in Maschera	7	2
La Boheme	6	3
Boris Godunov	6	5
Carmen	8	3
Les Contes d'Hoffmann	8	7
Cois fan Tutte	6	
Don Pasquale & Soiree	5	4
Faust	6	2
Fledermaus	3	3
La Forza del Destino	7	
Lohengrin	6	
Lucia di Lammermoor	5	1
The Magic Flute	6	1
Manon Lescaut	4	
Die Meistersinger	4	5
Le Nozze di Figaro	6	3
Parsifal	3	
Rigoletto	15	5
Der Rosenkavalier	6	1
Samson et Dalila	4	
Tosca	10	5
Il Trovatore	5	
Gala Performances	2	
Total Performances	151	55
Total Weeks	22	7

Duke's Inaugural-Plus

Chicago.

Duke Ellington's orch will play for Gov. William J. Stratton's inaugural ball in the Springfield Armory, Jan. 14.

This will touch off a string of consecutive one-nighters for the Duke including club dates, ballrooms, private parties and nine midwest colleges and universities.

BG Swing-Ding In Singapore

Singapore.

Benny Goodman jammed the Badminton Stadium here Christmas Eve, the first attraction ever to play here on that night. More than 3,500 screaming Singaporeans kept the band 30 minutes overtime as Goodman took every number in the book out for a riotous several hours. Promoter Donald Moore said the Goodman reception from the crowd was the most unusual ever seen in Singapore.

The band landed here after closing the Thailand International Trade Fair in Bangkok. Police estimated more than 500,000 people heard Goodman at the Fair. Preceded by word of his success in Siam, the Singapore jazz fans turned out en masse for the first of his two performances in this city. Local musicians, following the pattern set in Bangkok, immediately took over the Goodman bandmen. After the performance, half a dozen clubs in town featured the Goodman blowers in impromptu jazz sessions. The performance was broadcast by Radio Malaya, and will be handled in Kuala Lumpun, where the band plays Tuesday night, by Radio Diffusion, a wire service which reaches 13,000 homes in that city.

One sour note was heard from promotion man Hal Davis, acting as the Goodman personal manager and press agent on this trip. Because Christmas is followed by another holiday, "Boxing Day," in this city, papers were closed for two straight days. This would make any promotion man extremely nervous. However, the entire Goodman group has adopted the national philosophy of Thailand—Muy Pen Rai—meaning, "it makes no difference."

The band heads for Pnom Penh, Cambodia, and then for Rangoon. After that, it's Hongkong, Korea and Tokyo; then home. The ANTA-State Department tour seems to be blazing new trails for American jazz in this part of the world.

Capitol Distrib Wing Sets 3 New Key Posts

Hollywood.

Creation of three new key positions in Capitol Records Distributing Corp., was disclosed here by Geoffrey F. Racine, v.p. and national operations manager. Posts are being filled by promotion of three CRDC employes in a shuffle which created a new vacancy.

Stephen Strohman, staff assistant of national branch operations, has been moved up to the new post of assistant operations manager. He'll also be regional operations manager for Region 3, covering L. A., Frisco and Seattle. He'll headquarter here.

New post of regional operations manager of Region 1, covering the east from Boston to Jacksonville, goes to William D. Tyndall, branch operations manager in New York. Harold Grogan, staff assistant of national branch operations, becomes regional operations manager in Region 2, the midwest.

Edgar L. Browning has been named branch operations manager of the N. Y. branch, replacing Tyndall.

Winnipeg to Indiana Switch for Kaufmann

Winnipeg.

Walter Kaufmann, conductor of Winnipeg Symphony Orchestra, who put it on a permanent basis, leaves after his concert Jan. 17. He'll become a musicologist, lecturer, operatic and orchestral conductor at the U. of Indiana, Bloomington.

Conductors following his departure include Franz Allers, Victor Feldbrill and Paul Scherman.

Bing Crosby's 130,000,000 Disk Sale Makes Him Champ of Modern Era

By JIM WALSH

A credo established by the late Jack Kapp, founder-president of Decca Records, to make "Bing Crosby the most heard voice in America—and eventually the whole world" has paid off in the annals of modern era phonograph recording. Crosby's sales count, to date, totals 130,000,000 platters, which includes 19 gold records (1,000,000-sellers and over) on the Decca label, and a strong potential for an even score, as Capitol's biscuit of "True Love" (with Grace Kelly) is near the million mark.

Gene Austin is runnerup with 85,000,000 platters; "Ukulele Ike" Cliff Edwards' total of 64,000,000 disks sold, is closely crowded by the prolific Frank Luther, whose 3,000 kiddie recordings have sold into the 63,000,000 mark.

Perhaps outranking all, pop or longhair, is the late Billy Murray who disked between 6,000 and 10,000 different recordings, under a multiple array of noms-de-disk that threatened to exhaust the alphabet, and whose sales total may have reached the gross of 300,000,000. Because of Murray's prolific and devil-may-care thrushing into the wax at the drop of a flat fee the true count of his multiple pseudonyms and/or sales totals probably will never be known.

Vagabondia

He was typical of the traditional vagabondia of the turn-of-the-century show business when all a singer or an actor cared about was whether he worked—protection in the future through royalties etc. never seemed to figure.

Crowding Murray was the late Henry Burr who, like his colleague, sang solo and in ensemble, and also an assortment of wax works' identities. He topped Murray on the number of titles but not in sales. Burr's 12,000-20,000 different titles are estimated to have sold "only" 240,000,000. Murray's career was perhaps the most extended as well as extensive in light of his 1897-1942 professional activities, totaling a span of 45 years.

(This appraisal excludes the longhairs, hence the sales totals of the Carusos, Schumann-Heinks. Toscaninis et al. will not be included.)

In the period that Kapp pioneered "the most heard voice" he was daring in more than one way. It was the heyday of radio. Crosby and the trade, Kapp included, often wondered what would happen if the Groaner was "opposed" by his own recordings. It happened more than once. Kapp had the vision that a platter-chatterer playing a Crosby cavalcade still would fall short of the crooner topping his own show, with a guest like Al Jolson or Satchmo, and so the penetration into the hinterland continued.

Crosby was the first to be allotted a regular "Bing Crosby hour" on an independent station, a habit that still continues despite the Groaner's self-admitted cutback in style, voice and sales impact—excepting that "True Love," his first away from Decca, even belies that.

Der Bingle's recording record is even more remarkable than it appears at first sight when all the factors of his career are reviewed. He started out as a platter performer in the late 1920's, first heard of as a member of Paul Whiteman's Rhythm Boys and a vocalist with Whiteman's orch. The record business then was not as good as it had been half a dozen years before, and the offerings of the Rhythm Boys—Crosby, Barris and Rinker—didn't send sales soaring. Soon afterward, a combination of the stock market crash, depression and radio dominance hit the disk business so hard that by 1932 platters were considered almost as antique as bustles. Even as late as 1936 the Assn. of Recording Artists issued a plea for fewer radio plugs of pop tunes. The jeremiad said bestselling platters were then racking up sales of fewer than 20,000.

Much of Crosby's recording, for Victor, Brunswick and minor labels, was done during the drab depression days. Sales continued at rock bottom until after he signed with the 35c Decca platter in 1934. Negligible circulation explains why Bing admirers have paid steep prices for many of his ancient platters. Even with Decca, the average Crosby record has been only a fair seller, but he has had perhaps two score others that have ranged from big to sensational and swelled his total to gargantuan proportions. Now no longer pacted exclusively to Decca, Crosby has his biggest hit in years, co-starred with Grace Kelly on Capitol's "True Love."

Next a deserved tribute to Gene Austin, who has recently wangled himself—it seems like old times!—a Victor contract on the strength of his upcoming film biog. If this pioneer crooner had been able to keep up the dizzy pace he began to set in 1925 with "Yearning," "Yes, Sir, That's My Baby," and others and if he had kept recording steadily until today, he might have been the alltime champ. Gene has had some of Victor's all-time top sellers—"Ramona," "Girl Of My Dreams," "My Blue Heaven" and others of that mellifluous type. Like Crosby, he began his career in the '20's, ran headlong into the near-demise of the record industry and, unlike Crosby, has never since had a standout seller. Gene was the top boy for half a dozen years, but the brief span of his peak period keeps him from being, in this diskologist's appraisal, platter maker No. 1. Even so, sales of 85,000,000 are attributed to him.

Speaking of Jolson, there's a tendency among some observers to think that because he is commonly referred to by his admirers as "The World's Greatest Entertainer," he must also have been the top recording artist. But there are no figures to back up such a belief. Jolie had a few big selling Victor records in 1912-13 before he signed with Columbia, but his early Columbia sales apparently were small because his records from 1913 to 1916 are hard to find. After that, those of 1917-23 vintage become fairly common in second-hand furniture stores, Salvation Army depots and other places where collectors go to search through stacks of soiled disks. When Jolson signed with Brunswick in 1924 it was announced he would be paid the highest fee ever received by a phono singer up to that time—$1,400,000 for a four-year contract. Radio was then beginning to get in some deadly licks and Jolson's first Brunswick, "California, Here I Come" and "I'm Goin' South," was a flop, selling less than 90,000 of the 200,000 total that had been hoped for. He didn't have a big Brunswick seller until "Sonny Boy" and "There's a Rainbow Round My Shoulder" were coupled in 1927 and went past 2,000,000. His Decca records have sold extensively since his death, but he still doesn't appear to belong in the Crosby-Austin class, platter wise.

Cliff Edwards, Frank Luther

Two more vet warblers who must be mentioned ah high-rankers are Cliff Edwards, who claims a sales total of 64,000,000, and Frank Luther, one of the Decca standbys, who recently became consultant on children's programs and public affairs at WNAC and WNAC-TV, Boston. Luther has made more than 3,000 records, with a reported sales total of 63,000,000. He has no competition as the foremost recorder of moppet-slanted material. His children's records are classics in their field, but he was also a big-selling pop vocalist in the late 1920s and as partner of Carson Robison made innumerable hillbilly platters under a bewildering assortment of aliases.

In mentioning these oldtimers with long periods of servitude there is no intention of slighting the big sellers of the present day—Frank Sinatra, Doris Day, Patti Page, Johnnie Ray, Gene Autry and others, even including Elvis Presley, who will certainly become the top all-timer IF he continues his present pace—but that's a big IF. However, they simply haven't put in enough years before the mike to qualify yet as the tops.

Statistics presented up to now apply only to singers. The totals for dance bands are a different, and difficult matter because many have recorded under such a bewildering array of assumed names that identifying them is more than tough. Who not in the know, for instance,

(Continued on page 240)

At Wits End Lurks the Yok

By VERNON DUKE

"You gotta have heart"—preaches a typical theatre song and so the heart is still a **must**—the harder, the better. The hardhearted—no longer "stout-" or "tender-" hearted heroes and heroines of our music shows are slangy, casual and seldom given to romantic mush. As a concession to the all-powerful record industry, and in order to get into a good disk-jockeying position, you still gotta have heart—but do ya hafta have wit? What's that? If you mean wisecracks, gags, "yoks"—hell, yes. Solid, man; but "wit"—that's not for the cats, it's for the birds. Possibly, it is also meant for ladies and gentlemen who love the theatre, the uncomfortably alert cognoscenti with an eye for sets and costumes and an ear for witty verse and dialogue as well as an imaginative, commercially doomed tune. For the most part, such anachronistic characters have been pushed aside by wise guys and living dolls, on the town for their kicks—and it's easy to see why wit is not the thing they dig the most.

A wit like Oscar Wilde would hardly be considered wild today ("gay" is the current term) and would never win any Oscars with his epigrams. In the musical theatre, wit is now relegated to the intimate or topical revue and the East Side boites, where such purveyors of rarefied "esprit" as Mabel Mercer or Bobby Short hold forth for the benefit of their rather special clientele. A whole batch of "borderline" versifiers, shuttling between the small revue genre and the nightclub "special material" industry, has sprung up of late—gifted people like Sheldon Harnick ("Boston Beguine"), Bart Howard ("You're Not The First One") or Murray Grand ("April In Fairbanks"). Comden and Green, quick-witted alumnae of the Cafe school, are now firmly established in the film and show field, so there may be a future for the younger men who work the after-theatre groove. By and large, wit is an unfashionable commodity and can more readily be found in the writings of Manhattan's critics when reviewing a play, than in the play itself.

Different Strains

There was no lack of wit in the work of our older lyricists, who had Gilbert or Wodehouse for their model. All the nuances were available; the elfin, bitter-sweet wit of a Lorenz Hart, the clipped, Park Avenue-cosmopolite patois of a Cole Porter, the red-blooded, he-man-with-pipe guffaw of an Oscar Hammerstein; sly wit with folksy overtones of a Mercer or a Harburg; the trenchant lingo of the city working man caught by a Harold Rome; the neo-Edward Leary enchanting nonsense of an Ogden Nash; the silkily subtle humor of a Howard Dietz, or the lazy, good-natured, placidly "gemuhtlich" fun with words which was Ira Gershwin's characteristic. Frank Loesser can of course, outwit almost anybody, as he can outdo most of us in whatever he undertakes—but his is the direct, hard-hitting approach, and I suspect that a wittily-turned phrase is not his cup of tea at all. The late John Latouche's wit was of the outlandish, unpredictable sort: it crawled into an otherwise innocuous couplet and left you a bit goggle-eared.

I can quite see why our producers and star performers, ever on the lookout for hay-makers and show-stoppers, frown on wit in comedy songs, presumably intended to "lay 'em in the aisles." They go along with Chesterfield, who claimed that: "a witty thing never excited laugher; it pleases only the mind, and never distorts the countenance." Where, pray, would the producer /be if he couldn't count the laughs? Were one to use Nancy Mitford's snobbish pigeon-holing method, one could say that wit is U, whereas sock-and boffo yaks are emphatically Non-U. Well, who ever heard of the Ivy Leaguers, Damon Runyon's Yales or Harvards, making or breaking a show? Lord knows, they roast every incoming musical in the "Yale Record," fortunately, read by few, except the undergraduates.

The truth of the matter is that a witty song seldom goes over with the average audience. What happens is that an over-zealous rhymester, intent on double-entendre, ends up with **triple**-entendre, instead: the actual meaning of the line (straight) is unfolded first; then the play on words, or "twist," calculated to be hysterical by the poetaster; thirdly, what actually emerges—inchoate gibberish, made incomprehensible by the sudden blast of three trombones fff, outpunching the punch-line. Safer by far to wear your art on your sleeve and dispense with ambiguity.

Not that there haven't been some brilliant exceptions to the general rule. "My Fair Lady" is a shining show, both generic and unique, wherein Alan Jay Lerner succeeded in matching G. B. Shaw's wit in his book adaptation and lyrics: Cole Porter and the Spewacks certainly did themselves and Shakespeare proud with "Kiss Me Kate," a sapidly witty as well as theatrically entertaining, tour de force. But these two are untypical of contemporary trends. Today's producer firmly believes that if you wanna live modern, you gotta kill the people. And, mister, they won't die laughing, if you serve them wit.

Leinsdorf's Ocean Hops

Conductor Erich Leinsdorf has a busy sked running through next summer. During January and February, he'll conduct four performances of "Arabelle" for the Metropolitan Opera and also baton 11 concerts with the Concertgebouw in Holland. Following the windup of his "Arabella" assignment Feb. 22, he heads for the coast to conduct the Los Angeles Symphony Orchestra in a series of dates.

For the summer, Leinsdorf has agreed to conduct three performances of "Rake's Progress" in June at the Holland Festival. Incidentally, he's also scheduled to be the intermission guest Feb. 16 on the Metropolitan Opera Guild's broadcast of "Siegfried."

Lev Shorr's Vision

San Francisco.

Lev Shorr, 56-year-old Frisco concert pianist, lost the sight in his left eye in an accident in 1917, four years ago lost the sight of his right eye through a severe case of glaucoma which surgery failed to correct.

Last August the same doctor who performed the surgery of four years ago transplanted the cornea of his hopeless left eye to the glaucoma-clouded right eye—and today Shorr's sight has returned to the point where he can see the food on his plate.

His wife, violinist Frances Wiener, says the happy operation has only one drawback: "He used to sit quietly when I'd drive him around town. Now, all of a sudden, I've got a backseat driver on my hands!"

Top U.S. Diskers To Brit. in Bow Of RCA-Decca Tie

London.

To signalize its affiliation with the British Decca group, RCA-Victor is setting up an agenda for leading U. S. disk stars to appear in Britain commencing April 1.

Eddie Fisher, Billy Eckstine, Ames Bros. and Jaye P. Morgan are to be among the first of the stars to come over in this connection.

The records will be released in Britain on an RCA label, but will be pressed and distributed by Decca. Also, titles recorded for RCA in the U. S. will be simultaneously released throughout the world. This has resulted from the fact that many listeners to the Armed Forces Networks have not been able to purchase the disks they have heard on the air in this country, and this has obviously meant a loss of sales.

When the new distribution scheme is perfected, RCA looks for sales of a world hit to reach 5,000,000 copies.

No Jazz In the Kremlin

By HAL DAVIS

Here, for the first time, is the story of the trip to Russia Benny Goodman didn't make—and some suppositions as to why!

The story begins in 1947, when the Voice of America was transmitting to Russia. Charlie Thayer was head of the Russian desk and became interested in jazz as a means of getting through to the people of that country. After luncheon one day, we decided that Benny Goodman would make a perfect choice as music consultant to the Voice of America. Benny was, as always, willing. So, soon after, five record programs a week were on their way to the USSR, with BG as disk jockey. The comments were pointed at the fact that music is much like a democracy; it isn't what you are but how you play that counts.

In a little while, fan mail began arriving from behind the Iron Curtain. And, one day, Charlie called with a message from Ambassador Bedell Smith. Smith had sent a glowing wire, indicating the broadcasts were getting through, and that Russian bandleaders had suddenly begun to play American tunes. It seemed as though some of the Russians were getting together and copying arrangements from what they heard on the radio. It was obvious that the people of Russia liked Benny Goodman and American jazz.

And Still He Waits

As a logical step, Benny felt he might do some good in Russia, taking his band and playing both popular music and classical. Sitting in with a Russian symphony would do much to show the musical bonds between both countries. So, about 18 months ago, BG went down to see the State Department. They were for the idea; provided he could get the Russians to let him into the country.

Next step; the Russian embassy in Washington. Benny and myself went to see Mr. Guk, the cultural attache. The interview, though a little Alfred Hitchockish, went off beautifully. Yes, the Russians liked his music. Yes, it was a good idea to go. Yes, it probably could be arranged. Would Benny like to meet the Russian musicians then coming over? It would make things even better. One small item: final approval from Moscow, which should take about a month.

Benny is still waiting. I have some guesses about what happened.

Of all popular musicians in America, Goodman is the best example of native musical talent. And, maybe wrongly for the Kremlin, Benny's bands have always been truly democratic. Goodman is no crusader for the Rights of Man. He has what is the only real approach in the final analysis; how well does a man perform.

The sight of Negro and white musicians playing together in harmony—not to mention rhythm—might have been too much for a government which has made quite a point of perpetuating stereotypes about treatment of American racial minorities. The Goodman band is a living example of the true American tradition. Maybe the Russians were smart in having the "Porgy and Bess" troupe instead, Not that "Porgy and Bess" isn't good for America, but it doesn't represent us in the same dramatic a realistic manner.

At this writing, the Goodman band is in Siam, knocking out "One O'Clock Jump" and "Sing, Sing, Sing." The Siamese cats are purring and the lesson for our Far Eastern friends as they watch the band should be obvious; without any belaboring of the point.

America is a place where men can, and do, get along on the basis of their worth. The career of Benny Goodman proves the truth of our American story.

Crosby's 130,000,000 Disk Sales

Continued from page 239

would spot the Broadway Dance Orchestra on the whilom Edison Diamond Disks as Vincent Lopez's outfit? Many dance ensembles have sold in the million. Ted Lewis was quoted not long ago as claiming sales of more than 5,000,000 for some of his Columbias and it would be interesting to know what Paul Whiteman and Guy Lombardo have sold through the years. There's no way of knowing, either, how many dance records conducted by Ben Selvin have been peddled under a flock of aliases. Louis Armstrong is probably tops among the jazzters, whose records as a rule haven't sold in tremendous quantities. But it's doubtful that any of the bands equal Crosby or Austin.

Oldtimers' Stratospheric Sale

The writer feels it a matter of justice to the dead to point out the possibility—even the probability—that none of the present-day performers has sold as many records over the long haul as a number of platter makers whose careers ended long ago. In this musicologist's opinion if you want to find out whose records had the largest sales over the years you should at least consider the days when the talent sang or played into a horn instead of a mike, and exclusive contracts were rare. A good argument can be made that a singer or musician who sold his services to 20 or 30 companies had his name on more labels than the fellow who was exclusive to one, even though the sales of many of the minor outfits were small by comparison with those enjoyed by the one-time "Big Three"—Victor, Columbia and Edison.

By the same token, although Crosby's "White Christmas" is the biggest selling title by a single performer, the sales of the Berlin opus as a single number probably have been beaten by a good many standard compositions. Who, for instance, can estimate the total sales throughout the world of a standard like Dvorak's "Humoresque," which has been recorded by every violinist of any pretensions, by pianists, harpists, orchestras, vocalists, and about every conceivable combination of instruments? With no royalties paid on this or other standard numbers published before 1909, it's impossible to offer authoritative figures, but the chances are that many melodies of the "Humoresque" caliber have sold far more than 10,000,000 platters, even though not approaching the "White Christmas" figure for a single interpretation. 'White Christmas, incidentally, has sold 20,000,000 disks in toto on some 200 different versions on over 125 labels.

Now let's consider a few worthy claimants for all time top honors, even though their records are now regarded as "obsolete" (while still being sought by thousands of avid admirers) and are not found in any present day catalogs.

Billy Murray's 45-Year Span

The late Billy Murray's (1877-1954) recording career spanned the amazing stretch of 45 years—from its beginning in 1897 until it was permanently ended in 1942 by record production difficulties resulting from World War II. There is no doubt that, most of the time, from 1903 until the advent of electric recording, Murray's records far outsold those of any other pop recorders combined. During the greater part of his career the comedian free-lanced, singing by the date for almost every American company.

"The Denver Nightingale" not only recorded thousands of solos—far more than any now active singer—but probably a couple of thousand duets with Ada Jones as well as hundreds of twosomes with other singers, and was starred as the lead in around a thousand disks and cylinders by the American and Premier Quartets. The total of records made by Murray has been variously estimated at from 6,000 to 10,000—nobody really knows how many. Estimating the average sale at 50,000 copies—almost certainly too low a figure—and multiplying this by 6,000 gives a gigantic total of 300,000,000, or more than twice that credited to Crosby. This, of course, is pure speculation and, with so many companies for which Murray sang out of business a generation or more, there is no way of going to the books and making an exact count.

Henry Burr, (1882-1941), known in his later years as "The Dean of Ballad Singers," is another strong claimant. He began in 1902 and was active for 30 years. During most of that time he was a free lance—so energetic a free lance that he probably made twice as many record titles as any other artist who has yet lived. His total must have run somewhere between 12,000 and 20,000 titles, counting not only his solos, but also his duets with Albert Campbell and some 50 other singers, and his ensemble work as lead of the Sterling Trio, the Peerless Quartet and other groups. One of his Columbia records, "Good Night, Little Girl, Good Night," sold over 3,000,000 copies—partly on the strength of being distributed as a 25 cent "sample record." During his later period, as sentimentality became more popular than comedy, Burr's records forged ahead of Murray's. Figuring that only an average of 20,000 copies were sold per title—again an average that seems far too low—20,000 multiplied by 12,000 would give 240,000,000.

Irving Kaufman Top Band Singer

Irving Kaufman, still living but retired, made several thousand solo and duet disks in a 20-year span and without question sang the refrains for more dance records than any other vocalist. Some Kaufman admirers contend that, counting his dance platters, he had the biggest sale. The late Arthur Fields believed he was the champion danceband songplugger, but he seems to rank next to Kaufman.

Cal Stewart (1856-1919), the "Uncle Josh" rube comedy specialist, had a recording career beginning in the 1890's and continuing until his death. His rustic humor sold terrifically.

Ada Jones' recording activities began in 1904 and for several years afterward, on the strength of solos and duets with Len Spencer, Billy Murray and other artists, she was the sensation of the industry. To this day no other woman recorder has ever had such a fantical following. She was still making records when she died in 1922.

Arthur Collins and Byron G. Harlan worked as an enormously successful duet team from 1902 to 1925—the longest partnership in the history of record making—and they had been outstanding single performers before that. Most of their offerings were big sellers and their total output must have been close to Burr's.

Billy Jones and Ernie Hare estimated they made over 6,000 records, many of them heavy sellers, during a decade beginning around 1919. A surprise entry might be that untiring gospel hymn singer, the late Homer Rodeheaver, who was associated for a generation with Billy Sunday's revival activities. Rodeheaver's records, of which "In the Garden," "The Old Rugged Cross" and "Brighten the Corner Where You Are" are typical, sold amazingly, especially in the South and Middle West. He not only sang for every company with the price but also had his own successful firm which turned out Rainbow records.

It's necessary to look overseas for the champ recorder from a time-elapsed standpoint. In 1904, a 22-year-old Australian bass-baritone, Peter Dawson, made his first record in London for the Edison Bell comapny. At last report, 52 years later, Peter is still making them. Today he spends part of his time in Britain and part in Australia, but still recording for HMV wherever he is.

The Scottish comedian, Harry Lauder, who was equally as popular in the States as abroad, probably has been the biggest British seller, unless John McCormack's huge ballad output has him topped.

Lastly, no one who knows his records can forget a rotund, stocky Italian gentleman who began turning out platters in 1902 (he had previously made a few cylinders) and kept it up until just before he died in August, 1921. Death didn't interrupt his sales. In recent years, largely on the strength of the "Great Caruso" film, he resumed a bestseller status on both singles and LP's. If he keeps going the next hundred years as he is now, it's hardly debatable that Enrico Caruso in 2057 will be the alltime biggest selling recording artist—unless, of course, Crosby's "White Christmas" and "Silent Night" head him off.

Anybody Can Make An Album And Who Isn't?

By ARNOLD SHAW

These days it is the LP album, rather than the single release, that is giving A & R[1] men H & H[2] and increasing the consumption of A & B[3] tablets. Since the eye-sell has always been easier than the ear-sell, life was lazy for a long time in the album field. Selling one LP was like selling six singles and you had a bulging babe on a glossy, laminated cover to attract sales. However, as the babes have grown bulgier and bulgier, and chemises have become thinner and thinner, good album ideas have grown scarcer and scarcer. After all, how many Holidays, Honeymoons, Adventures, Escapades, can one have in Paris, London and Rio? Also, by this time all the available Moonlight, Sunlight and Starlight have been exhausted at Port-au-Prince, on the Nile, and over the Gowanus Canal.

What is obviously needed is a new approach. Romance is great. The lure of the exotic is inescapable. And relaxation is desirable. But if the LP market is not to settle into a thick, unsalable batter, we had better not disregard the experience of the book people. Some time ago, they discovered that it's possible to sell more copies of a book on "How to Scale a Fish" than "Moby Dick" ever sold. In other words, let's get practical.

For example, consider the market for an LP delicately entitled: "Music for Nagging Wives" and think of the number of husbands who couldn't pass up such an album. Naturally, it would begin with the tune, "After You're Gone." Then there'd be "Me and My Shadow" and "The Song Is Ended, but the Melody Lingers On." Probably a note of wistfulness should be added: "Oh, Lady Be Good" or "Try a Little Tenderness."

When it comes to office problems, there is undoubtedly a market for an LP boldly labelled, "Music for Wage Earners About to Ask for a Raise." Possible tunes: "Little Things Mean a Lot," "I Don't Want to Set the World on Fire" and "I've Got a Feeling I'm Falling." To hearten the more delicate individual: "I Can't Get Started," "The Longest Walk" and "Be Still, My Heart." And for that feeling after the interview; "There, I've Said It Again" and "I Don't Know Where I'm Going But I'm On My Way."

Turning to a matter with possibly even greater sales potential, why not try an album entitled, "Music for a Hangover." Such tunes as "Speak Low" and "Deep Purple" would be naturals. Additional songs: "The Breeze and I," "Laughing on the Outside (Crying on the Inside)," "I Didn't Know What Time It Was."

Actually, once we conceive of the LP not merely as a mood maker but as a pain killer, a vast number of new ideas present themselves.

For example:

1. Music after a String of Losers at the Track.
2. Songs for Worrying.
3. Songs for Worrying Your Mother-in-Law.
4. Music for Preparing an Income Tax Return.
5. Music for a Retreating Hairline and an Advancing Waistline.
6. Music for a Cold in the Head.
7. Music for When the Fish Aren't Biting.
8. Music for When You're Bored (or Boring).
9. Cool Music for a Hot Summer Day.
10. Hot Jazz for a Cold Winter Night.

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[1] *You know whom.*

[2] *Headache and Heartburn.*

[3] *Anacin and Bufferin*

Disk Best Sellers of 1956

Listed below in alphabetical order are the top 50 disk best sellers during 1956. Compilation is based on the information contained in VARIETY*'s weekly Retail Disk Best Sellers charts.*

Artist-Title	Label
LES BAXTER—"Poor People of Paris"	Capitol
PAT BOONE—"Friendly Persuasion"	Dot
PAT BOONE—"I Almost Lost My Mind"	Dot
PAT BOONE—"I'll Be Home"	Dot
CATHY CARR—"Ivory Tower"	Fraternity
DON CHERRY—"Band of Gold"	Columbia
PERRY COMO—"Glendora"	Victor
PERRY COMO—"Hot Diggity"	Victor
PERRY COMO—"Juke Box Baby"	Victor
PERRY COMO—"More"	Victor
BING CROSBY & GRACE KELLY—"True Love"	Capitol
DORIS DAY—"Whatever Will Be, Will Be"	Columbia
VIC DAMONE—"On the Street Where You Live"	Columbia
BILL DOGGETT—"Honky Tonk"	King
FATS DOMINO—"Blueberry Hill"	Imperial
FATS DOMINO—"I'm In Love Again"	Imperial
LONNIE DONNEGAN—"Rock Island Line"	London
EDDIE FISHER—"Dungaree Doll"	Victor
FOUR LADS—"No, Not Much"	Columbia
FOUR LADS—"Standing On the Corner"	Columbia
GOGI GRANT—"Wayward Wind"	Era
BILL HALEY'S COMETS—"See You Later, Alligator"	Decca
GEORGE HAMILTON 4th—"A Rose and a Baby Ruth"	ABC-Par
EDDIE HEYWOOD—"Soft, Summer Breeze"	Mercury
DICK HYMAN TRIO—"Moritat"	MGM
JIM LOWE—"Green Door"	Dot
RICHARD MALTBY—"Man With the Golden Arm"	Vik
MITCH MILLER—"Song for a Summer Night"	Columbia
GUY MITCHELL—"Singing the Blues"	Columbia
PATTI PAGE—"Allegheny Moon"	Mercury
PATIENCE & PRUDENCE—"Tonight You Belong to Me"	Liberty
CARL PERKINS—"Blue Suede Shoes"	Sun
PLATTERS—"Great Pretender"	Mercury
PLATTERS—"Magic Touch"	Mercury
PLATTERS—"My Prayer"	Mercury
ELVIS PRESLEY—"Don't Be Cruel"	Victor
ELVIS PRESLEY—"Heartbreak Hotel"	Victor
ELVIS PRESLEY—"Hound Dog"	Victor
ELVIS PRESLEY—"I Want You, I Need You, I Love You"	Victor
ELVIS PRESLEY—"Love Me"	Victor
ELVIS PRESLEY—"Love Me Tender"	Victor
JOHNNIE RAY—"Just Walking in the Rain"	Columbia
NELSON RIDDLE—"Lisbon Antigua"	Capitol
DON ROBERTSON—"Happy Whistler"	Capitol
FRANK SINATRA—"Hey, Jealous Lover"	Capitol
KAY STARR—"Rock and Roll Waltz"	Victor
MORRIS STOLOFF—"Moonglow-Picnic"	Decca
TEENAGERS—"Why Do Fools Fall in Love"	Gee
GENE VINCENT—"Be-Bop-a-Lula"	Capitol
HUGO WINTERHALTER—"Canadian Sunset"	Victor

Cooper as Pathfinder For KC.'s Foremost Label

Kansas City.

Foremost Records, label formed here a few months ago, is breaking out with its second batch of releases during the next couple of weeks. Its sales manager, Max Cooper, currently is trekking Coast cities introducing several new singles and a couple of albums.

He's introducing the label's new male vocalist, baritone Barry Masters, with a pair of originals. Diskery also is bringing out a single with Sondra Steele doing two originals, both ballads, and a single by Jon & Sondra Steele, one a novelty and one a spiritual. Company also has an album for children, releasing its first by Whizzo, KMBC-TV favorite here. It's called "Whizzo, Your Klown Buddy."

Following the Coast trek, Cooper wil ltour northern and eastern cities the last half of the month, contacting dealers, jocks, press, radio-tv.

Remembrances Of Nazi Upheaval

By ROBERT STOLZ

Vienna.

The character of a man is being formed by the events in his life, by his successes and even more by his failures. There is hardly anyone, living or dead, who has experienced so many ups and downs during his life as I did. But there is one thing which, aside of love, makes life worth living and that is friendship. We all would be so much poorer and really miserable without our trusted and sincere friends. The world would be a much nicer place to live in, if all people would realize it. A principle I adhered all my life to is that when a friend is successful don't bother him, leave him alone, but when he is down don't wait until he asks you for help, rush immediately before he does so. Anyway I am always for the weaker one and all my life I remained faithful to that "underdog policy" of mine.

Motion picture producer-director Ernst Neubach, author of one of the biggest hits, "I Lost My Heart in Heidelberg," writes in his excellent book, "Fleeting Sands," about friendship in our trade and tells how differently artists acted back in 1938 when Austria was overrun by Hitler. There was a saying in Vienna at that time that "the home of Robert Stolz is a synagogue." My Jewish friends librettists and collaborators with their families found daily, at least for a few hours, a refuge in my home. They felt secure there as, according to the Nazi laws, my origin was all right, i.e., non-Jewish. To help them obtain visas, exit permits and railroad tickets was a matter of pure humanity. But I do hesitate to write about that.

Before I came to the U.S. for the first time I sometimes received letters from the late Jack Kapp, founder of Decca Records. We knew each other only by correspondence. But when I arrived in New York (the first few months were very difficult), Jack Kapp was the first one to remember, to come, to offer me a contract and money which in those days was a real help. I am happy that my records which I made for him were so successful that I was able not only to pay back the advance but even earn very nicely. But this was one of these rare occasions when a friend wasn't a "good time Charlie."

A long time before that happened, at the beginning of my career, I was engaged as a young conductor in Brno (Czechoslovakia), where they had an excellent opera house. Some of the greatest singers, like Leo Slezak, started there. It all began with a pretty, slender girl of 16 named Maria, who sang in the chorus of that Opera House. One night I was directing Verdi's "Aida" when something "sensational" happened. The Brno Opera House had as guest a famous star from the Imperial Vienna Opera House, Else Bland. At the grand finale of the second act when she let loose her high C, the chorus joined in and then . . . Maria overtrumped her with her stronger high C and covered the guest's high C entirely. I had known all the time that the young girl had a beautiful voice because her family lived in the same house as I did and I heard the girl vocalize. Director Lechner was so angry that he almost fired Maria, but I convinced him that we should do everything to help that talented young girl to become a great singer, which would prove once more to the world that Brno's Opera House is the cradle of stars. And Maria became a great star at the Vienna State Opera House. Her name is Maria Jeritza.

Almost 30 years have passed since then and we have not been in touch during that time. Maria Jeritza became world famous and in 1940 lived in Hollywood. The war was at its height. The German Army was nearing Paris. Maria Jeritza must have read that I was in Paris and she no doubt knew about my opposition to the Nazi regime. Maria Jeritza got terribly worried. She wired the State Department, all U. S. Consulates in Europe, friends, asking everybody to find Robert Stolz and to help him, she will pay all expenses. It doesn't really matter that I arrived in New York at the same time and her help was not needed. But the goodwill is as much as the deed sometimes. As a rule do not expect anything. The surprise is bigger still.

That Unbalanced Budget

Gustav Holm devotes in his book "Im ¾ Takt durch die Welt" ("In ¾ Time Though the World") a full chapter on "Why Robert Stolz could never balance his budget." He writes: "Artists are either misers or spendthrifts. Robert has one weakness—his generosity towards his friends and what is more disastrous, his friends have still more friends, so that quite strange fellows did not hesitate to misuse Robert's heart." Holm writes that gradually it became customary that I pay checks for scores of people who visited the once famous Cafe Dcbner (equivalent of Sardi's or Lindy's) in Vienna where all important and less important artists used to meet regularly. Next door there was a restaurant called The Winegarden, and it happened very often that the headwaiter came to Robert and said: "Maestro, there is a man in the restaurant who says that you will pay his bill."

Robert: "How does he look?"

Waiter: 'A little fat guy with a moustache and baldheaded."

Robert: "No idea who that can be."

Waiter: "He says you don't know him, but he knows you as an artist who helps other artists. He is a painter."

Robert: "What did he have?"

Waiter: "Crab soup, two Schnitzel, one beef with peas, eight glasses of beer."

Robert: "No dessert?"

Waiter: "No, Maestro, he says he is diabetic."

Robert: "Well, I was lucky this time. All right I'll pay."

Some people cannot take success. On their way to the top they lose the most cherished treasure they have: their friends. And when bad times come again they are alone and much poorer than when they started. It is my sincere belief that it is worth a great effort to keep a friend and it is our duty to help him if and when he needs us.

'Jass', Swing, Lombardo or Welk, It's Gotta Have That Beat

By PAT BALLARD

I bought my first copy of VARIETY right after graduating (without honors and with considerable relief from the teachers) from Troy (Pa.) High School where I distinguished myself only as the loudest trap-drummer in that part of the state. I soon had a job offered me in a very hip orchestra in the then very hip city of Elmira, N. Y.

Old showmen will recognize that name. Many pre-Broadway plays were tried out there, notably those written by Winchell Smith for John Golden—because Smith had married a girl from neighboring Troy; my mother's best friend incidentally. Hence I got the smell of greasepaint and the lingo of VARIETY all smeared over myself during those exciting years when "jass" was the name of a new sound in dance music, the word later being changed to "jazz" for reasons that have no business in a family journal, factual they may be. I loved the sound of the Original Dixieland Jass Band from the moment I heard their first Victor record. My mother was a fine musician—knew every soprano opera role by heart—and when I set up my Ludwig drums in our Victorian front parlor, the poor soul cringed and father went right out and started our old 1914 Cadillac which had a noisy 4-cylinder motor with cut-out (which only gave my 24-inch Chinese crash cymbal something nice to bounce off of, soundwise).

Elmira was like a little New York in those days . . . every kind of gay amusement that young men have yearned for since recorded time. It literally took me by storm because I was playing to a tremendous audience every night at the famed Rorick's Glen Summer Park which also had one of America's first bigtime summer musical stock theatres. So I played loud on the frying pans, cowbells, cymbals and broke a dozen pairs of drumsticks every night; and soon what happened to jazz?

It got refined. Noise gave way to subtle flatted fifths which is a term meaning a discordant sound appealing mostly to opium smokers. Arrangements got fancier and fancier until the arrangers were arranging only for each other and not for the public. Musicians started to let their hair grow and read books. Then, in my opinion, American dance music started down the slide because the bands forgot all about the beat and stressed the guy who could play the most notes rather than the ones (like Bix) who played few notes but always the *right* ones.

Who's Left?

Now we have Lombardo left who gives 'em melody and a beat, and Welk likewise, and nothing pleases me more than to see these two smart gents prosper. They only please the public, not the hipsters, whose trade wouldn't fill the Music Hall but once, for they have to have a new idol every week . . . (The fellow who gets the farthest away from the composer's melody and original harmony is their pet, until somebody comes along who can play "Stardust" backwards, leaving out all sharps and flats.)

I still look forward to Wednesday because I get the same belt out of VARIETY in its 51st year as I did back in 1917 when I hadn't the remotest idea of what 9/10th of the language was all about. Then came vaudeville; I toured a year with the late Earl Fuller—who made America's first dance records, by the way—and played 5 shows a day for Pantages and got stuck in Saskatoon, some place a few miles south of the North Pole. But I always had a copy of VARIETY and occasionally a couple of bucks. So—dance music since 1917? Who plays it except Guy & Larry. Although I'm at heart a loud, 2-beat Dixieland man, I get sick of these millionaires being called corny when the rest are just playing to so-so business.

The "experts" who write the books (a real expert, with the exception of Condon, could never write a book—he just *knows.*) Tony Sparbaro, for instance, the drummer, still great, who was with the Original Dixieland bunch. Talk to him down at Nick's some night. He'll say (if he says what he said to me) "The Harvards and Yales don't really want to know the facts about jazz . . . just what they want to *believe.*" Dixieland—the original happy sound—is now considered almost unworthy of the name "jazz" and the atonal garbage they *call* jazz (with a straight puss up Newport way) would make a New Orleans musician dog-sick.

Is modern "jazz" great? If so, why is the boxoffice so limited? We used to pack 'em in 5 shows a day with standees, and repeaters, and the Mayor was at the station *because we played music to dance to,* not mumble and mope at.

Well, old boy get with it and quit the beefs. As Sparbaro (now monikered Spargo for short) said: "The Harvards and Yales don't really want to know the facts about jazz." They want to be pundits. And the Ed. said in his note to play down the punditizing, so just when we were getting started we'll quit. "Thirty," as no newspaperman I've ever known would say.

Tin Pan Alley on a Turntable

(Continued from page 234)

with the Birdland and Storyville tempos has been remote until this past year.

For some reason a wave of Holland ginmill type of dansapation has come to the fore. Epic Records released an interesting pot pourri titled "Jazz Behind the Dikes," medleying five groups, the Wessel Ilcken Combo, of which the drummer is the maestro; Frans Elsen Quartet and Rob Madna Trio, both headed by the pianists bearing the units' names; Herman Schoonderwalt, baritone sax, heads the Septet bearing his name; and an alto saxist heads the Tony Vos Quartet. A Dutch femme, Pia Beck, with rhythm trio and quartet backing, also has produced an Epic LP under the titillating tag of "Dutch Treat," very much in the Yank idiom. In all instances, the American and British military bases, which these units tour, have been springboards for international appeal.

Merengue, Calypso & Religioso

Other than rock 'n' roll, the dance tempos remained firm. The merengue has yet to catch on as did the mambo, which continues solid, with the cha-cha-cha the latest to enjoy any new vogue.

A revival of the calypso, however, seems to be fulminating; more and more intimeries are catching on with the Trinidad beat. Harry Belafonte perhaps was the most potent in furthering its revival.

Lawrence Welk is given credit for sparking the accordion anew, and there is a sales upbeat also in the Hammond organ and kindred chord instruments. The polka also seems to be making a little impact.

A paradox is the upbeat in piano sales, as reported by the National Piano Mfrs. Assn., which, however, knows that sheet music isn't selling and wants to know what hoppens there since obviously the 88s require something besides a shawl to decorate the pianoforte.

In recent years, usually as much a postwar manifestation as the fact that such other offbeat tempos as the cha-cha-cha, merengue, calypso, or rock 'n' roll come along there has been a religioso cycle. A sampling of some of the titles in the pop idioms speak for themselves: "I Believe," "One Little Candle," "My Prayer," "You'll Never Walk Alone," "Suddenly There's A Valley," "He," "The Lord's Prayer," "It Takes Time," "There's Never A Prayer Unanswered," "Only One," "I Found A Friend," "Somebody Up There Likes Me," "Somebody Bigger Than You and I," "I'm Walking Behind You," "Cross Over The Bridge," "This Ole House," "Crying In The Chapel," "It Is No Secret," "Bless This House," "I Passed By Your

Much as "Papa Loves Mambo" was not only an ingenious title but helped project that new tempo, the rock 'n' roll idiom keyed such titles as "Rock 'n' Roll Call" (Louis Jordan), "Rock Around Mother Goose," "We Want a Rock 'n' Roll President," "Rock 'n' Roll Rhapsody," "Cuban Rock," "Dixieland Roll," "Rock 'n' Roll Religion," "Honolulu Rock 'n' Roll," "Condemned For Life (With A Rock 'n' Roll Wife)," "Rock-Hearted Mama," "Tennessee Rock 'n' Roll," etc.

Cook's Tour Hit Parade

The global flavor has seen the foreign touch on Tin Pan Alley in recent years as more and more French, Italian, Spanish and German tunes, treatments, artists and platters found their way to the Amerian public. And, in reverse, Yank pops are similarly translated and interpreted abroad. Sometimes it calls for a little resourcefulness to achieve popularity, as witness "Petticoats of Portugal," a Copacabana (N.Y. nitery) excerpt which had to be waxed in Portugal, and the master "imported" back to America, to really create trade interest. Tune is in the idiom of "Lisbon Antigua" and "Poor People of Paris," both instrumental smashes. Hugo Winterhalter's version of Eddie Heywood's "Canadian Sunset" was a homegrown product which will probably become a theme song in the Dominion.

Samples of the global Cook's tours in song are Nelson Riddle's click disk, "Lisbon Antigua" and "Port au Prince," Les Baxter's "Poor People of Paris," Hugo Winterhalter's "Flaherty's Beguine" and "Canadian Sunset," Mitch Miller's "Madeira," Georgia Gibbs' "Arividerci Roma," Patti Page's "Autumn in Rome," Bing Crosby's "In A Little Spanish Town" and Three Suns' "Beautiful Girls of Vienna."

Music Biz Necrology of 1956

The picture people, with their indie setups for capital gain, took a page from the music business, which is perhaps the copyright owner on show biz "angels." For years a pleasanter form of payola and cut-in operated via pseudo-independent publishing setups.

As the character of the business changed, and the artist —and his recording—was the tail wagging the dog, the publishers openly went into partnerships with this or that recording artist. Thus many a publisher had a half-dozen or more subsidiaries or affiliates, tied to some favored artist.

Larry Spier was one such, with tie-ins embracing Nat King Cole, the Four Lads, Johnnie Ray, David Whitfield, and others. When the vet music man died suddenly of a heart attack at 54, Larry Spier Jr. and Belle Nardone, his longtime aide, who are continuing the business, perpetuated the setups.

Dorsey, Spier, Link, Et al.

With the death of Tommy Dorsey, his two music firms, Dorsey Bros. Music (ASCAP) and Embassy Music (BMI), have been placed on the block for $300,000.

Just before colorful music man Harry Link died at 60, he was working on "Natchez-Parade" through his BMI publishing firm, and the diskeries decided to give it fullest coverage in tribute to the vet songplugger-tunesmith-publisher. Like Link, his widow, Dorothy Dick, has been a longtime ASCAP writer-member.

Herbert Wakefield Smith, who died in Brooklyn at 91, was the oldest ASCAP member.

Other tunesmiths who died this past year: Alma Sanders (Mrs. Monte Carlo, with whom she was a husband-wife writing team, at 74; Richard Buck, 88; retired concert violinist Max Rosen, 56; Adrian Rollini, 53, bandleader-vibraharpist; vet Chi music publisher F. J. A. (Fred) Forster, 80; vet bandleader ("Lucky Strike," etc.) Benjamin A. Rolfe, 76; Will Oakland, 73, pioneer phonograph and radio singer, vaude and nitery performer, who also wrote songs; Harry Stewart, 47, Hollywood dialect comic and Capitol recording artist ("Yogi Yorgesson"); Hortense Montha, 52, concert pianist; French-born Andre Charlot, 74, whose 50 London revues, including the famed "Charlot's Revue" series, cradled much durable music; near-blind pianist Art Tatum at 42 (in contrast to which blind composer William C. Handy had his 83rd birthday on Nov. 17 celebrated by the W. C. Handy Foundation for the Blind, his pet charity).

Victor Young, who had renewed Broadway friendships only two weeks before his death in Palm Springs, on the occasion of the premiere of Michael Todd's "Around the World In 80 Days," which he had scored and musically conducted, like Spier was a victim of a sudden heart attack at 56. A film studio is planning a biopic on his songs and career.

Elsie Janis and Others

Other deaths of the music business and affiliated fields, since so many personalities border on it, have included in the 1956 annals Elsie Janis, 66, "Sweetheart of the AEF" and vet ASCAP member; innkeeper Frank Dailey, 55, whose Meadowbrook, Cedar Grove, N. J., has long been a flagship showcase for bands; vet bandmaster-composer Edwin Franko Goldman, 78; concert impresario Charles L. Wagner, 87; retired bandleader Eddie Davis, 64; bandleader Art Waner, 42; Marian MacDowell, 98, widow of one of America's great composers, Edward MacDowell; songsmith James A. Brennan, 70; songwriter-entertainer Jackie Osterman's mother, Kathryn Osterman; May Brahe, 70, Australian composer of more than 100 songs, including "Bless This House"; musical conductor Alex Hyde, 58; songwriter-vaudevillian Bob Carleton, 59; songsmith Lester Lee ("Pennsylvania Polka," etc.), 51; band and talent agent Billy Shaw (Shaw Artists Corp.); top saxer Frank Trumbauer, 55; Alexander C. Johnstone, 77, author and composer; songsmith Mort Dixon, 64; songwriter-bandleader Little Jack Little, 55; music man Frank Capano, 56; Sargent Aborn, 89, head president of Tams-Witmark Music Library; music publisher Elliott Shapiro, 60; and Joseph Rumshinsky, "the Victor Herbert of the Yiddish musical comedy stage"; songsmith Louis A. Handman, 67; Dr. Arthur Lange, composer-conductor-arranger, 67.

ASCAP Divvy Hassles

While ASCAP's distribution to its members again topped the $20,000,000 marker in 1956, sharp disagreement again broke out last year in the ranks of the writers and publishers over how the melon should be divided. The internal debate was touched off by ASCAP board's revision of the performance values of jingles, themes, background music, cues, bridges, etc., as part of the Society's continuous reexamination of its payoff formula.

Basically, the ASCAP board has the problem of deciding between "legitimate" and "synthetic" plugs. It's known that some writers and publishers were, and still are, able to pile up tremendous performance credits on relatively unknown songs by placing them as themes on radio and tv shows, or getting regular plugs through control of performance artists on these media.

ASCAP's board, therefore, moved to give full performance value to themes, jingles, background music, etc., only when the tunes had already amassed 20,000 performance credits, with proportionate values for tunes that had lesser credits. ASCAP also cut back the value of a plug on a sustaining radio network show from 22 points to three points, which led directly to a Federal Court suit instituted by Barney Young, operator of Life Music, which specialized in getting network sustaining plugs. Another important suit concerning ASCAP was launched early last year by John Jacob Loeb and Carmen Lombardo over the Society's devaluation of repetitive plugs for theme songs on a single show. The Loeb-Lombardo tune, "Seems Like Old Times," is used by Arthur Godfrey as his CBS-TV theme.

ASCAP dissidents have rapped the board for favoring the old standards and the major firms in their payoff revisions. Since only about 500 songs in the whole of ASCAP's catalog have amassed 20,000 or more points, only a very limited number of tunes, owned mostly by the top publishers, can collect full performance values when used as themes, jingles, background, etc. A firm like Sam Fox Music, which has a big catalog of film background music, was hit hard by the new rulings and has hinted at bringing legal action against the Society.

Two other major problems disturbing ASCAP's internal peace concern (1) the voting procedure; and (2) the logging technique. Several proposals have been made to modify the weighted ballot under which the number of votes controlled by each member is determined by his revenue. A writer earning $20,000, for instance, now has 20 times the votes alloted to a writer earning only $1,000. To the argument that such a setup is "undemocratic," the ASCAP board answers that it's no more so than any corporate structure where a stockholder's vote depends on the number of shares held.

Regarding logging, some in the ASCAP ranks want 100% coverage of all stations having blanket licenses. Under the present procedure, all network shows are logged 100% with the indie stations getting spot check coverage. In recent months, ASCAP has widened its logging coverage. Although new stations were added to the log, no new songs have turned up. Hence, ASCAP execs now feel that they have reached a saturation point in the coverage of indie outlets.

Pre-Electronic Plugging: Booze-ville To Vaudeville

By BERNARD SOBEL

Tenderloin dives and cheap saloons were the spawning grounds of the original songpluggers. The effort to make the nation sing songs involved people of all classes of society, stage stars, composers, precocious youngsters and, above all, music publishers.

One of the first to go out selling his songs by personal appeal was Edward B. Marks, who described his experiences in his autobiography, "They All Sing." "The best songs come from the sidewalk," he declared, his commercial slogan being "a plug's a plug."

Sometimes he, like other publishers, had the choruses of songs printed on small sheets of paper which he distributed in saloons and beerhalls. These booze joints he would leave in a happy state of mind when he heard the slightly tipsy or completely stewed patrons singing his songs. Their ensemble efforts, however, weren't spontaneous, in the strict sense of the word, for young Marks had already treated the piano player to a couple of drinks or flattered the leader of a small band with a small cash donation. Sometimes, also, he paid a professional performer to sing or whistle the number, for whistling was popular in those far-off days.

Higher Merchandising Level

After covering the beer and dancehall circuit, Marks progressed to a higher type of merchandising. He invaded variety by bribing the doorman at Tony Pastor's to permit him to go backstage. There he strove to induce top singers to do his songs, and strangely enough, English singers in particular. For English entertainers would take back the number to London where, after winning the applause of the British, the same song would return to the U.S. as a hit. Sometimes this across-the-ocean reprise would take a year, but the belated American recognition always paid off.

The pay, however, which the singer received for his professional services was seldom in cash. It was merely a type of publicity that was extremely valuable 40 or 50 years ago; his name on the cover of the song number with the wording, "Dedicated by the composer to . . ." Even more important than a dedication was the publication of the singer's picture, with the printed legend on the side reading, "Popularized by . . ."

Fortunate was the publisher who contrived to feature Maggie Cline and Lottie Gibson. And enormous sales were attributed to Lydia Yeomans, who sang "Will You Love Me in December?"

Burlesque's Vocal Plugs

From the variety show, the manager went to burlesque where the steroptican vocalist started off half the nation singing sob songs like "Break the News to Mother." Eventually, burlesque became such a remunerative aid to songplugging that publishers would pay for the staging and costuming of an entire number in order to feature a single song.

One enterprising composer, Harry Von Tilzer, noting the importance of this kind of publicity, contrived to get his own picture printed on his songs; and soon after, it can be truthfully stated that his face appeared in almost every home in America. For he was the author of scores of hits; and in those days, long before talking-machines and radio, the principal form of entertainment was standing around the piano and singing popular songs.

Highly important also were stage-struck kids who helped initiate, without realizing they were doing so, the commercial art of songplugging. They were called "bucksters," a vulgarization of the classic term "buskins." They learned their numbers by standing on the sidewalk in Tin Pan Alley and listening at the open windows while composers and rehearsal-pianists taught professional artists how to sing and time a number.

Gus Edwards' Plugging Saga

"I was 12 or 13," Gus Edwards recalled, "when I sang as a boy soprano in the gallery. The stunt made such a hit that someone, perhaps it was Helen Mara, burlesque star, who wrote me a special number called 'The Song in the Gallery.'

"When I was older, around 1899, I plugged songs for burlesque shows as composers did all the time. We rehearsed in downtown beer gardens and available cheap hotels. Sometimes, the whole company would go to the publisher's offices where we learned the stage business that went with the number.

"The plugging was intense and bitter. Though publishers made every effort to get well-known singers to present their songs, they offered no cut-ins. The publication of the singers' name or picture being the only reward. Only one thing was certain: publishers always gave exclusive rights to the person or the company which took the numbers first.

"Personally, I plugged songs everywhere behind 10-cent store counters, at the race track, from the stage, on the elevated and on boat excursions.

"Once when I went on for a burlesque show at Miners, the place was crowded and I could scarcely make my way to the gallery. As I pushed over to the railing, a tough guy noticed me. He was eating a can of beans, doubtless stolen from a grocery store.

" 'Hey, there,' he shouted at me, 'what ya goin' to do, kid?'

" 'I'm going to sing.'

" 'Oh you are. Say, fellows, look what's goin' to sing,' he shouted, and with that gibe, he threw some of the beans down my neck and all over my coat and white collar."

Some of the greatest performers of the last half century started their careers singing in the gallery. And the greatest of these was Al Jolson, who, between sob songs, sold drinking water at three cents a glass while the cops shouted, "hats off," to enforce politeness on the rowdy burlycue gallery habitues.

Out of these scattered beginnings was grown the modern art of songplugging, which nows enlists television producers, disk jockeys, recording artists, advertising specialists, jukeboxes, and scores of vocalists.

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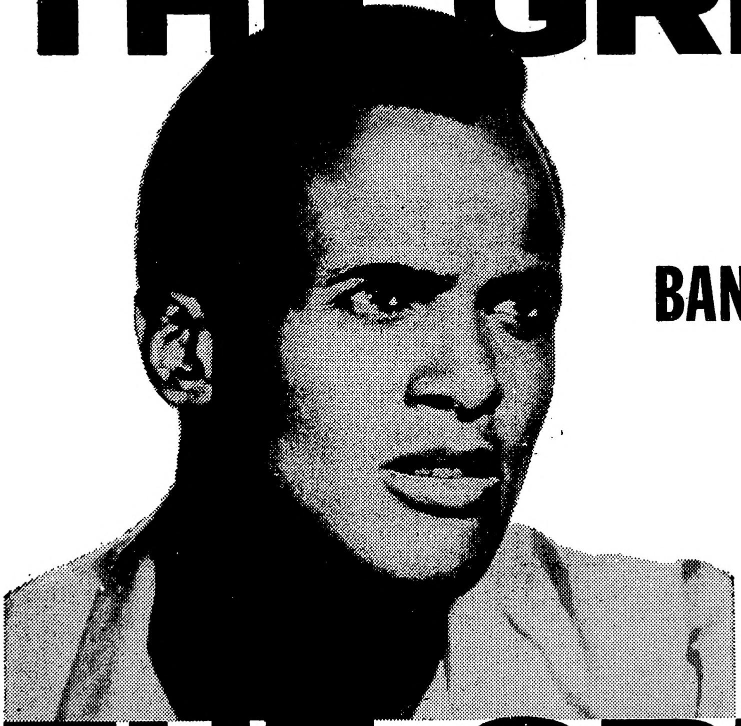

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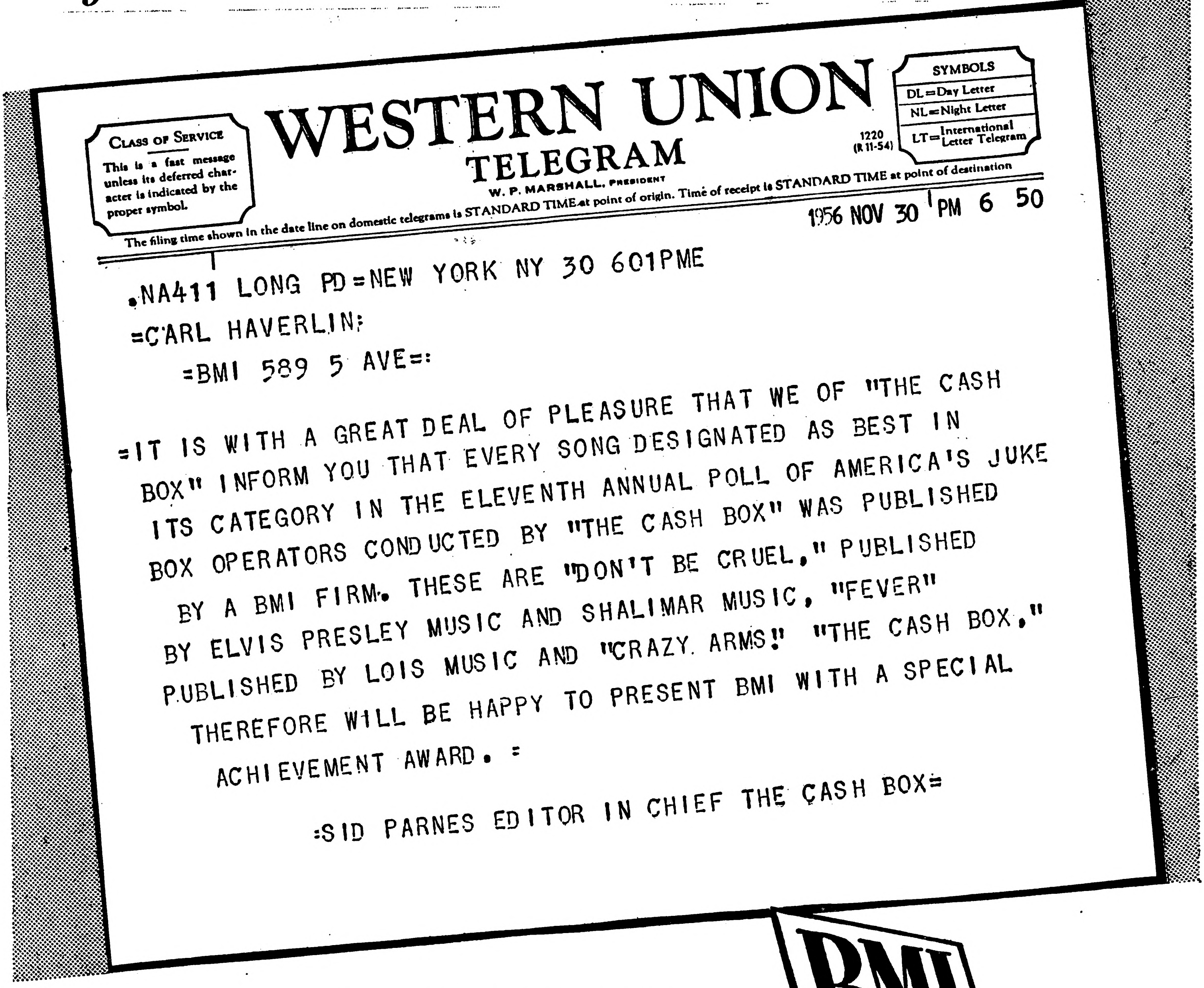

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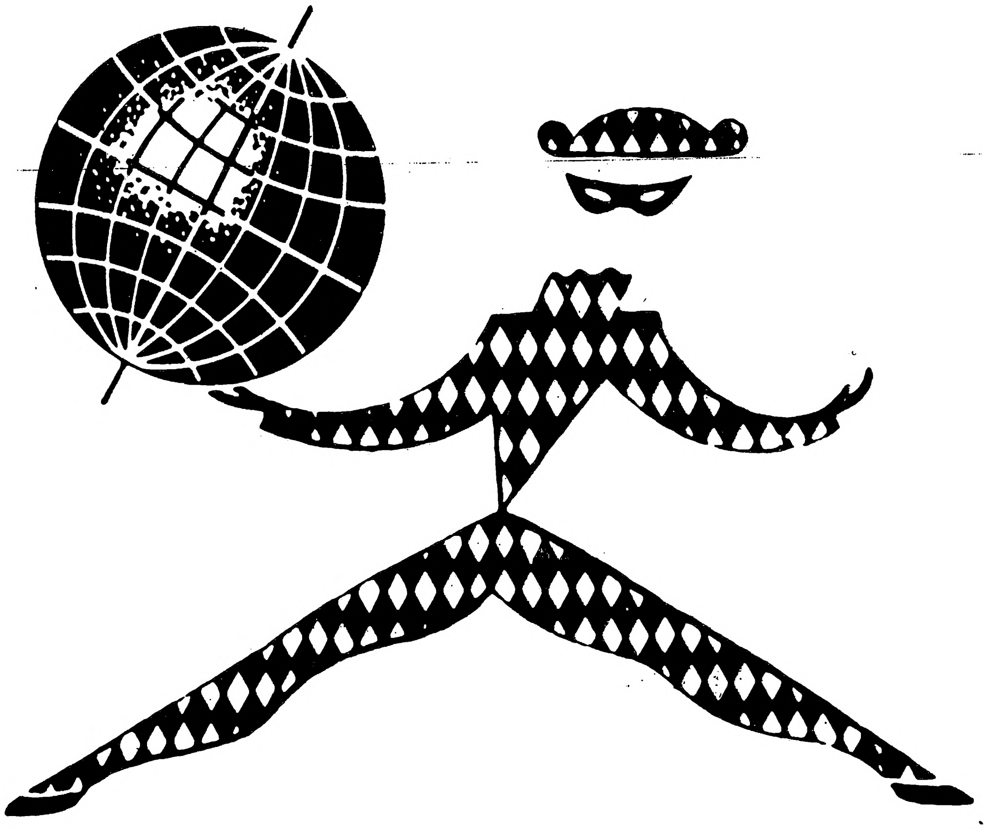

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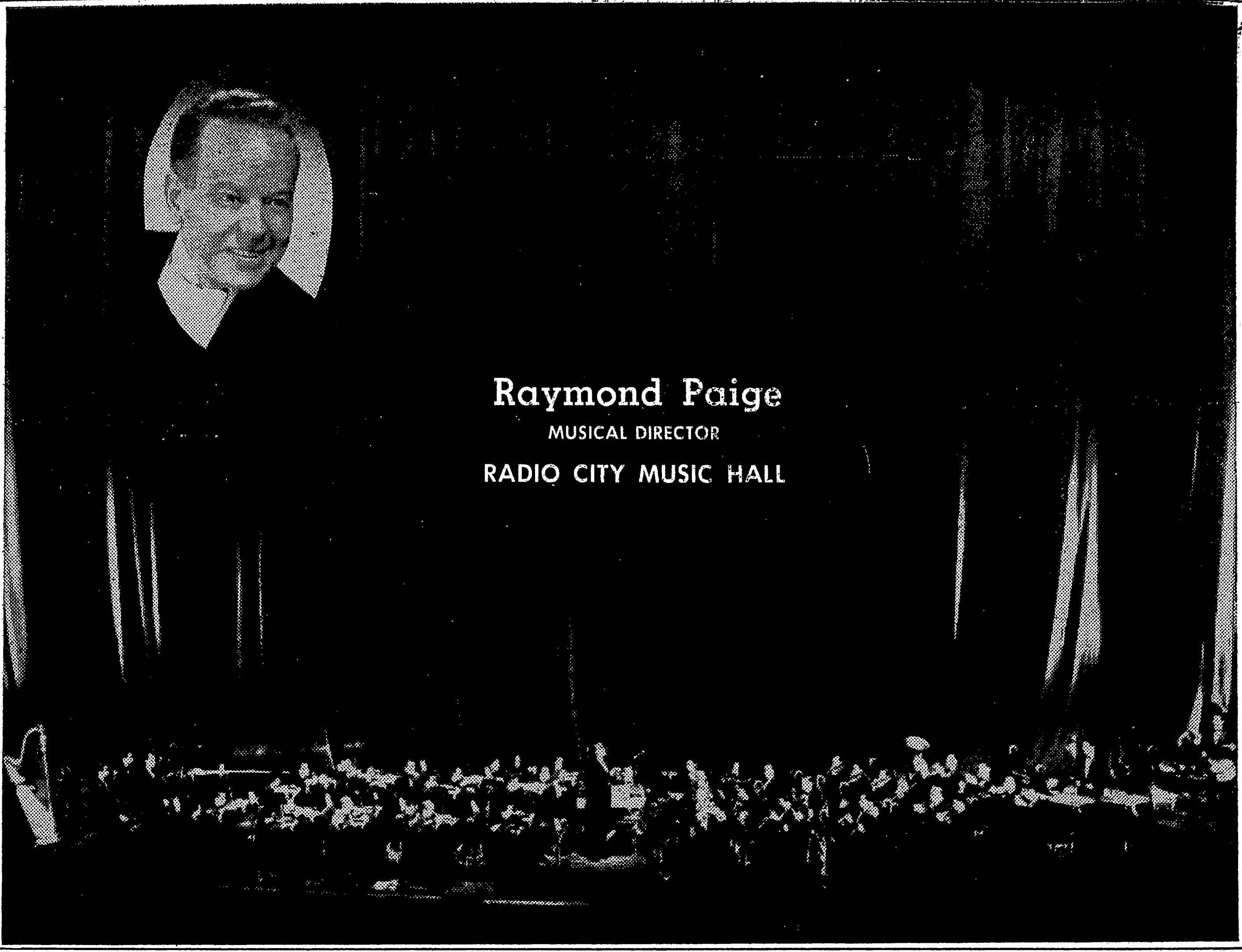

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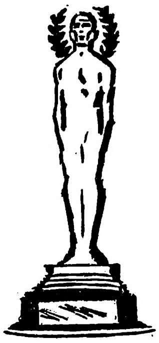

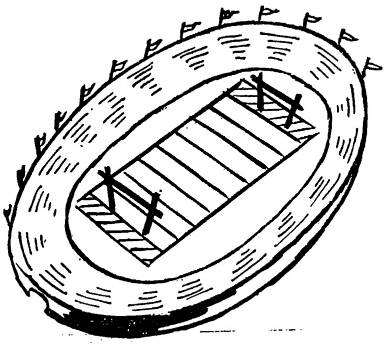

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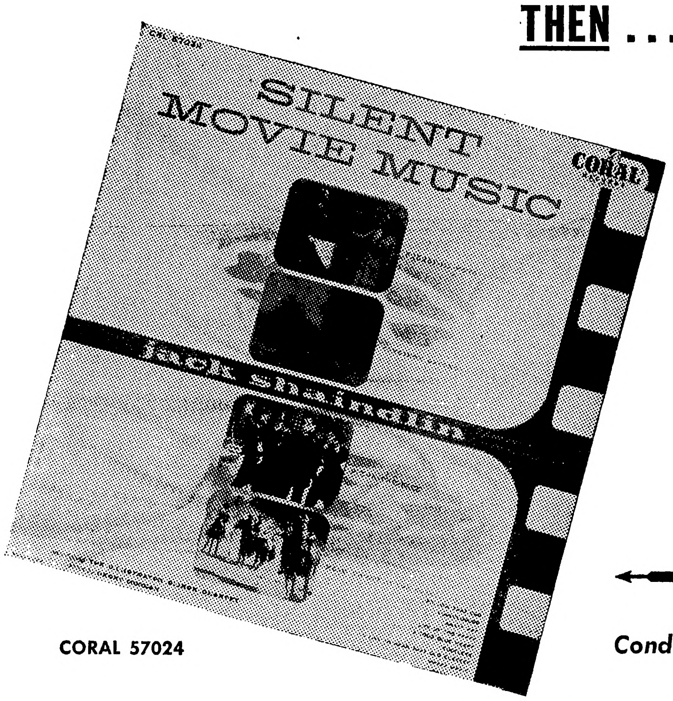
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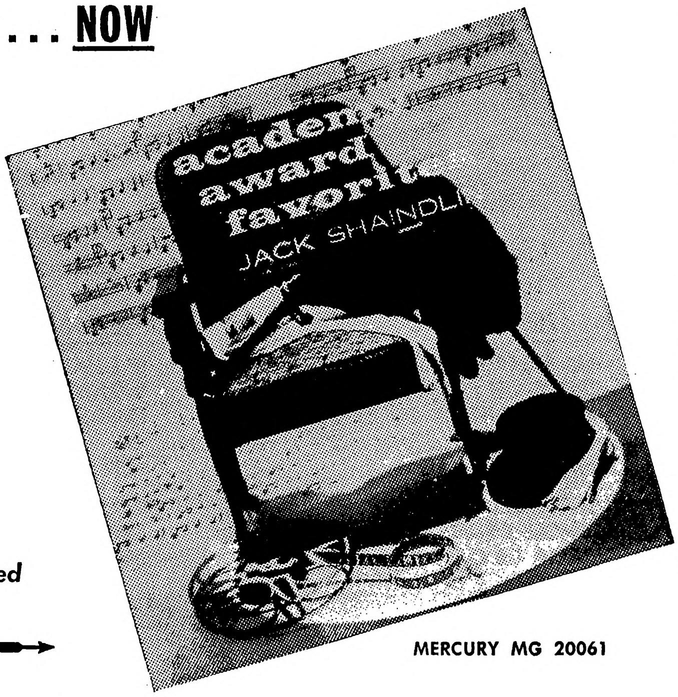
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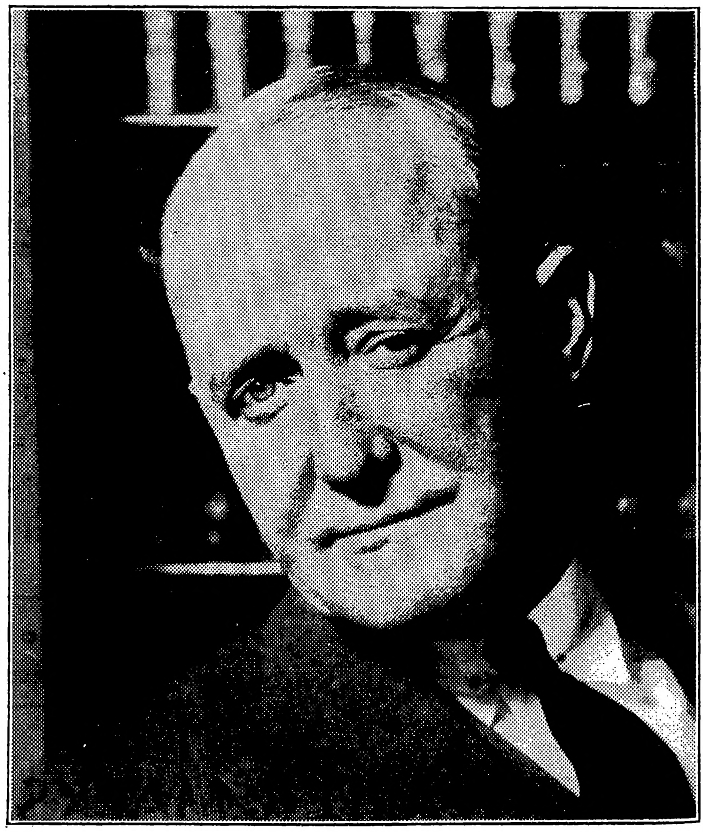

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Culminating a long and varied career—publication of my book, "WITHOUT RHYME OR REASON" (Vantage Press, Inc.) favorably received by press, music industry, show business, radio, T.V. and the public. THANX TO JIMMY DURANTE for the foreword.

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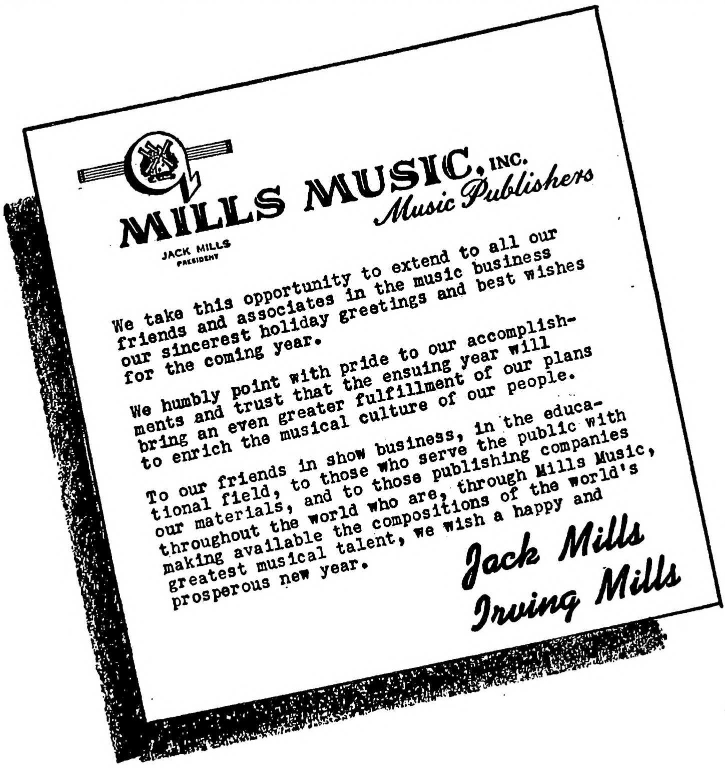

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Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties) based on copyrighted Audience Coverage Index & Audience Trend Index. Published by office of Research, Inc., Dr. John Gray Peatmen, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of Nov. 23-29, 1956

A Rose And A Baby Ruth	Bentley
Anastasia—†"Anastasia"	Feist
Armen's Theme	Bourne
Baby Doll—†"Baby Doll"	Remick
Blueberry Hill	Chappell
Canadian Sunset	Meridian
Friendly Perusasion—†"Friendly Perusasion"	Feist
Green Door	Trinity
I Don't Know Enough About You	Porgie
I Heard The Bells On Christmas Day	St. Nicholas
Jubilation T. Cornpone—*"Li'l Abner"	**Commander**
Just In Time—*"Bells Are Ringing"	Stratford
Just Walking In The Rain	Golden West
La La Collette	Criterion
Love In A Home—*"Li'l Abner"	**Commander**
Love Me Tender—†"Love Me Tender"	Presley
Mama From The Train	Remick
Money Tree	Frank
Mutual Admiration Society—*"Happy Hunting"	Chappell
My Last Night In Rome	Famous
Never Leave Me	Leeds
Night Lights	BVC
Party's Over—*"Bells Are Ringing"	Stratford
Petticoats Of Portugal	Christopher
Singing The Blues	Acuff-R
Star You Wished Upon Last Night	Robbins
To The Ends Of The Earth	Winneton
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
You Can't Run Away—†"You Can't Run Away"	Col. Pic

Top 30 Songs on TV

(More In Case of Ties)

A Beautiful Friendship	Kahn
Baby Can Rock	Vernon
Big 'D'—*"Most Happy Fella"	Frank
Blueberry Hill	Chappell
Christmas Toys	Champagne
Cindy, Oh Cindy	Marks-B
Friendly Persuasion—†"Friendly Persuasion"	Feist
Gonna Get Along Without You Now	Kellem
Green Door	Trinity
Hey, Jealous Lover	Barton
I Could Have Danced All Night—*"My Fair Lady"	Chappell
If I Had My Druthers—*"Li'l Abner"	**Commander**
If'n—*"Happy Hunting"	Chappell
It Isn't Right	Mellin
It's Yours	Southern
Jubilation T. Cornpone—*"Li'l Abner"	**Commander**
Just Walking In the Rain	Golden West
Lay Down Your Arms	Ludlow
Love Me Tender—†"Love Me Tender"	Presley
Money Tree—*"Most Happy Fella"	Frank
Mutual Admiration Society—*"Happy Hunting"	Chappell
Namely You—*"Li'l Abner"	**Commander**
Past My Prime—*"Li'l Abner"	**Commander**
Rudolph, The Red-Nosed Reindeer	St. Nicholas
Singing The Blues	Acuff-R
St. Theresa Of The Roses	Dennis
To The Ends of The Earth	Winneton
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
You Can't Run Away—†"You Can't Run Away"	Col. Pic.

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Andy Razaf

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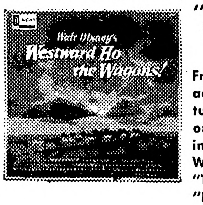
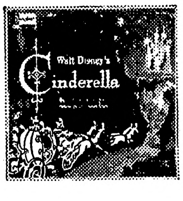


"WESTWARD HO THE WAGONS"

WDL-4008

From Walt Disney's latest live-action motion picture comes a tuneful Saga of Covered Wagons rolling West! All New Hits including, "Westward Ho the Wagons," "Wringle Wrangle," "The Ballad of John Colter," "Pioneer's Prayer,' "I'm Lonely My Darlin'."



CINDERELLA

WDL-4007

Coming soon again to your local theaters, Walt Disney's CINDERELLA . . . to be reissued in 1957. Included here are all the hit songs from this production, such as "Bibbidi-Bobbidi-Boo" and "A Dream Is a Wish Your Heart Makes."

SNOW WHITE

WDL-4005

BY POPULAR DEMAND . . . from Walt Disney's first great classic, "SNOW WHITE." DISNEYLAND RECORDS brings you all the songs from the original sound track. 6 of these songs were on the HIT PARADE all in the same year! The album includes . . . "Heigh Ho," "Whistle While You Work," "Someday My Prince Will Come," and 3 great others!

Secrets of Life

SECRETS OF LIFE

WDL-4006

From Walt Disney's latest "TRUE-LIFE ADVENTURE" film comes this original sound track. Contributing greatly to the success of the "TRUE-LIFE ADVENTURE" films has been the musical scores composed by Paul J. Smith. With this unusual, stirring and dramatic score all agree that he has achieved a truly high point in his career.

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HOUSTON SYMPH, OPERA ASSUMING DIMENSION

Houston.

Houston Symphony, of which Leopold Stokowski is head conductor, will exceed $115,000 in box-office revenues on the 1956-'57 season. Of this 90% is via subscription to alternate Mondays and Tuesdays in the 3,044-seat Music Hall. The orchestra, now with 90 musicians, has an annual budget of around $500,000.

Advertising in program, road tours and other revenues amount to around $250,000. Deficit is made up by passing the hat. Some 400 members of the Symphony Society collected from 3,800 donors.

An important part of the Houston budget is the allotment for commissioning new works. One for this year, "Ad Lyram" by Alan Hovhaness, will be performed in March. Even though not specifically commissioned by the symphony, other contemporary composers have had first-time performances of their works. They included: William Rice's "Concerto for Wind and Percussion" (Oct. 30), H. Walford Davies' "Solemn Melody" (Oct. 30), and Michalel Kemp Tippett's "Ritual Dances" (Nov. 5).

Among the guest conductors, concert goers will hear Sir Malcolm Sargent, Jan. 14, and Pierre Monteux, Feb. 26. In the light series, Andre Kostelanitz will conduct New Year's Eve, followed by Alec Templeton, Jan. 8, Skitch Henderson, Feb. 5, Fred Waring, April 8.

Compared to the 43-year-old symphony, the Grand Opera Assn., only in ts second season, is an infant—but a lusty one. General Director Walter Herbert, the man who gave New Orleans its opera company, said he expects the same sellout for the program of three operas that greeted the two offerings last year. The budget for the association is $80,000—of which "two-thirds to three-quarters" is taken in at the box office or through program advertising.

Goldstein & Co., 88-year-old San Francisco firm which provides all costumes for Frisco Opera and many other Coast productions, is moving for first time in 32 years, forcing Mrs. Rose Goldstein, who now runs the business, to throw away tons of old costumes and accessories. Company is moving only half a block.

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‘MASTERMINDS’ OF ‘BOXOFFICE’

Marquee and Ticker-Tape

By BENNY RUBIN

Hollywood.

In yesteryear's vaudeville, you bought, got, or put together a lot of material to fit your particular talents.

Then, in succession, you rehearsed it and asked your agent to get you a "break-in" date. You broke it in, made changes and broke it in some more.

After which, you took it to small towns and polished it to what you hoped was perfection. Perfection meaning you are now ready for a showing to the bookers hoping that they'll like it well enough to get you a route.

Of course, foremost in your mind was playing the Palace.

Now, contrast this with an actor who's made a living at it for 41 years and finds himself not going to be a headliner anymore; he is either too, too much of an old timer, or an unknown to the new cafe owners; for an established "bit" player on television and pictures, knocking his brains out trying to live.

No sense of going to the bottle, he doesn't drink. Won't knock himself off; hasn't got the guts.

Having been in the stock market when he was loaded (20 years ago) he thought this could be his out. Or in. Now, how to go about this?

He inquired around and found himself in the same position he was in when he broke in that first vaudeville act. You gotta get material for the new act. The material now, instead of jokes, were statistics.

What the heck does a vaudevillian know about statistics? When he was in the market, he left everything to his broker. When a contract was offered him in show business, he signed it and left the statistics to his agent.

He studied 8-10 hours a day for weeks, when he thought he knew his material, he got a friend to get him a "break-in" date (over-the-counter house).

He rehearsed by talking to other brokers and polished the material on his family. Now he's ready to go on stage — by soliciting his friends.

He had had tough audiences before, but none that ever talked back to him.

To the question, "How about giving me some of your stock business?"

He got these answers: "You didn't know how to handle your own dough, so why should I trust you with mine? or, "What the devil do you know about finance?" and the nicer ones said, "You can't expect me to quit a broker I've been doing business with for years!"

He had no smart ad lib answers, nor did he know a writer who wrote material for this kind of repartee. What to do?

Not For a Stranger

So he tried calling strangers out of the phone book; this was worse than doing a show to out-of-work actors.

Then he took his last few bucks and bought a mailing list. Wrote 5,000 addresses, folded and rubberstamped 5,000 form letters. Stuffed, rubberstamped and postage-stamped 5,000 envelopes. Within the next few days 3,857 letters came back, "No such person at this address"; 1,110 returned "moved, no forwarding address." Called the remaining few and wound up a blank.

Three acting jobs got him enough dough to advertise in DAILY VARIETY and the Reporter. Eureka! his first order. It was his brother. On the sets of these three acting jobs, he sold his first "Mutual Funds," but not with the dry statistics. His salestalk was. "Don't wind up like I did." He had scored for the first time with a new audience.

This went on for eight months, with the guy trying to distinguish between, S. E. C., N. A. S. D., NYSE and SAG, AFTRA and AGVA. Instead of "who was that lady I seen you with?", it was warrants, debentures, cumulative, participating, preferred and proxies

He knew that a right was what a fighter threw. An ex-right, was when he missed. But it all had a different meaning in this racket. From his early days, he remembered, 62.50, 75 and 125. But what the blazes were quarters, sixteenths and thirty-seconds. Short-term was a one-nighter, long term was a route. Here it meant, making dough, or winding up in the red. From his horseplaying and crapshooting days, he knew the odds on everything. Here, there are too many entries to know of the odds and too many starters every day.

After eight months and over 100 live customers he thinks he is ready for the big time and calls his friends Joe Field of Daniel Reeves & Co. Joe is amenable and they meet. Joe throws a few stock market questions at the guy and he answers like he's been in it all of his life. So he resigns from the "over-the-counter house" and he's ready for Reeves, or should I say, "The Palace." Comes a period of waiting for the transfer of licenses and wouldn't you know, it had to be July when there is no film or tv work? Nothing coming in!

He spends a chunk on telegrams and phone calls to keep his customers from quitting him while he is waiting.

You think that guys stealing jokes from each other is something? You should have heard the salesman at the "over-the-counter house," pitching to his customers wow!

Testing the Tyro

August, Joe tells him to come in and take his examinations. Examinations! what examinations? This, of course, he says to himself; but audibly, he says oh sure, when? Joe tells him, right now. In his life, the guy had been nervous, opening nights, the first time he played the Palace and the days his kids were born. But this was murrderr!

Here's the scene. It's an office, not dressed or lighted like a movie set. Cold room, no smiles. No one gives you that big intro when you come on to the last eight bars forte. The dialog is short and curt; You sit down across a frozen face guy. He gives you a pencil and an empty notebook. He opens a sealed envelope and starts to ask you 100 questions. He asks, you write.

The guy is hit with a flop sweat, but he writes. No Chinese water-drip torture, or Red brainwashing could be worse than this.

The guy continues to write his answers. Before he answers the 50th question he gets panicy, he starts to quit. But asks himself, "So, where else will you make a living?" He goes on writing. It took an hour and half by the clock, but a day and a half by his heart.

Now! Did he pass? The examiner says nothing except goodbye and the poor joke-brained guy is left with egg on his face.

He tells Joe of his experience and is told he'll hear in good time as to whether he's passed or not. Then Joe wishes him luck on his next two examinations. Next two? Yes, there were two more of these sessions. Each one more goose-pimply than the other.

At least, when the bookers saw your act today; tomorrow you'd know whether they think you stink, give you smalltime bookings, or you're in. But this anxiety can drive a guy nuts.

Get to the punchline? Okay, the guy passed. All right, he proved he knows his business, he has the respect of Mr. Reeves and his partners, he now understands that S. E. C. is Security Exchange Commission, NASD is National Association of Security Dealers and NYSE is the New York Stock Exchange. But he just can't figure out

F.R.I.E.N.D.S.

CLICHES ON DRAW DIME-A-DOZEN

By JOE COHEN

American show business has been victimized by a lot of cliches. Many are doing active harm to the industry because nobody, but nobody, dares contradict these sayings which have the ring of obvious truth. Actually, very few have dared analyze them, and so the industry, generally, is the loser.

One of the more important is to the effect that people don't go out any more since television brings the world's finest entertainment right into the living room. Yet there are more cars choking the highways than ever before in history. Even roads that aren't yet built are being outmoded by the ever increasing amount of traffic.

The youngsters make the headliners, say the so-called sages, yet the geriatric set, which is increasing tremendously because of advances in science and medicine, has been contributing such headliners as Liberace and Lawrence Welk. Oldtimers, they say, haven't the energy to get about much or are unwilling to do a considerable amount of spending. So what happens? Guy Lombardo is the biggest dance draw in the country, and the kids wearing the dance pumps at the Roosevelt Hotel, N.Y., are somewhat older than the average juvenile delinquent.

Even some research organizations have gone about to prove that the youngsters dominate the choice of programs to which the whole family tunes in. Yet more names appealing to headliners come along than those appealing to youth. The a.k. set has been able to produce Liberace and Welk, while Elvis cropped up to presleyize the youngsters.

Want more cliches that can be broken down? Hark!

The flight to the suburbs has been dislocating vast centres of population. Yet the major amusement enterprises are located in midtown. Of course, there is some break in that pattern, as is seen by the opening of largeseater cafes in the suburban area. But, they still go to the midtown spots that have built up a reputation.

Probably the greatest menace that has to be broken down for showmen is the "invincibility" of video as a deterrent to going out. Until television sets become as cheap as radio sets, there won't be a teleset in every room. At this

(Continued on page 277)

Impact of Int'l Talent Exchange Via ‘Original Amateur Hour’

By TED MACK

Has the entry of The Original Amateur Hour into foreign fields for talent "paid off"? Many persons ask that.

Yes. We've gained greatly. And we've learned much in this international undertaking. Chiefly we have learned that there is an evolution in talent even as there is in world affairs. Peoples are not remaining static in their modes of entertainment any more than they are standing still economically or politically. And the United States is having the most potent effect on talent virtually everywhere on the globe.

If the Irish seem "too American," the Israeli likewise, and the Latin Americans also, it is because the American brand of entertainment is sweeping the world. As is true in other fields, the imitators are not so good, at present, as the originators. That, however, will not remain so. I believe that soon the amateur entertainers abroad who have embraced our form of entertainment, our styles, will forge ahead, adding new phases of their own that will challenge us. In the meantime, during this period of change, when performers from overseas may seem inept in some instances, they nevertheless are demonstrating that while our form of entertainment is universal it can be adapted to local customs. If these same performers return a year hence they may have perfected our tunes and rhythms to a style characteristically their own.

Folk songs will not disappear. Once the peoples of every land have assimilated the new developments of this blatant era, they will revert to the traditional, incorporate the new in the old, transform it to suit their own traditions, and continue on. The same is true here. We are too close to rock 'n' roll, to the strange discords here, to realize that we also are in changing, clamorous era. Here, as elsewhere, entertainers will settle down into a new pattern and, in my opinion, be better than ever.

Goodness knows, enough persons are trying these days to gain a place before the cameras. Never previously has The Original Amateur Hour had so many applicants for auditions. Never previously have we had so many concurrent auditions — New York, Dublin, Limerick, London, Rome, Tel-Aviv, Mexico City, Miami and Miami Beach, Tampa, St. Petersburg, St. Louis (where our organization has had a once-a-month spectacular), Boston, Manchester, N. H., Salt Lake City, Wichita, Richmond, etc.

Our mail is worldwide now. And we have cause to believe, upon reading that mail, we have contributed somewhat to international goodwill. Many persons and organizations have spoken of talent interchange. But we've actually gone ahead and done the job, at considerable effort and expense. In every respect this endeavor has been beneficial, not only to ourselves but to the nations whose peoples we have brought into closer contact. One has but to scan the London and Dublin papers to sense the reaction there, the pleasure expressed. Perhaps a 15-year-old magician we brought over from Ireland phrased it best as he looked out upon the lights of New York from a 39th floor office we have on Madison Avenue. He exclaimed: "Oh, I wish everybody in Ireland could be here! This is a dream come true. I now know what America is—a magic place, a friendly country where everybody really has an equal opportunity."

We hope we can cause many dreams to come true, including our own.

Yes, we are definitely in favor of interchange of talent, of ideas. This is part of international understanding, fundamental to world stability and peace.

E As In ComEdians

(Meditation by Bob Russell)

Got to thinking of ComEdy and ComEdians and I wonder if the big "E" hasn't got something to do with it. Look at this result:

Joe E. Lewis
Jack E. Leonard
Jerr E. Lewis
Jerr E. Lester
Jack E. Miles
Hen E. Youngmann
Jack E. Kannon
(Uncle) Milt E. Berle
Mor E. Amsterdam
Jack Ben E.
Ed E. Cantor
Ern E. Kovacs
Joe E. Adams
Joe E. Brown
Joe E. Bishop
Harv E. Stone
Sids E. Sar
St E. Vallen
Dan E. Thomas
Bud E. Hackett
Georgi E. Jessel
G E. Nebaylos

and

Bob HopE
Phil SilvErs
Al Berni E.
Phil E. Foster
Roger PricE
George GobEl
Sam LEvenson
Ben BluE
Victor BorgE
Jack CartEr
Lew ParkEr
Myron CohEn

BE A PINCH-HIT SINGER & EARN RE-BOOKING

Going in as a temporary replacement for those taken ill has proved profitable for several singers. Latest in for a windfall as the result of subbing for an ailing singer is Fran Warren, who was a stand-in for Dick Haymes at the Versailles, N. Y., Saturday and Sunday (28-29). Negotiations are now on for Miss Warren to assume a regular date at the Nick Prounis & Arnold Rossfield hospice.

Others who profited this season via the substitution route include Eydie Gorme, who went in for Billy Daniels at the Copacabana, N.Y., during the Negro singer's recent legal entanglement, and Jane Morgan, who pinchhit for the ailing Marguerite Piazza at the Cotillion Room of the Pierre Hotel and is now slated for a March stand.

Boat Show to Tee Off Dallas' $8,000,000 Aud.

Dallas.

First annual Southwest Boat Show gets initial public showing in the new Dallas Memorial Auditorium (cost now up to $8,000,000) for six days, Feb. 26-March 3. Exhibit is sponsored by the North Texas Marine Trade Assn. and the Dallas Times Herald. Spectacular interest in boating in the southwest keeps pace with national growth statistics and rates such a boatravaganza.

New 10,000-seat aud's first use had been set for May 6 for "Birdland Revue," after weeklong dedication activities starting April 27. First boat exhibit now states it has the opening February date.

Suit Vs. Auto Thrillery

Keene, N. H.

Pippin-Bailey Auto Sales Inc. has brought a $5,000 suit against the Buddy Wagner auto stunt show in Superior Court here. Auto firm claims it had a contract to provide "junker" cars for the daredevil show, featured at Cheshire Fair last August.

The Wagner show not only failed to live up to the contract, but actually barred the auto agency from the grounds, it is claimed.

2-Way Talent Payoff—For the Names And at the Ropes—On Cafe Front

By ABEL GREEN

The American nitery scene has gone through little change since vaudeville went underground or up in the air. Probition spawned the speaks (later to become legitimate nite clubs) and where the talent didn't play the saloon cellars it went on the air, meaning radio (later tv).

The evolution of the bistro belt has come with the expansion of the hotel and casino circuits. Where gambling is legit, as in Nevada, there is apparently no ceiling on talent costs, despite the green baize impresarios' yen to get show costs down on a "more realistic level." This focuses periodically (1) on booking tab musicals and revues of the "Guys and Dolls," "Ziegfeld Follies," "Pajama Game" and Latin Quarter genre, where the flash and the color, the gals and the glam, supersede the top-talent name-costs; and (2) and indication that bands may be in for some sort of a comeback.

A bunch of the boys whooping it up on the podium, supplemented by a lower-budgeted cast of variety people, doesn't fall into the $25,000-and-up nut per headliner.

The Las Vegas plusheries got a sampling of the band appeal with the business some of the cocktail lounges, intimately adjacent to the gaming tables, had been doing. Louis Prima, Cab Calloway, Woody Herman, by jamming into the early a.m. hours, keep 'em awake, with attendant upbeat in the casino "action."

Action on Caribe Circuit

The other marked manifestation, besides the Miami Beach revitalization in the hotel's scramble for top talent bookings, has been Havana. This is now called the Las Vegas of the Caribbean. Wilbur Clark made quick impact with his casino operation at the Nacional, more so than anything in the Caribe-Hilton, Puerto Rico, which, while operating some time and building successively each year, is still too far from American shores. Miami-Havana shuttling planeloads are something else again. Jack Entratter's Habana-Riviera and Hilton's new hostelry are also on the Cuban capital's horizon.

With each successive new Miami Beach hotel the talent scramble has pyramided. With "this year's" new hotel, the Americana (Tisch operation), entering the Florida sweepstakes, the Eden Roc has pinpointed a $17,500 pricetag for Milton Berle, a record for a straight hotel, sans gambling. Danny Kaye, Maurice Chevalier, Jerry Lewis, Joe E. Lewis, Ted Lewis, Sophie Tucker represent the calibre of names booked in Miami for the winter.

No matter how you slice it, it's still the talent that matters in any big business masterminding, if they are intent on making their hotel rooms prominent in the scheme of things. Of course it's no longer a question of using the hotel's "entertainment" room as a showcase or a shill for selling rooms. Customers aren't a problem nowadays but the more glamorous the room, the potential for increasing costs (hence greater profits) assumes like proportions. It was in the pioneer days of radio that many hotels lost money on their "entertainment" rooms because, they figured, it was a showcase for the hotel. Things have changed considerably since then.

None the less, whether it's the Waldorf-Astoria or any of the class hostelries in Miami Beach, the entertainment is the thing.

Insurance—Longtermers

With talent always at a premium, many spots now have two and three-season firm commitments for certain surefire favorites. This follows the pattern of the Copacabana, N. Y., Chi's Chez Paree, all of the Las Vegas spots, and others. Result is that Jimmy Durante, Joe E. Lewis, Sophie Tucker and the like play virtually a firm "route" every season, and invariably around the same time of the year.

The Waldorf's move to put its Empire Room (and also the Starlight Roof in the summer on a "special" type of operation), separate and apart from the heretofore cross-country links with the Palmer House, Chicago, or the Shamrock-Hilton, Houston, or the Beverly Hilton in Beverly Hills, has paid off. Joe Binns, Claude C. Philippe, et al., booked Chevalier, Benny Goodman, Harry Belafone, Benny Goodman, Harry Belafonte, Dandridge, for clicks in varying degress.

The sundry merger operations with Hilton taking over the Statler chain and Sheraton adding to its holdings (the Eppley string's 22 properties are now under Sheraton direction) are regarded as plus factors in talent booking potentials in the expanded operations.

If It Draws, It's Dandy

Las Vegas' booming idea is that anything offbeat or which will attract attention is good showmanship. Thus Noel Coward, Marlene Dietrich, Ezio Pinza, Orson Welles, Liberace, Elsa Maxwell, Maurice Chevalier, Jan Peerce, Kathryn Grayson, Esther Williams, Helen Traubel, Mimi Benzell, Marguerite Piazza, Patrice Munsel are as standard saloon bookings as any of the Lewises (Joe E., Ted, Jerry), Jimmy Durante, Frank Sinatra, Hildegarde, Martha Raye, Lisa Kirk, Edith Piaf, Judy Garland, the Mills Bros., Sophie Tucker, Tony Martin, Milton Berle, Johnnie Ray, Billy Daniels, Nat King Cole, Vic Damone, Gypsy Rose Lee, Frankie Laine, Eddie Fisher, Billy Eckstine, et al.

Split of Martin & Lewis, of course, removed a surefire nitery standard but Jerry Lewis is going it alone. It was Dean Martin's desire to "take it easier, do pictures, make records, play golf"—that contributed to the schism.

Three R's & Switcheroos

Along with Havana's 3 R's—rum, rhumba and roulette—there were some other freak tidbits to highlight the year. Ray-Rae Bourbon's sex switch got the same kind of notoriety as Christine Jorgensen but, unlike the latter who went into show biz as result of the free space, Bourbon has long been a performer. However, when the female impersonator argued that "he" was now a "she," hence a Los Angeles regulation against female impersonations didn't apply to him, the L. A. Country Public Welfare Commission at first differed with the Melody Room management and suspended its license. Later it was restored. The Commission's gripe, it developed, was more against Bourbon's use of language and a perhaps too vivid description of the Mexican operation and the details attendant thereto.

Marion Davies, who took over the Desert Inn operation in Palm Springs, envisioned that resort booming even more with the masses—with the 5-day week now standard in Hollywood, freeing rank-and-filers for desert weekends, not just the top brass.

Uncle Sam cracked down on 20% tax-dodging (or deferring) in hotel restaurants with a test case that you can't see the show cuffo by paying the tab "before the tax goes on."

Miami Beach crackdown on strippers, "b" girls and "mixing," while having noble intentions, could technically forfend seasoned troupers like Joe E. Lewis, Sophie Tucker et al, greeting their friends out front, before or after the shows, because that, too, constituted "mixing." In these instances, their strong personal followings have been bonanza values for any bistros booking them.

SCOT TV MAKING HAY AT $750 PER MINUTE

Glasgow.

Scottish Television Ltd., commercial program contractors, has authorized Associated Television Ltd., London weekend and Midland weekday contractors, to accept time bookings on their behalf. A peak rate of $750 per minute will be charged. Scottish tv will also establish sales representatives at Television House in Kingsway, London.

The Auld Lang Syne indie programs are due to come on the air Aug. 31 next year. Scottish Television will network a large amount of program material from Associated TV Ltd. for their seven-day-a-week operation. ATV already is working a seven-day week via the London and Midland outlets.

As of Feb. 1, Scottish Television will launch an all-out campaign for set conversion and aerial installation.

HILDEGARDE

Showboat Captain Braves Lecture Platform

By 'CAP'N BILLY' BRYANT

Names command the most dates in the lecture dodge but anybody to whom anything unusual happens may end up spieling. Do you own a parakeet that sings in French and the Reader's Digest writes it up? You'll get lecture bookings. Have you won a wheat field in Kansas or a tv quiz program? Have you done a handstand on a wire over Niagara Falls? You're probably just the speaker some entertainment chairman wants. Of course you may disappoint your audience.

In the lecture field, if you are an authority on Russia you are supposed to have just returned from an extended tour of the Soviet Union with the secret atomic bomb information that will startle your listeners. If you are a drama critic you are expected to tell them what is wrong with the present day plays and the legitimate theatre. This, the producers themselves would like to know. And, if you are an entomologist you are supposed to draw such a weird picture of the wingless, horny, sucking mouth bugs, mosquitoes and other insects, that you encounter on your journey through the jungles of Malaya, that your listeners will rush home, spray their house with Flit and scratch the rest of the evening.

Humor Is Most Dangerous

It is the poor humorist who usually suffers the most. If he is too funny during his address they will say he was utterly ridiculous and too uninformative and if he doesn't tickle their funny bone to their liking, they will accuse him of being a bore and unentertaining. Therefore, he must try to strike a happy medium. Under these circumstances, when I can't convince an audience I try to confuse them. Not knowing what I am trying to prove they wouldn't dare to send in a bad report, which is what counts most against you in the lecture field.

There is a vast difference between a speaker's rostrum and the glare of the footlights. In the theatre an audience will demonstrate their honest opinion of your ability in the way of applause but in the lecture field I often found it just the opposite. As an illustration, at Dennison, Iowa, after my address I was greeted with a round of applause. The people came rushing back to my dressing room congratulating me at every turn. I was invited into their homes where we chatted about the river and the showboats until early dawn. At the railroad station the next morning a reporter handed me a copy of his morning paper that featured a flattering review of my engagement. Later when I entered my agent's office in Chicago a sweet young thing screamed; "What happened at Dennison?" and she handed me a letter from the entertainment chairman that stated that I was hopelessly impossible.

Knew That River

I went from Dennison to Sioux City, Ia., where, during the question period one gentleman in the audience challenged my judgment about some improvements the government was thinking of making along the Missouri River that flowed by their city. When I told them that the Missouri was a dangerous stream to monkey with, that the drifting sands often change the channel in 24 hours, that we had gone to bed at night with four feet of water under the showboat and woke up the next morning high and dry and that they could expect that fickle old stream to go out of its banks any day and flood Sioux City, all this, the gentleman in question pooh-poohed. It will be remembered that the Missouri River did just that little thing not long ago to disastrous results.

Don't get me wrong, I have met some wonderful people in the lecture field but it wasn't at the Academy of Music at Brooklyn where one high priestess looked at me, then she looked at me again to be sure she had seen something and said: "You know Captain Bryant, as a riverman I think you would be far more entertaining if you were less polished and not so well educated." I had to laugh because I was born on a shanty boat and never went any farther than the sixth grade in school. Then she added: "You would also appear more authentic if you were not so short in size and had spent more time on the rivers you speak of." The truth is, I am much taller than the late Mark Twain was and I have held a master's and pilot's license from Pittsburgh to New Orleans for over 20 years.

They tell of an incident that occurred at Philadelphia where a civic group had engaged a Metropolitan Opera star to appear at a convention at nine o'clock in the morning. The ballroom of the leading hotel was filled to capacity and when the star failed to appear at the proper time, the program chairman called the agent and asked: "Where is Mr. So-and-So? He is supposed to sing at nine o'clock this morning." And the star's secretary gasped in surprise. "Nine o'clock in the morning? Listen, dearie," she said, "Mr. So-and-So can't even spit at nine o'clock in the morning, let alone sing."

Change of View

When writing an article one usually tries to save the most amusing paragraph for the last and here it is. At Omaha, at the end of my lecture the applause was deafening with the entire audience crying "More—more—." The president of the organization demanded that I play an immediate return date. My agent informed them that this was impossible as I had other commitments. The president threatened to take his business to another bureau if they couldn't have me back right away. It was finally agreed upon that I was to open their lecture series the next fall.

That summer when my agent sent them a contract they returned it unsigned and wrote across the back: "If you don't mind, we'd like to have someone else in the place of Capt. Billy Bryant as we have decided that we didn't like him."

Cornpone Carson to Cap

Hollywood.

Joe Carson, 20-year-old entertainer from Holliday, Tex., has been signed to a five-year Capitol recording contract by Ken Nelson, country & western artists & repertoire producer for the label. Carson is a protege of Cap's hillbilly howler, Hank Thompson.

Carson plays both guitar and violin.

Circus Folk In 1956: Sorrow But No Self-Pity

Even the Elephants Sensed the Uneasiness—High Promise at Season's Start Turned Sour—Union Pickets, Divided Counsels, No Lithographing, Dubious Showmanship Haunt Tented Show Biz—Hopes for Comeback in 1957

By CLAIRE AND TONY CONWAY

ABOUT THE AUTHORS

Claire and Tony Conway who met and married in the circus environment are purely enthusiasts for the medium, and not themselves participants, save as friends of great numbers of performers and handlers on nearly all the shows.

Claire Conway is the daughter of James Waldo Fawcett of International News Service. She wrote a book about her romance and marriage with a fellow-zealot, "We Fell in Love With the Circus." Her husband came by his sentiments in boyhood as the nephew of a former circus operator.

The couple bring a special attitude to the depressing events of circus economics during the year just closed.

The year 1956 was a confusing one for people who, like ourselves, love the circus. And the amazing thing is that there seemed every reason for the season to be one of the best in the history of the tented amusement world.

But, let's see just what happened:

Claire Conway

Back in March, Ringling-Barnum began what seemed to the tourist onlookers a completely normal rehearsal period. The showfolk, however, sensed something was brewing. For one thing, veteran workingmen were grumbling about the letting out of a number of men just before Christmas.

Rehearsals went nicely however. Under the direction of Dick and Edie Barstow the four productions shaped up quickly. Of course both Pat Valdo and Bob Dover were much in evidence. Also there was the usual gagging among the performers as they sat upon the fence of the "Little Garden" or lounged in the seats at the far end of the practice area.

There was talk about the apparent disinterest of John Ringling North for he not only remained away from the rehearsals but also eliminated his usual tours of the grounds and even dispensed with riding his favorite horse. The veteran clown Paul Jerome called attention to an unusual fact. "They're not doing any painting this season," he noted, "I can't remember when there wasn't painting of some kind for the new tour."

Staff changes continued to occur. It was seldom clear what they signified. It was a shock when that no longer could there be kitchen facilities on the sleepers or any electrical fixtures or appliances.

Animals Sensed Human Unease

Perhaps animals do sense the tensions and uneasiness of humans. At any rate, during one rehearsal session the elephants were every bit as uneasy as the showfolk and took off in what might have been a dangerous stampede. Fortunately elephant boss, Benny White, and his boys were right on the job and headed off the pachyderms.

News from other shows at this time was favorable. Clyde Beatty had plans for featuring Video's "Cisco Kid," Duncan Renaldo. And he had leased concession rights to a new company headed by Frank McClosky, Walter Kernan, and Willis Lawson—all of whom had been Ringling staffers.

Floyd King and Arnold Maley, co-owners of the King Bros. title, had revealed that they would have two separate and complete motorized shows on the road during '56, each bearing the King title. Preparations were already underway for both units to take to the nation's highways.

So it was that Ringling completed its rehearsals and loaded for its trip northward. If the show went out unpainted spirits were high and everyone hoped that the season would be a good one. The arrival of the "big one" in Manhattan was normal—to a point. Pickets of the Teamsters' and Performers' unions appeared almost at once and made impossible the delivery of the earth meant to surface the arena floor. And the unions also tried to prevent the already heavily publicized television preview of the '56 show. But the heavy equipment was installed in time and the show went on—without, among others, Emmett Kelly who had been "pulled" by AGVA.

Opening night was to have been another of those "star studded extravaganzas" that various outstanding charitable and health organizations have sponsored in recent years. This time it was the turn of the Police Athletic League. However, the stars were prohibited from appearing, and the full house saw an old-fashioned Circus opening night. That in itself may well have pleased more people than it disappointed press agents.

Picket Lines and Road Woes

Two days later, after court action on the part of both the circus corporation and the unions, regular picketing of Madison Square Garden began. AGVA pulled featured clown, Otto Griebling, and the show's new announcer-ringmaster, Preston Lambert. Still later, Felix Adler and others were also pulled. But the show, as usual, was so big and so fast moving that the public did not miss those who had gone.

But the boxoffice began to suffer. Some undoubtedly feared the picket lines, others respected them. Whatever the reasoning, the "take" dropped from that of previous years. But the show kept giving its scheduled two-a-day.

In the course of the Garden date the total of people leaving the show reached 12 or more. And other shows were now having difficulties. Hardly had the Beatty show taken to the road in mid-March before acts began leaving. Soon AGVA called a full-fledged strike. At the same time first one and then the second of the King Bros. shows encountered difficulties. There were shortages of help, equipment was left behind, the band left one unit.

The Cristiani, Mills Bros., Kelly-Miller, Hunt's, Hagen Bros. Circuses and a new show, Leonard Bros., were all on the road by the end of April as were smaller outfits. None of these truck shows seemed to experience any problems.

The Beatty show was forced to close at Burbank, Cal., on May 9. The King units somehow managed to keep going. Ringling by now knew that it faced a "day and date" battle with a union operated show in Boston. This AGVA-Teamsters effort was setting the two groups back at least $25,000.

Circus 'Sell' Via Ad Agency!

By this time it was known that some equipment for the Ringling "under canvas" season had been repaired and/or painted. And the tents, seat wagons, cookhouse, etc., rolled northward to Baltimore, while the show was still playing Boston.

"The Greatest" had still another problem on its hands—the question of what was the best way to advertise in '56. Gone was the advance car, cut to a bare minimum was the billing crew. Gone also were top publicists Frank Braden, Allen Lester, Bill Fields, and their radio-tv cohorts, Bev Kelley and Charlie Schuler.

You could cross the city of Baltimore and see less than a dozen window lithos. Newspaper, radio and tv advertising were now in the hands of an advertising agency!

The show did less business in Baltimore than in previous years. But whether it was the union problem, the lack of advertising, some purely local condition, or a combination of these factors is hard to say.

The situation was the same in Washington. And here the elephants again showed their awareness of the uneasiness about them by another, though smaller, stampede. An assistant to the then executive director came to check on the matter. But he had never seen a circus, let alone a big top, before that week and he gazed about him with uncertainty before asking a trouper. "Everything's alright, isn't it?"

One night during the Washington date it rained and the new wardrobe boss splashed out in the mud to entreat the various drivers—veterans of a lifetime in the business for the most part—to "please allow the performers to get on and off in a dry spot. The wardrobe must not get soiled, you know."

Ringling moved on for its week in Philadelphia. A string of one-nighters lay beyond. The Beatty show had returned to its Deming, New Mexico, quarters. Plans were underway, it was reported, for a reorganization of the show. And now the King units were in the courts in bankruptcy proceedings. A receiver was named and the two units were permitted to continue their tours.

Circusdom's elder statesman, Charles T. Hunt, reported that his fine show was experiencing good business almost everywhere. The remainder of the nation's under-canvas and indoor-stadium shows continued to find the season a good one and the country seeking good circus entertainment.

After several attempts to keep the King units going, the court decided to halt the two shows. But immediately former employees formed a new show, Barney Bros., and leased King equipment and hired King acts. The property of the King company was spread all over the map—a truck left here, a cage there, an elephant in this zoo, a calliope in some other place. And the receiver had to attempt to get all this together.

John Ringling North appeared on his show at Alliance, Ohio, on Sunday, July 15. He had been on the show on only one or two other occasions all season long. Shortly after his arrival word came from his private car, Jomar, that the show would go home at the conclusion of the date in Pittsburgh on July 16.

The Thing That Couldn't Happen

Everyone had asked "How long can it keep going? Can the show finish the season?" Everyone had expected an early close the year before. It hadn't come. They had expected it day after day throughout the '56 season. Now, suddenly, it had happened. And no one could believe it.

We had been with the show at quarters, during part of the Madison Square Garden date, at Baltimore and Washington. When we learned that the trains would pass through the Potomac Yards, just outside Washington, we dropped everything and went over. In fact, we spent the whole night in the yards and visited with friends and acquaintances on each of the three sections.

On their way back to Sarasota, everyone was as in a daze, unbelieving. It simply couldn't happen to "The Greatest Show On Earth." One girl told us: "I've been on the biggest and the smallest. A show like this one simply cannot close for good overnight. Small shows might—maybe—but even they can't. This can't be the end; it must come back!!"

No one was sorry for themselves. Each spoke of the problems of the others. All were sure it would, in the long run, work out alright. They told, for example, of that remarkable day when, it being impossible to set up the seat wagons in the big top, a total of 9,000 (yes, nine thousand) people had stood for two performances of the show. "Who says," they asked, "that the tented circus is dead?"

Something amazing had occurred at almost the same time Ringling closed. It was an announcement that the Beatty show had become the property of former Ringlingites Frank McClosky, Walter Kernan, and their associates. They had bought the interest of another former Ringling official, Arthur M. Concello, they said, in order to protect the interest they already held in the Beatty show through their concession company.

The former King show was alternately on and off the road in the meantime. Now a great amount of animals and equipment were reclaimed by Paul Kelly, Peru, Indiana, circus man, acting for the previous owner, Wirtz and Norris, who had sold former assets of their Cole Bros. Circus to King. Yet another King outgrowth, The Maley Circus, was to keep on touring.

We kept track of the Maley route and, when it came within driving distance, set out to find it. It was a Monday and the show was to play Vienna, Virginia, a sponsored date for the local fire dept. But there were no tents on the lot, no "chalk" directions on the roads into the town, no signs that a Maley Circus existed. Days later we learned that the show had stranded, leaving equipment in at least three different towns.

In September the final chapter of the King story was written. First came news that the James E. Strates Shows, an outstanding eastern railroad carnival, had bought three elephants, a hippo, a polar bear, two lions, two hyenas, and a quantity of trucks to be used in transporting the animals.

Then came word of an auction at the Macon, Ga., quarters of the King show. Valuable items went for ridiculous prices. For example, two ornamental chariots brought $35, a complete set of ring curbs went for only $2 per ring, and a large box of wardrobe and costumes brought only 50 cents.

September also brought the death of an indoor circus pioneer, Col. Robert H. Morton, co-owner with George Hamid of the Hamid-Morton Circus at the age of 61 at his Miami home. Bob Morton had first attempted an indoor circus back in 1916 and had been instrumental in bringing that phase of the business to its present heights.

Reports from the under-canvas circuses still on the road continued good. We visited, for example, the Mills Bros. Circus for three days or more. There was indeed a slight shortage of help, but the houses were good and the season was successful. The show was, in fact, already planning for the '57 tour.

The tented shows were getting excellent publicity in the wake of Ringling's early closing. And in so doing they were calling the turn on the daily press and the news magazines that spoke of the "death of the big top." The public press simply could not understand that the words "big top" refer to the main tent of each and every tented circus and not to the Ringling show which may be termed "the big one," "Big Bertha," "The Greatest," etc., if any such title is needed.

What Does Future Promise?

Now it is December. Only the indoor shows are touring at the moment. The Orrin Davenport, Hamid-Morton, Polack Bros., Tom Packs, and Frank Wirth presentations continue to prosper. Other smaller indoor units also are doing nicely. But the success of these ventures does not spell disaster for the under-canvas organization.

Already there has been indication that the Beatty show is about to make improvements while at its new Sarasota quarters. The management views next season as another success story.

Mills, Hunt, Kelly-Miller and other shows will continue to pull in the public. And the possibility of a new motorized show, first mentioned last summer, under the ownership of St. John Terrell, the music circus impresario, has stimulated the imagination of those who see the one-ring circus as a much needed addition to the nation's shows.

Throughout the entire '56 season one name was heard often, but always unofficially, always as a visitor. It was the name of master showman Arthur M. Concello. He was said to have visited just about every circus there is. He was rumored to be interested in buying all or some part of the control of innumerable shows. And many suggested he still retained an interest in the rejuvenated and successful Beatty show now operated by his former lieutenants.

But Art Concello turned up at the Waldorf-Astoria in the days when John North and Bill Veeck were reported to be discussing the possibility of a deal for Ringling-Barnum. And now he is Executive Director of The Greatest Show On Earth. He is committed, Concello says, to rebuilding the Ringling organization as a new type of railroad show.

The new Ringling is said to be built to move on 15 balloon top box cars of the Pennsylvania Railroad. All floats and other equipment are supposed to be built to fit the measurements of these cars. Some 22 elephants and 70 horses are in prospect. An additional 15 cars, system-owned sleepers, will carry personnel. The menagerie will be used only at New York and Boston.

A three-tour season has been planned for Ringling in '57 in which the show would open at Madison Square Garden in April and then play Boston, Philadelphia, Baltimore, Washington, Raleigh, Charlotte, and Montgomery before returning to Sarasota for the summer. The second tour would begin in mid-September and continue through mid-December. After Christmas in Sarasota, the show would have its third tour which would conclude in March, 1958, in time for rehearsals, etc., for the new '58 tour.

Circuses of all types live hard and die harder. John North, himself, said: "The tented circus, *in my opinion,* is a thing of the past." But Ringling-Barnum will continue to be a factor in the nation's circus industry under any circumstances. And it is not too late for a complete about-face in which the familiar Ringling train carries the world famous Ringling big top.

What will tomorrow bring? Who will do what? How will the circus world fare? A great deal can and probably will occur between this writing and the spring openings. The season ahead will be one to watch. Big things are sure to happen in the American circus. But whatever may come, the circus will survive.

Logical Question

Lapidus owned a factory. He was very kind and generous to his employees, but he insisted that they arrive at work promptly at 9 a. m. One day his bookkeeper came into the factory at 10:30 a. m. His eyes were black and blue, his nose was broken, he looked like he had been hit by a train. Lapidus, very angry at the tardy bookkeeper, demanded, "Give an explanation!" The bookkeeper said, "I fell out of a four-story window." Lapidus said, "And that took you an hour and a half?" *Lou Holtz.*

Toujours the Palace

Legendary Flagship of Bigtime Vaudeville Dominates the Nostalgic

By ABEL GREEN

Looking backward to the "good old days" of bigtime vaudeville, B. F. Keith's Palace in Times Square, the house built by his rival, Martin Beck, gains dimensions as a show business legend—not unmixed with some mythology. The Palace tale was outlined in the Golden Anniversary Issue (and on many another occasion) of this journal, but questions and interest find no final satisfaction. The Palace remains the champ flagship in the nostalgia seas.

RKO Theatres prexy Sol A. Schwartz, his chief publicist Harry Mandel, and latter's aide, Johnny Cassidy, have been frequent authorities, but finally, in self-defense, Mandel and Cassidy have whipped up the following facts (which should be preserved by archivists):

The Palace cost nearly $1,000,000 when Martin Beck built it. First bill March 24, 1913 ($1.50 and $2 top) comprised the Palace Girls, dancing line; Ota Gygi, "Spanish court" violinist; La Napierkowska, pantomimist and dancer; George Ade's comedy skit, "Speaking to Father," with Milton Pollack; "The Eternal Waltz," 30-people flash act headed by Mabel Berra and Cyril Chadwick; McIntyre & Harty (who had the dubious distinction of being the first Palace act to be closed after the opening matinee, and were replaced by monologist Taylor Holmes); 4 Vanis. wire act; Hy Mayer, cartoonist; Ed Wynn, comedian.

Sarah Bernhardt Era

The Palace continued with weekly changes of bill until May 5, 1913, when "The Divine 'One," Sarah Bernhardt, opened there and stayed for 3½ weeks, closing in midweek because of prebooked sailing. She established the legend of demanding salary payment in gold, $1,000 per day ($500 after the matinee and $500 after each night performance), or $7,000 a week. She played entirely in French, alternating "From the Theatre to the Field of Honor" and "Camille" excerpts in split-week schedulings. "The Divine Sarah" had three ladies in waiting, and at one matinee performance, Laurette Taylor, Jane Cowl and Elsie Janis did the three bits as a gesture to the great French tragedienne.

Lou Tellegen, a Dutch import who was to become an American matinee idol (and to commit suicide) was Miss Bernhardt's leading man. The May 5 bill comprised Sarah Bernhardt (with Tellegen), McMahon, Diamond & Clemence, Harris, Boland & Holtz, Joe Welch, Mlle. Fregoleska, "Poem in Marble," Ignatius Cardosh, Bartholomae Players.

The May 12, 1913, bill: Sarah Bernhardt, Flanagan & Edwards, Bell Family, The Stanleys, Millership Sisters, Nat Wills, White & Caine in "Cherie," Vera Michelena.

May 19 bill: Sarah Bernhardt, Lyons & Yosco, Hopkins & Axtell, Owen McGiveney, Bessie Wynn, W. C. Fields, Gould & Ashlyn, Bobbie Gordone, Bernivici Bros. And the half-week bill comprised Miss Bernhardt, Billy B. Van & Beaumont Sisters, Ethel Green, Mr. and Mrs. James Barry, Isabell D'Armond & Frank Carter, Mykoff & Vanity, the Gee Jays.

When the Palace reopened Sept. 1, 1913, Fritzi Scheff headed the bill supported by Minnie Dupree, Horace Goldin, Julius Tannen, Melville & Higgins Wm. A. Weston Co., Clara Inge, Pernkoff & Rose, Laddie Cliff, Mr and Mrs. Gordon Wile.

In the frontal booking attack at Willie Hammerstein's Victoria, which heretofore got the Keith booking franchise, the Palace came under B. F. Keith's direction Nov. 10, 1913 with this bill: Lillian Lorraine, Clarke & Hamilton, Ross & Fenton, 4 Fords, Charles Kellog, Mlle. Storey & Co., Ida O'Day, Kimberly & Mohr, Herbert & Goldsmith.

Some 4½ years after the Divine One's initial Palace impact she returned Dec. 17, 1917 for a three-week stay with the first supporting bill comprising Gordon & Rica, Gallagher & LeMaire, Lyons & Yosco, Belle Baker, Cameron Sisters & Daniels, Frank Carter, Brendel & Burt, Mario Lo. Second week (Dec, 24) saw Belle Baker moved up to subfeature Mme. Bernhardt and the Hon. Francis Brent (an alderman routine), Dunbar's Misses, Eddie Borden, Emmett Corrigan, Robert E. Keene, Miss Jordon, Lydell & Higgins, Stewart & Downing the rest of the bill. The Dec. 31 show in support of Miss Bernhardt held Parish & Peru, Donohue & Stewart, Haurko Onuki, Robert E. Keene, Paul Dickey, Pat Rooney & Marion Bent, Fox & Pollock, Mme. Jewell.

Louis Sobol Finaled It

For a theatre whose entire lifespan as a bigtime flagship was considerably less than a quarter-of-a-century, its impact as a golden stairway to perennial memory is surprising. Actually the last straight vaudeville bill at the Palace began July 9, 1932 with columnist Louis Sobol as headliner and support comprising The Ingenues, Diamond Boys, Fred Keating, Leon Janney, Ross Wyse Jr., Richy Craig Jr., Seiler & Wills, Pepito. (This was in the era of the Broadway columnists making vaude and vaudfilm personals on the calculated "surmise" that grateful actors, to whom the newspapermen had been "nice" over the years, would "drop in" for a "lil thank-you"—actually a cuffo benefit to show their appreciation. Thus, in a little more than 19 years the cycle traversed from that initial Ota Gygi-Ed Wynn-Hy Mayer-Taylor Holmes bill to Louis Sobol & Co.)

While holdovers — or quick returns on bigtime shows—were an accepted accolade for some particular headliner, it was not until the inroads of the picture business in the mid-1920s, which marked the beginning of the end of vaudeville, that the Keith-Albee management started to book highpowered bills to offset (1) the film competition and/or (2) the then surfing Publix units and kindred vaudfilm combinations.

When vaude was king the bills cost $10,000 to $12,000 and at $2 top the Palace clocked a regular $500,000 a year profit. But as the show costs pyramided the profits dwindled and it was inevitable that the Palace would either have to go vaudfilm or straight film. It did both as the ensuing chronology will indicate.

But before the beginning of the end there were some memorable longruns, such as Frank Fay's 8-week run, May 24-July 12, 1926. A Lou Holtz-Lyda Roberti-William Gaxton package also had an 8-week run at the Palace July 11-Aug. 29, 1931, joined by Kate Smith on their fourth week. Miss Smith was to set an alltime 2-a-day record by remaining 10 weeks at the Palace from Aug. 1-Oct. 3, 1931.

She was succeeded by an Eddie Cantor - George Jessel - Burns & Allen package which remained intact for 9 weeks at the Palace Oct. 31-Dec. 26, 1931, supported by the Benny Meroff orch and his orchestra, Janet Reade, Serge Flash and the 3 Rhythm Dancers.

First Vaudfilm Bill

The Palace's first vaudfilm policy July 16, 1932 (following Sobol's show) continued until Nov. 12 that year, at which date Eddie Cantor, in the Samuel Goldwyn production of "Kid From Spain," again shifted the Palace, this time into straight pictures, continuing until Jan. 7, 1933.

The Palace then essayed two-a-day vaudfilm, lasting only four weeks from Jan. 7-Feb. 4, 1933. The last two-a-day bill accompanying a feature film constituted Benny Leonard, Bobby Murphy, Arnaut Bros., Felovis, Walter Powell & Co. and Maria Gambarelli — only six acts as against the traditional eight act bigtime straight vaudeshows.

The Palace essayed a straight pix policy from Feb. 11-April 29, 1933 and found it needed something

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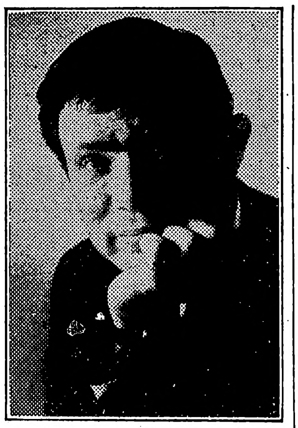

JIMMIE KOMACK

Milltown pills or flip your lid, I love my Ego but oh you Id! Rising still my comedy star while lay folk wonder what you are. Fame tomorrow, what's today, William Morris or MCA? For further verse sung in high tenor contact me through Bobby Brenner.

Glorious Days of Minstrelsy

By JOE LAURIE JR.

This was the late Joe Laurie Jr.'s last columnar writing for VARIETY.

Dear Editor of VARIETY:

I kinda pride myself on my knowledge of minstrelsy. I was always interested in it, and when I played on bills with minstrel men I would inhale *cork!* I listened for hours and days to minstrel show stories. I was privileged and honored to know some of the greatest of them and many were my very dear friends. When I was married, George Thatcher, one of the great names of minstrelsy, who was on the bill with us, gave me a lot of good advice. I knew and worked on the bill with the greatest softshoe dancer in the world, George Primrose, and later with Mrs. Primrose who took over the act when George joined the Big Parade. I spent over two hours with Dave Mallen visiting Barney Fagan at the Percy Williams Home and listened to his fabulous stories about minstrelsy. Barney was also one of the great softshoe dancers and producers. Eddie Horan, the double-cane dancer, was in my "Memory Lane" act, as was Gus Hill, who owned a few minstrel shows, and also Clarence Marks, an old minstrel boy. Arthur Rigby was a close and dear friend. It was Rigby, when a young priest in Paterson, N. J., came to give him the last rites, asked to have Father Leonard, from St. Malachy's, in N. Y., do it. "But my son," sed the young priest, "It is all the same." "I know, but Father Leonard can fireproof me better."

Dockstader, Cohan, Et Al.

I remember sitting at Luchow's with Sime Silverman, founder of VARIETY, and George Alfred Clapp, better known as Lew Dockstader, telling us about the terrible fire at his home. By the way, Dockstader was the highest salaried blackface comedian in show biz. George (Honey Boy) Evans tried to teach me to play checkers at the old White Rats Club (over Churchills); he was an expert at it. After I tried for about an hour he told me it was too high class for me, that I should go back to my pool game.

I remember playing in a Friars Frolic afterpiece written by George M. Cohan, "The Barber's Ball." I played the "wench," originally played by King (Comfort &). I remember the time when George M. had James (George &) Gorman, who produced great musical shows, put on a tambourine drill for our first-part opening done by over 50 Friars. George M. looked at the dress rehearsal at the Metropolitan Opera House, and not a man was in time or on the beat with his tambourine . . . The more we rehearsed the worse it was. Finally Cohan became disgusted, made a speech, "I'm leaving town, fellers, I won't stay here and see how lousy you guys are. You let me down. I'll never take the rap again, so long to you and The Friars." That night, there never was such a precision tambourine drill. Not *one mistake.* A great show! And the guy who was going to leave town came back after the show and with his crooked mouth and straight talk, sed, "You were great, just great! I knew you'd come through, you Friars. Honest, you were real good . . . thanks."

More Names

So many minstrel greats who were and are my friends for many years come back to mind. Al Jolson (I wrote his radio shows), Willis B. Swetnam (one of the greatest)) at the Lambs. I knew Frank Dumont who kept minstrelsy in Philadelphia for nearly 40 years. I would visit backstage with him, Hugh Dougherty and Eddie Cassidy—what a thrill! Bert Swor was an old and dear friend; we spent many summers together at Lake Hopatcong at Eddie Miller's cottage (Eddie is a Dockstader alumnus). Bert's widow, Amy, is now happily married to Jack Norworth, who started as a blackface comic, but never played in a minstrel show. Eddie Leonard, who was the essence of ministrelsy, said I was the only man who followed him that didn't get angry at him because he got so much applause he would stop the show. I didn't tell him that I kept pushing him out for bows until he milked 'em dry, so I could go on without them calling him back! Earl Benham, now one of the leading tailors of New York, was a great song-and-dance man. Billy Beard, still around speaking at dinners, "Blackface" Eddie Ross, who played the African Harp (the banjo); the Bowman Bros. were others. Also Johnny Caine (his wife, Blanche Newcomb, was the daughter of the famous Bobby Newcomb, one of the great minstrel songwriters); he wrote the "Sunflower" song for Billy Emerson which made him a star; (Blanche willed me some of her dad's songs); Ideleen Cotton (Nick Long & Ideleen Cotton) was the daughter of the famous Ben Cotton, told me many stories about him.

Two old minstrel friends still around are Happy Benway and Al Mayo. I played on the early Loew bills with Johnny Dove (great minstrel dancer) . . . Tommy Hyde and Harlan Dixon, Press Eldridge, Fox & Ward, McIntyre & Heath, Matt Keefe, the yodeler, Joe (Rags) Leighton with Bert & Frank Leighton. Rags was a wonderful hoofer and Frank & Bert really brought back "Frankie & Johnny" which was just a fancy-house song before they cleaned it up for vaude. Andrew Mack, John McCloskey, great tenors; Frank McNish, the great "Silence In Fun" man, who was a headliner before I was born; Dave & Scamp Montgomery, also Fred Stone (who still drops me a line from his happy home in California) were others. The Stone family, talented and scandal-free, is the kind of a family show folks like to "point with pride" to.

Real Spendthrift

John Fields (& Hanson) told me in 1909 I was a sucker for paying $1 a day for room and board, that I could save money getting a $2 a week room and eat free lunches. He did it for years. I don't know how much dough he left but I kept squandering my buck-a-day for a room and three meals a day. My old friend, Dan Quinlan, who started as a property man and became one of the greatest of "Middle Men" (Interlocutor) and also owner of many minstrel shows, was the first to step out of his chair and go down to Tambo and Bones and talk to them. I remember Dan on the Orpheum time (Dan Quinlan & Kellar Mack). He never took a sleeper but would sleep in the coach. I asked him why, and he told me he was putting his kids through college and every penny counted. I believe he had about 10 kids. There are so many more that it would take a book—say, that's an idea!

Joe Laurie Jr.

LEO DE LYON

"THE VERSATILE GENTLEMAN"

Direction: GENERAL ARTISTS CORPORATION

Sophie Tucker and Jolson Firsts

Writer in the New York Times, recently commenting on invention of the phonograph, cracked: "Of course nobody listens to Edison's cylinders nowadays."

Scribe would be amazed if he knew how many thousands of collectors cherish cylinder "rollers" and apparatus to play them. Some have more than 100 different cylinder machines and quite a number have thousands of records. Several dealers still do a lively mail order business in cyls. Electrical pickups for playing them have been devised, and with these it is apparent that tone quality of the early cylinders was far superior to disks of corresponding period. More overtones were recorded and there was virtually no surface noise.

One mail order man recently offered an Edison cylinder of Sophie Tucker singing "The Reuben Rag," representing it to be vintage of 1900. While she has been entertaining a long time, Miss Tucker doesn't go that far back. Record was released in December, 1910, Edison supplement, and was one of a set of 10 recorded that year when Miss Tucker was still comparatively unknown and just getting started. Edison oldtimers recall she was paid $1,000 for the lot—and, being a cautious thrush, insisted on receiving lump sum in advance before she faced the horn. In after years Sophie Tucker, at one time or other, has disked for most of the companies.

Al Jolson's first record was issued by Victor in May, 1912. It combined George M. Cohan's "That Haunting Melody," with "Rum Tum Tiddle," by Ed Madden and Jean Schwartz. Platter was terrific. Jolson stayed with Victor a year, then signed up exclusively with Columbia. The late George O'Connor, favorite White House entertainer of every President from McKinley to Truman, said Jolson told him he was paid only $25 for first Columbia waxing. Sounds like something wrong with story, because Jolie was a Winter Garden star, a big favorite on Victor and would not conceivably have signed an exclusive pact with rival company at such a figure.

He stayed with Columbia until 1924 when he signed with Brunswick at what was said to be biggest figure ever paid recording star up to that time. Press stories said $400,000 a year, but figure was probably hypoed. Jolson's first Brunswick records were not big sellers, and the company probably didn't get its money back on contract until "Sonny Boy" and "There's a Rainbow Round My Shoulder," smashes in 1928.

Incidentally, collectors are sometimes surprised to find Jolson turning up on five-inch, single-face "Little Wonder" records, billed only as "baritone." Secret is that Little Wonders were dubbed from Columbias for sale at 10c each, and artists' names were not used.

Gallic Vaude Revival Spurs Disks

Paris.

Disks have spun into much greater popularity here the last year. The 78 rpm is practically extinct in France; only 1,000,000 disks of that speed were made in '56 with almost all exported to the French-speaking North African territories. Over 15,000,000 33 and 45 rpm platters were made in '56, as against 10,500,000 in '55 and in '55 there were still 5,000,000 78s made. The disk has worked hand in hand with the rebirth of the music hall here which has boosted the singer to the undisputed head of all house bills.

The Pathe-Marconi and Philips disk companies still head the field, but many new labels, plus a flock of the established ones, have a good place in the field. Odeon, RCA, Decca, Ducretet-Thompson have their share of pop and classic biz, while Vogue, Barclay, Vega, Discophiles, Pantheon, President, Versailles are coming in big with new young pop discoveries and a heavy hand in the Gallic and U.S. jazz field.

An effort is being made to cut down the exorbitant disk prices. Use of finer grooves has led to classic works being brought down to $3.50 from $7, with the whole musical piece intact. Lower-priced phonographs are also expected, and a boom is foreseen for '57.

SACEM (Societe Des Auteurs, Compositeurs et Editeurs De Musique), Gallic version of ASCAP, though not disclosing any statistics, says it was a fine year for the Gallic "chanson" also. But some songwriters were not as optimistic. As in all walks of show biz, it is felt that the more national a song the more international its chances. They point at "Poor People of Paris" and "Autumn Leaves" hits, while the many Latino, swing and rock 'n' roll imitations never get out of France.

Disks Sold In Lobbies

With vaudeville now again an important part of show biz, it has had a telling effect on songs. Disks are sold in all house lobbies followed by special fan mags. Olympia is the house flagship and the Gallic equivalent of the old Palace. Director Bruno Coquatrix feels he can now afford to invite the top U.S. talent. He thinks that his immense house can pay up to $10,000 per week for a top name.

Bobino remains a solid nabe house, while Pacra is an oldtime house used for breaking in new acts. Alhambra is back, housing the Maurice Chevalier show. and and will stay on at a sort of unit vaude house basis with more ambitious programming. Moulin Rouge is essentially a vaude cabaret, and the Lido uses acts but no big names in its yearly extravaganzas. Add to this the one-ring circuses, Medrano and Cirque D'Hiver, and Paris has plenty of playing time for acts and names.

The lamentable quality of the Gallic musical theatre, mainly vintage operettas, rarely put songs into the hit status. There have been attempts to make progressive inroads on the musical comedy setup, but since it appeals mainly to a provincial trade, it will take a daring promoter to take the first step. Plans to import U.S. musicals from London, intact, for a few performance may make the first dent to lead to the much needed revolution in musicals here.

Jukes Growing

Jukeboxes are growing but still are negligible, and films also help launch songs but not on a big scale. In the longhair field, Paris is still an important prestige centre and most of the big names play it at least once a year. Fees may not be as high as elsewhere, but there is a youthful crowd and an enthusiasm that still makes Paris a classical music mecca. Four symphony orchs, operating on a cooperative level, make up the basis of the annual season here, which runs from October to April. Orchestras are the Conservatoire headquartered for weekly concerts at the Theatre Des Champs Elysees, the Pasdeloup at the Palais De Chaillot, the Lamoureux at the Salle Pleyel, and the Colombes at the Chatelet. One orch, that of the Radiodiffusion-Television Francaise, is at the Salle Gaveau.

Meantime, music critics, badly paid, are loathe to come out for any but the big names. Many are thus sluffed off here by newspapers due to this. To remedy it, an Association of Artistic Action was set up under the Ministry of Beaux Arts. Critics are urged to come to prevent retaliation in foreign countries against French artists, and the association also invites and pays for many foreign newcomers and artists to keep the name of Parisian hospitality intact.

Berlin 'Porcupines' Big On Politico Pitches In Latest Ewige Lamp Bill

By HANS HOEHN

Berlin.

Every nine months or so, depending on the b.o. success of its program (the last one ran nearly a year), the local Stachelschweine (Porcupines) group shows up with a new program which mostly is a cabaret specialty of the season. These young entertainers have long been acclaimed as the best reps of Germany's postwar cabaret.

The new program calls itself "Die Wucht am Rhein" and, as usual, the title is already a little brainchild. It's again a play on words, this time adapted from "Wacht am Rhein" (Watch On the Rhine) with "Wucht" (which roughly means " a big thing," but verbally "pressure") instead of "Wacht." (Previous program was titled "1,000 And One Might" instead of "1,000 and One Nights"; the one before, "The Ten Was Their Destiny" instead of "The Caine Was Their Destiny," the German title version of "The Caine Mutiny," etc.)

Technically and artistically, this new program, consisting of 15 (almost exclusively political) numbers, is first-rate, and the most fastidious critic probably won't find any fault with it: Unlike the last program, which was a complete success, this one has a considerable weakness in its lines, lacking the punch and originality of previous efforts. To some degree, however, author's license is involved. A couple of months ago, one still might have tolerated this or that attack on the German military (the main topic here); but after the tragic happenings in Hungary, these heavy attacks on the new German Wehrmacht and that passionate striving for neutrality and pacifism (all in satirical form, though) simply lack conviction. Many lines, such as "formerly German divisions had to die to protect our country—now the country has to die because there are divisions in it," appear completely out of place.

As a matter of fact, the whole thing is much too one-sided. It's an aggressive ride against the Bonn Government (on the Rhine) and it follows on the other hand almost exactly the Social Democratic party-line (which, in fact, most German cabaretists are favoring) which pitches that there should be no new German Army but peace-loving neutrality instead. (This however, would please the Russians and probably not at all the American and British politicians as it can't be expected that the GIs and Tommies would protect the Germans and possibly die for them.)

Despite this political controversy, one can praise the "Porcupines." There are plenty of new

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65 Years at the Keyboard

BILLY ECKSTEIN, 'BOY PADEREWSKI,' STILL ACTIVE NIGHTLY IN MONTREAL—REMARKABLE CAREER IN VAUDE & CAFES

By PAUL A. GARDNER

Montreal.

A keyboard caresser who had his name in lights on Broadway three years before VARIETY was born is still going strong at Jack Horn's Clover Cafe in midtown Montreal today.

He's Billy Eckstein, whom VARIETY reviewed in one of its early issues: "Willie Eckstein, an infant wonder at the piano, was decidedly well liked. The boy has a really phenomenal command of the keyboard, and some of his elaborate fingering was brilliant . The most is made of his skillful technique, a Wagnerian concerto being selected to display intricate effects. This was perhaps above the musical taste of the audience, but was interesting as a display of the youngster's precocity."

The N.Y. Journal remarked, with less dignity than VARIETY, "He certainly can rip up the rag."

He still has those clips in one of his fat scrapbooks, kept first by his dad and later by his wife Kitty. No date, review's signature or place of appearance were kept, but Eckstein thinks it was early in 1906, when he was playing one of the N.Y. Keith & Proctor houses, likely 14th St.

He was 17 then, though Fauntleroyed up to look much younger, an illusion his four foot 11 enhanced. But he was barely 14 on his first Broadway appearance—at Wistaria Grove Roof Garden, across from the Astor and right above where Martin Beck built the Palace a few years later. He was billed above Elsie Janis, who was exactly three months younger. He'd already been a pro for three years, having played in a piano company window in Toronto at the age of 11 and two summers at Canadian National Exhibition there.

Career Began at Three

Eckstein, who first played in public at three, got his first notice —as "Willie Eckstein, the Infant Prodigy"—and won a McGill University scholarship at 12. He studied in Europe—including his father's and mother's birthplaces, Sweden and Germany—then returned to a concert career. But a N.Y. department store manager got after Willie's dad to have the boy play in his window, and offered too much money to turn down. That date led to the Wistaria Grove, and that to a five-year vaude tour as "The Boy Paderewski," during which he covered 30 of the United States and a good deal of Canada, averaging $15,000 a year.

He recalls being billed over Eva Tanguay, then in her 20's but just beginning to zoom, at Proctor's 14th St., and above such other acts as Jack Norworth, Mr. and Mrs. Carter DeHaven, Walter C. Kelly "The Virginia Judge" and the Avon Comedy Four. But not above Houdini, who used to watch Willie play nearly every show.

"After your act is over go to the Green Room, but DON'T stay in the wings" read a sign at the 14th St. house. Eckstein says he got thrown out of the wings every show all week for bug-eyeing sexy Eva, whose grandniece Velba Tanguay, an amateur actress in Ottawa, today is almost a ringer for Kim Novak.

Eckstein twice played K. & P.'s "Million Dollar Theatre" in Philadelphia then hit San Francisco just after the '06 quake, while half the city was still living in tents in Golden Gate Park. Jim Jeffries and Abe Attell, heavy and lightweight champs, used to talk to him backstage. And one of the three times he played Washington's Chase Theatre, he was invited to play the golden piano in the White House for President Teddy Roosevelt who flashed his wide smile and exclaimed, "Deeeee-lighted!"

Paderewski Listened

Paderewski once heard him play, praised him afterwards as a "prodigy without doubt," and raised no fuss about Willie's billing. Some years later, back in Montreal, Rachmaninoff also went to hear him and complimented him on swinging the classics so effectively. In his vaude days, though, he played them fairly straight.

Suddenly he was too old to be "The Boy Paderewski" any longer, and bookings abrupty stopped. He played piano in a 128th St. honkytonk with singing waiters and coin-tossing customers, for $18 a week, tips and all he wanted to eat and drink. It was pretty glum after all the razzle-dazzle and big money of vaude, so he soon hit for home.

There he started a new career, as "cinema interpreter" in Montreal houses—there were only two and the screen was a sheet on pulleys. Lyric Hall was his first stand, and he played there for Beatrice Lillie's first stage appearance, at 14 or less, dressed as an Indian maid. She sang "My Little Kickapoo" straight! They reunited three years ago in Montreal, where "An Evening With Beatrice Lillie" was playing Her Majesty's. Eckstein accompanied her at a benefit.

In 1912 he moved to the Strand, stayed there 20 years in lights as "World's Greatest Cinema Interpreter" wrote a couple of hundred published and recorded songs and was a rival of Zez Confrey, recording for His Majesty's Voice, Apex, Brunswick and Okeh. Leo Feist, Shapiro-Bernstein, Jack Mills and Harms, Inc. published his stuff in the States, and for a while he published his own in Canada, then took on Gordon V. Thompson.

Turned Plugger

He was able to plug his own songs at the Strand; and his audience was international via Prohibition, which drove thousands of thirsty Americans to Canada and especially to wide-open Montreal. Eckstein recalls Al Edwards, now past 70 but still with Feist, and the late Gus Hill, as ace song pluggers in those days.

Gene Buck and Eckstein collabed on "Goodbye Sunshine, Hello Moon" for a 1919 Ziegfeld Follies production number, and he later wrote "Take My Heart" with Mitchell Parish. Some of his self-composed and recorded hits of the day were "When I'm Dreaming Of You," "Where the Niagara Flows" and "Trail o' Dreams" (latter written with Armand Meerte, who accompanied him on the drums at the Strand). Lieut. Gitz Rice, a boyhood friend, dedicated "Dear Old Pal Of Mine" to him.

Eckstein still records his own songs now and then on RCA-Vic-

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LUCILLE and EDDIE ROBERTS

Stars of the Radio and Television Show
"WHAT'S ON YOUR MIND?"

The Roberts are perhaps one of the most unusual couples in show business today. Not only is their work amazing and amusing but they are always working and always in demand. They are currently playing a return engagement at the Hotel Statler in Los Angeles.

On February 11th they return for their annual visit to the new and beautiful COTILLION ROOM of the Hotel Pierre, New York. Other engagements include, The Maison Jaussaud, Bakersfield, The Park Lane Hotel, Denver, The Statler Hotel, Washington, D. C., and the Colony, London.

Press relations: Frances Kaye & Co. Mgt.: Music Corp. of America.

Waldorf-Astoria, N. Y.

Lena Horne with Lennie Hayton; Nat Brandwynne and Mischa Borr orchs; $3 couvert.

The Lena Horne influence in song stylings is now standard in show business. Any number of chirps, both sexes, have patterned themselves after the original (and still the champion) of her brand of song delineation. Some of the apings have been a little ridiculous, particularly as regards that intriguing, flexible lowerjaw and pearly-teeth exposure, which is so becoming to the sepia songstress, who is easily one of the great beauties of our time.

It is perhaps for that reason that Miss Horne has moderated on that score a bit although when she does it she just doesn't miss.

Perhaps even more signal a headlight, since her professional prowess is now ipso facto, was that extraordinary grip she had on the New Year's Eve revelers both in the Waldorf's Empire and Sert Rooms, which she doubled, to $25-a-head. Because of a booking exigency, Miss Horne's formal premiere at this Hilton flagship hostelry fell on the Eve which, normally would not require any customer lagniappe such as the Dec. 31 celebration, Lena Horne—and an opening-night too!

The Waldorf management wisely took advantage of all elements by inviting certain VIP showfolk and press, despite the turnaway Eve trade, with result it brought out a plus value to both boites since the overflow necessitated one show in the Empire Room at half-after-midnight and the other at 1:30 a.m. Prior to both Miss Horne did a stint for the Bruno-New York Inc. year-end private party in the grand ballroom. This is the metropolitan New York distribution agency for RCA Victor's products. Miss Horne is a Victor recording artist and her tour de force conjures up the automatic suggestion that Victor should wax "A Night at the Waldorf" by Miss Horne, a la the company's just-released "A Night at the Copacabana with Tony Martin." It'll be a terrific album and a socko seller—that's for sure.

With husband-composer-conductor Lennie Hayton fronting the normal Nat Brandwynne orchestra, Miss Horne belts out a cavalcade of current and past pops that should serve as a textbook to her colleagues on how to sell a number. From selection to projection, Miss Horne unspools a satchel of songs that are a Brill Bldg. delight.

She takes command from her first arpeggio and insinuates a charm over the room that would make the dropping of a bandana sound like a bomb. The still-of-the-night magic she manifested over the traditional New Year's Eve revelers was almost startling in contrast to the before-and-after hoopla.

Miss Horne's repertoire is a blend of new, which arrests attention, and familiar standards, which inspire hand-to-hand music from the first vamp, but which quickly quiets for fear of missing a lyric or interpretative nuance.

Sleek, svelte and a diseuse to her fingertips, whether it's the newer "Let Me Love Today," "Newfangled Tango" or some standard by Cole Porter, ("It's All Right With Me"), Duke Ellington ("Mood Indigo"); whether it's "Day In, Day Out" or a new calypso, Miss Horne sells her wares to the hilt. She's a song belter and a diva alternatingly, and with equal impact. She's a cinch for mop-up b.o. at this stand.

Per always, the Brandwynne and Mischa Borr bands click with their standard dansapation. *Abel.*

Chez Paree, Chi

Chicago.

"Jerry Lewis Revue," with Jerry Lewis, Judy Scott, Aristocrats (7), Georgine Darcy, Ted Fio Rito Orch (17); $1.95 cover, $4 minimum.

This 90-minute Jerry Lewis package should do capacity biz in its two-week run at the Chez. It's a crowd-pleaser although unevenly paced; and the Chez patrons apparently aren't bothered by Lewis' embarrassing homo routines and blue material.

Lewis himself holds the audience from start to finish, and builds up good tensions for his punchlines and capers. His best routines are the typewriter bit with taped music and his singing imitations. However, his songs in the Jolson idiom get only a thanks-for-the-memory hand.

Through combo of audience plants and his genuinely spontaneous wit, the "new" Lewis scores heavily with his audience participation material. It's in this part of the act that Lewis begins to break away from the props of his routinized antics, squeals and stock guffaw lines.

Although working solo, sans longtime partner Dean Martin, Lewis is flanked by a well-rounded crew. The heel & toe work of the Aristocrats, seven chorus boys, is polished and featured member Dick Humphreys pairs his tap routine with Lewis' to provide one of the show's highlights. But it's here that Lewis' pansy antics get close to the nausea time as he makes passes at the chorus boys, slips a wedding band on their fingers, etc. This material could go; it wouldn't be missed.

Georgine Darcy works into the comedy bits, first as a pleasant patron supposedly picked at random from the audience, and again in the dancing school routine. She's competent on taps, bumps, grinds and wiggles.

Show opener Judy Scott goes through some standard pop songs, with a vivacious bodily accompaniment to her voice. But she had a hard time holding the audience, most of whom went on talking during her songs, obviously waiting impatiently for Lewis to appear. House orch under Ted Fio Rito meets all demands, per usual. Myron Cohen and Roberta Sherwood replace the current bill Jan. 10. *Leva.*

Thunderbird, Las Vegas

Las Vegas.

The Four Lads, Danny Crystal, Lou Wills Jr., Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (12); $2 minimum.

The unique sound and solid song layout of the Four Lads spell out robust entertainment. The following they have established here during past seasons should cue click biz for the Navajo Room during the three frames at hand.

The Lads are well encased within a firm repertoire encircling their w.k. disclicks. Pace is scaled to provide a sock exit tuned up to a medley toasting the clefmanship of Frank Loesser. Exuberance underscores their harmony, all of it geared to the surefire pops and ballads. New number inserted is "Who Needs You?", released as platter same day quartet opened here post-Xmas. Club audiences that night gave it a responsive sendoff.

Danny Crystal is a crisp comic who will appeal to the Vegas sophisticates and gambling crowd alike. He has a refreshing approach to storytelling and his material is bright and new to this circuit. He gets off the ground rapidly with a series of surefire asides, nailing down boffo response with his well-honed tales. Stronger finish is suggested. however, to make for a really sock act.

Lou Wills Jr. has been absent from this belt for too long, and judging by kudos awarded him here he should tour this area regularly. His scintillating taps, larded with precisioned tricks, give the show a good kickoff.

Thunderbird Dancers doll up the stage at front and, eye-absorbing in posh Paulette Originals, climax the show in a colorful finale. Barney Rawlings capable emcees to keep the sortie on its charted course, while the Al Jahns orch provides a spirited musical backdrop to the opus, which closes Jan. 16. *Alan.*

Eddys', K. C.

Kansas City, Jan. 1.

Mickey Shaughnessey, Miriam Sage Dancers (5), Tony DiPardo Orch (8); $1-$1.50 cover.

The year-end period finds Eddys' Restaurant with a pair of repeaters, both acquitting themselves nicely. It's the second time around in less than a year for comic Mickey Shaughnessy, and the Miriam Sage Dancers have played the house a couple of times in that period. The 45 minutes of show prove highly amusing.

There are all new faces and figures in the Sage line; and as usual they are trimmed out in eye-filling costumes. They open the show with "Winter Wonderland" routine, setting a lively pace, and close the session with a Ziegfeld girl number, decked out lavishly and shifting from a stately opening to a fast rhythm tap to end off.

In his second turn here Shaughnessy has gained some skill in his storytelling, dialectics and singing, and makes a better presentation of his stock, some new, some used. While he's unmistakably cut on the Irish bias, he runs in a few other dialects effectively enough and mixes them with quick jokes for steady line of laughs. His vocalling of "Barefoot Days" comes off okay, and his established bit of the kids at the flickers registers strongly, though a bit overlong. With Shaughnessy there's an easy presence at the mike that adds much to the proceedings. Show is in till Jan. 10. *Quin.*

Cotton Club, Miami B'ch

Miami Beach.

Murray Weinger presents Cab Calloway, Lonnie Sattin, Sallie Blair, George Kirby, Will Gaines, Joe Chisholm, Norma Miller Dancers, Anjoel Trio, Orioles (5), Cotton Club Dancers; created and written by Benny Davis; supervised by Mervyn Nelson; dance director, Clarence Robinson; Cab Calloway Orch (12); $3.50 food and beverage minimum.

This is Murray Weinger's newest venture since Copa City closed a couple seasons ago. It looks like he's come up with the independent night club that finally will give the hotel-cafes a stiff run for the entertainment buck.

Weinger has taken over the Beachcomber, which gave up the name-competish ghost last year, renamed it the Cotton Club with decor to match, and installed one of the fastest revues since the heyday of the old Harlem spot in the early '30s. It's quite a feat, this duplication of the zesty pace and give-them-all performances of yore, but with Cab Calloway, back in his familiar role as leader of the frenzied flock of some 50 sepian dazzlers and sock acts, it's the breeziest package around for the many who've never seen this type of production before. The headlong tempo is a far cry from the studied tv specs and the few revues still playing the cafe circuit.

The 90-minute package is filled with performers of all shapes, sizes and fine talents. Concentration on the upbeat pace lends zing even to the solo performers. Lonnie Sattin is a solid hit with his intelligently blended group of rhythmics and ballads. Biggest mitt-rouser is his contrasting "I Believe," plus "Stand Up and Fight," from "Carmen Jones." A tall, goodlooking bary with high range, he's a standout.

Sallie Blair, sultry looker with red-tinged coif and slinky gown to match works over the lusty torchants, then applies a wild, albeit shrewdly disciplined, approach to a long arrangement of "Old Black Magic" with interweavings of "Hold 'Em Joe," "Matilda" and assorted Calloway song hit excerpts. It's a crazy, uninhibited, mixed-up segment that keeps the reaction mounting.

In his slots, Calloway duets a comedy-lined "costumed" version of "Romeo & Juliet" with Norma Miller (who could be given more to do, with her flair for comedics and plastic-pan), for a colorful break in the song-dance rundown. He takes over to lead the company in Benny Davis-cleffed first big number, "Life," which brings on Will Gaines for gasp-raising taps, and teams again, this time with clever moppet Michelle Clark, in another Davis' compo, the hit of the show and marked for the top listings: "Evalina." Little Miss Clark handles herself with all the aplomb of a vet soubret.

Other big, fast and flashy production number is "Call Of The Wild" pegged on a jungle beat which mounts to frenzied pitch and climaxing fire-ritual dance. Lonnie Sattin plays lead to the theme in fine fashion, overall impact leaving the aud limp.

George Kirby spells the zooming tempo with his impreshes. It's a tough spot and he handles it smoothly, winding in upper-bracket returns when he hit the Pearl Bailey bit for topper.

Novelty cane-baton work of adept Joe Chisholm adds another effective break for the production. Winder is a wingding of Calloway hi-de-ho and reprise on Cotton Club of old to another Davis original, "Doin' The Town," a rousing finale that keeps them pounding for multiple bows.

The self-contained unit utilizes effective and easily handled setpieces and slide-curtain to frame the production changes. This is a package that can play anywhere, tv, theatre or big cafes looking for a departure from the norm. The values are all there, the score a bright one in the best Cotton Club tradition, the staging an unflagging zommer-upper of aud reaction that is keyed to the zest with which the large company attack their assignments.

At this stand, with the lowest food and beverage minimum in town, the word seems to have spread fast: the combo of on-their-own and nitery-tour package groups keeping the 750-seater filled for the forepart of the minimum four weeks-run;—so much so that third shows were added on first weekend. *Lary.*

Cocoanut Grove, L. A.

Los Angeles.

Connie Russell, Will Jordan, Page & Bray, Freddy Martin Orch (16); $2-$2.50 cover.

For the out-of-town revelers who still like to tell the hometown folks they've been to The Grove, there's a diverting layout of talent floored by Gus Lampe for the ensuing fortnight. As the show's closer, Connie Russell must because of that position be accorded star billing, but it was no breeze for her. From Will Jordan, a mimic and a good one, and the dazzling dance team of Page & Bray she was hard pressed for the plaudits of the thinly populated room at opening. Altogether, a well rounded bill of divertissement.

An entertainer whose talents ranged wide in tv, Miss Russell is content to belt and purr by turns without invoking any of her other attributes, not the least of which is a classy chassis but here fully frocked to her instep. A straight singer without any distinctive style or vocal tricks, she can become vociferous or zephyrous without losing control. On a straight rendition of melodics she stakes her turn, a technique successfully essayed by few saloon chirps. The act could be enhanced with production dressing and her nimble and acrobatic dancing interspersed to relieve the unbroken run of singing. Intros to her songs are brief but unimpressive. An entertainer who can do so many things so well shouldn't be confined to this one facet.

Jordan, who has made a good living off Ed Sullivan, has branched out considerably as a likable mimic without pressing too hard for laughs, which came comfortably. His impressions of Sullivan are by now standard but he has embellished his facsimiles.

Terp team of Page & Bray breeze through some exciting spins and lifts, many uniquely imaginative. It's one of the fastest turns. Freddy Martin's crew is back on the stand and that means the dance sets bring the younger set out in droves. *Helm.*

Alan Gale's, Miami B'ch

Miami Beach.

Alan Gale, Bill Shirley, Midge & Bill Maggett, Arnold Dover, Teddy King Orch; $6 food and beverage minimum.

There is probably no other performer playing this resort annually who would chance running his own starring spot, as does Alan Gale, for a full season, in competition with the big hotel-cafes and their powerful lineups. This year, Gale is again operating his club in the Versailles Hotel, indication of big astuteness the part of the owner-entertainer who was offered Copa City and other big indie locations but turned them down to buy out (for $10,000) the lessees who had grabbed the Versailles' cafe while Gale was undecided on returning. That 10G is coming back — in spades; his 550-seater is one of the busiest in town and turnaways are the order of most of nights in first 10 days of his seasonal stand.

Although Gale brings in several young, fresh acts to round out his package, his one-a-night still winds up a near one-man entertainment that runs for a full three hours with the aficionados reluctant to leave when the time comes. Gale is an indefatigable and versatile gent who works in the format of the Jolsons and others of that stature who made vaude great. He plays his aud's moods in every key, from high good humor to serious attention to a spiel on "his people," a subject on which Gale is expert. His shadings and delivery at times cast a tinge of revival meeting around the big room, so enrapt do his auditors become, so strong their reactions to his theme of the moment. Those serioso segments, however, are wisely held to minimum, an adroit lampooning line quickly changing mood back to the laugh-lines. His fund of dialect and character yarns are endless, and in the Yiddish-life idiom easily self-applied by his throngs of faithful fans. It's all one big house party.

The acts in support become part of the "family atmosphere," with Gale introing them on a new-faces theme. Arnold Dover is a clever young Negro impressionist who applies his talents to a rundown of show biz names in incisive and smoothly handled manner. The Haggetts are on their way up the terp-team trail. A handsome pair of youngsters, they mix straight ballroomology with effortlessly achieved lifts, turn to inventive tap work with dispatch and, overall, leave a class impresh. Third of Gale's company is Bill Shirley, a songster with a strong set of high-ranging pipes that take to the standards and pops for solid work-over. He's a personable guy who could make it either in musicomedy or on the tv route, as well as in the better clubs looking for a strong supporting act.

Teddy King, who's been with Gale for years, per usual cuts the show in admirable style and works into the ablib cues tossed at him as though they'd been fully rehearsed. Gale's is not a barometer of biz around town; he's done well when other clubs were struggling through sparse weeks. He looks to repeat the pattern again this season. *Lary.*

65 Keyboard Years

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tor's Canadian label—always with vocals, these days. Recent ones are "Sweet Senorita," "Strollin' Round the Mountain," "The Lido Mambo" and "Queen of Canada"—latter in honor of Queen Elizabeth, titular head of all Commonwealth countries.

Norma Shearer was one of his fans in the Strand days, from nine years old on, and a few years ago she mentioned in a N.Y. interview that she'd like to find one of his old songs, "Beautiful Thoughts." He dug her up a copy and she wired her thanks. He taught piano to Robert Emmett, (then Bobby) Dolan, producer of "Anything Goes," who mentioned Eckstein on a broadcast from Hollywood recently.

Too short to fight in World War I (he's under five feet), he wrote Victory songs—one of which Ella Shields sang in an appearance with him—and played for Victory Loan campaigns. Later he moved to Chateau Ste. Rose, north of Montreal, stayed there 20 years then moved across the street to Lido Club. Last February he returned downtown to the Smart Clover Cafe, where he plays six nights a week from 7 till 2, with an hour's rest in the middle.

Now with only a fuzzy fringe of hair, and bowed after 65 years at the piano, he's still a dazzling keyboard artist and in generally good health. He attributes that to praying for ten minutes every day in a Roman Catholic church near his home (although he was born a Presbyterian and now belongs to no church). He plays old medleys, honky-tonk on a special old upright, burlesques rock-'n'-roll and sometimes parodies his early "cinema interpretations." He "interpreted" on the square recently for a Montreal Men's Press Club showing of Douglas Fairbanks' "Black Pirate."

'Berlin Porcupines'

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and very fine gags, highly sophisticated wordplay and hilarious situations to enjoy. The best numbers are those few which are sans politics, but unfortunately there are only two of these.

The six performers are excellent. Two of them, Guenther Pfitzmann and Wolfgang Gruner, are even terrific. Both get tremendous applause for their solo efforts. Ingeborg Wellmann and Inge Wolffberg, two females, are also highly effective. With regard to mimicry, improvisation and the mastering of dialects, all are little geniuses. One may also call them idealists as they certainly could make more (and easier) money via other media; but perhaps they see in their jobs a pacifistic mission. This program means a tour-de-force for every one of them as each one portrays several characters and costumes makeup and need to be changed every few minutes.

Ewige Lampe, Berlin

Stachelschweine production, "Die Wucht am Rhein" (The Pressure on the Rhine), in 15 numbers, by Rolf Ulrich, Dieter Finnern, Helmut Kaeutner, Kay Lorentz, Kurt Tucholsky. Directed by Rudolf Schuendler. Features Ingeborg Wellmann, Inge Wolffberg, Wolfgang Gruner, Guenter Pfitzman, Hans-Joachim Roecker, Achim Strietzel; music, Klaus Becker; piano accompaniment, Max Werner, Klaus Becker; sets, Werner-Victor Toeffling; costumes, Rotraud Piehl-Braun; technical arrangements, Ronald Rochow, Dieter Wendrich; $1.20 top.

Rudolf Schuendler's direction is fast moving, intelligent and very imaginative. Klaus Becker again provided the fine score and, together with Max Werner, also plays the piano. Rotraud Piehl-Braun's costumes perfectly suit the mood of this existentialist spot called "Ewige Lampe" (Eternal Lamp), which is the home of the "Porcupines."

Boxoffice Masterminds

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point, it appears that tv is driving a lot of people out of the home.

Take the case of the courting couple. It used to be that little brother was the major obstacle to romance, but the monster had to go to bed some time, and therefore the livingroom was made available for purposes usually associated with romance. But today the parents hang around the livingroom. Courtship or no, they'll not be deprived of their programs.

When the kids take over the set, the parents are driven away, and when the parents get the choice of shows, the kids seek refuge elsewhere.

Perhaps the greatest cliche of all lies in the saying that people want something new all the time. We must have new faces, showmen declare—give us the youngsters on the way up. And yet, it's the oldtimers who still draw them out of the homes. A lot of the newcomers have been big once around the circuit, but for repeatedly good business the lure of the staple article is undeniable. In cafes, it's still Sophie Tucker, Danny Thomas, Jimmy Durante, Nat King Cole, Lena Horne, Milton Berle, Frank Sinatra, Joe E. Lewis, Dinah Shore and a few others. Only a small fraction of the names that blaze across the disk firmament survive when the platter fades from the popularity menus in the form of charts. Jack Benny, it seems, has been around the radio and video firmament for all of his 39 years. Joan Crawford still draws a few quid to the boxoffice.

Yet, showmen of any consequence must still gamble on the upcoming youngsters, if only to infuse a note of freshness. Some hang around for a while, as per Sammy Davis Jr., who may go on forever, or a figure such as Harry Belafonte develops.

Some have come to believe that the only cliche worth remembering is not to trust cliches. The entertainment industry has been one that doesn't conform to any particular pattern. At the same time, for example, there's tremendous boxoffice in "Ten Commandments" and then there's Elvis. A headliner may be big on one trip and on the next appearance, the gate is nonexistent.

Public tastes follow no set pattern. Some forms of entertainment are not subject to change—the circus for example—while others need constant infusions of fresh ideas. A showman has to be sufficiently astute to gauge public tastes. It's true that rock 'n' roll is a boxoffice biggie at the moment. But no one can tell at what point it will cease to draw.

The fact remains that show business is so contradictory and so full of uncharted hazards that the average industryite will hang on to certain cliches even if only to have some landmark which to fall back on. Some of the bromides have not only taken hold but have made captives of a lot of the industry thinkers. If electronic media are triumphing at the moment, it could be the fault of the men in the fields of entertainment away from the home. It might be that the vast majority of people can no longer afford to go out, yet expenses are constantly going up. What used to be a mass business has become an item for a few with sufficient wherewithal.

Those that do go out are paying much more than they used to; in some cases, more than they can afford for certain attractions. Many showman are complaining that attractions which look good on paper and on the basis of past performances, aren't drawing at all. Have any ever stopped to consider at what price they aren't drawing? Some bashes that didn't draw at $5 might have had a full house at $3. Except for a Saturday night or with a hot picture, many picture houses have a lot of unoccupied upholstery.

Even in eras of prosperity, nobody wants to be "taken" except for very good reason.

A showman in himself is a contradictory specimen. He must be full of daring and equally loaded with conservatism; he must have a respect for the old and an eye for the new; he must have sufficient regard for the prevailing customs and the knowhow to ditch them at the right time.

In short, a showman has to be like any other businessman, but, nobody, not even showmen, generally regard the entertainment industry as a business.

Toujours The Palace

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extra, with result that the combination vaudfilm that was to last until Sept. 20, 1935 came into being. By now the bills were down to five acts on the combo policy, the last show of this semester constituting Helen Reynolds & Champions, Clyde Hager, Dick & Edith Barstow, Barry & Whitledge and Carl Freed's Harmonica Band; WB's "Page Miss Glory" was the feature.

For 14 years thereafter the Palace was a film grind until on May 19, 1949, RKO Theatres prexy Sol A. Schwartz decided to reinaugurate vaudfilm, back to 8 acts and a first-run feature, a policy that has remained save for the several "two-a-day" punctuations (Judy Garland, Danny Kaye, et al.).

The first 8-act bill plus feature film ("Canadian Pacific") comprised Mage & Karr, The Chords, Norman Evans, The Marvellos, Cook & Brown, Jerry Wayne, Lorraine Rognan, Dolinoff & Raya Sisters.

The "return of vaudeville to the Palace" was sentimentally acclaimed by the world press which again did a flip when Judy Garland did her comeback Oct. 16, 1951, in a booking that was initially for four weeks and she stayed 19 weeks until Feb. 24, 1952. That show comprised The Langs, Doodles & Spider, Smith & Dale, Giselle & Francois Szony, Max Bygraves (English comedian making his U.S. debut), with Miss Garland & Co. constituting the entire second half.

Miss Garland again brought back the two-a-day at the Palace Sept. 27, 1956 when she started a minimum eight-week booking.

Other two-a-day highlight shows to punctuate the still prevalent vaudfilm bills were Lauritz Melchior heading the Feb. 26, 1952, show which held Ben Blue, Jean Carroll, Les Compagnons de la Chanson, Chandra-Kaly Dancers, Andre, Andree & Bonnie and 5 Fays.

Jose Greco headed the March 11, 1952, fortnighter, supported by Jackie Miles, Rudy Cardenas, Bunin Puppets and the Olsen & Johnson revue (34 people in 14 scenes).

Betty Hutton's April 12, 1952, show ran for four weeks supported by The Skylarks, Herb Shriner, Borrah Minevitch's Harmonica Rascals (with Johnny Puleo), Andre, Andree & Bonnie (originally booked for the Melchior show but cancelled because of illness), and Dessie Bros. Miss Hutton returned to the Palace for another fourweeker on Oct. 14, again staged by Charles O'Curran, with costumes by Edith Head, songs by Jay Livingston & Ray Evans, and Dudley Brooks' music supervision. The 1953 Hutton show again had The Skylarks in support with Los Chavales de Espana, Bil & Cora Baird, The Shyrettos and Dick Shawn.

After Miss Hutton's first fourweeker, which concluded May 10, 1952, the Palace again reverted to vaudfilm until Danny Kaye, on the crest of his resounding London click at the Palladium, the fanfare attendant to the Command Performances in Britain and his Sam Goldwyn picture, "Hans Christian Andersen," opened Jan. 19, 1953, and stayed 14 weeks with this show: Darvas & Julia, Fran Warren, The Dunhills (Art Stanley, Lou Spenser and Bob Roberts), Marquis Family (chimp act) and Piero Bros. Kaye grossed $893,630 in the 135 performances to 234,250 admissions.

The Hutton return Oct. 14, 1953, marked the final interruption of highlight names and from Nov. 11, 1953, the Palace has been showing vaudfilm until Miss Garland's return Sept. 27, 1956.

Press Agent Lament

By BUDDY BASCH

Apologies to Eddie Lawrence, the Friendly Philosopher

What's botherin' you? You say one of your best clients took his account to a competitor and Earl Wilson called and said your item that he used for a lead yesterday turned out to be a phoney and he'll never talk to you again and your secretary and your assistant both quit on the same day. Is that what's botherin' you?

Did your best account just get arrested for dope pedding and the newspapers are calling for statements and you can't seem to get the new ribbon on your typewriter and you cut your typing finger and spilled a bottle of ink on your new suit and the mimeograph handle broke and your telephone suddenly went dead and you have a hole in your pocket and lost your lunch money. Is that what's botherin' you? Just raise your head up high and tell them that you're gonna give up, you're GONNA GIVE UP!

Did you just run out of checks and you can't go to the bank for more because you're overdrawn and the building superintendent is threatening to throw you out for playing records so loud and "Person to Person" just cancelled out at the last minute, after you'd saved the account with that guest shot and Howard Miller wrote he'd never play records by any of your clients again and did three prospective accounts fall through? Is that what's botherin' you?

Did you just take your client to a radio station and not only did the librarian not have his records, but he told the client he hadn't seen *you* in months? And does a brand-new account want you to leave this afternoon on a six-week road trip with no increase in fees? And did a wire service break a big story for you, but they used the name of the wrong bandleader? And did a fan magazine move that break you've been promised for months from the front cover and make it two lines on page 67—without a picture? And did the manager of three of your accounts call and ask you to loan him $1,000 for a few months—or else?

Did Mitch Miller meet you on the street and say he's dropping your jazz combo from the label and someone developed ptomaine in the restaurant you handle and your songwriter has been brought into court by the George Gershwin estate for plagiarism? And did the disk company you work for turn down Elvis Presley's audition records twice last year and now they're being investigated for pressing dirty records? And your prospective big-name star has been named in a paternity suit by a girl you introduced him to and he's just left for a year's tour of appearances in Europe, leaving you holding the bag. Is that what's botherin' you, eh, Flackie?

Well, why don't you close your office and join a record company as an a&r man?

Goldin-Selbit's 'Sawing A Woman' Top B.O. And Real Showmanship

By MILBOURNE CHRISTOPHER

"Sawing a Woman in Two" was the most publicized, most controversial illusion ever invented. More important it was dynamite at the boxoffice. Six companies under Horace Goldin's banner played the major vaude houses in 1921-22 and nine toured with P. T. Selbit's version.

Christopher

The plot was simple. A girl in a box was sawn through the middle, then mysteriously put back together, The billing varied; "A Woman in Two," "The Great Divide," "Vivisection" The illusion was the greatest money-maker of all time. No mystery act, before or since, has ever matched its grosses.

An ambulance tagged "We are going to Keith's in case the saw slips" built interest wherever Goldin played. A nurse and a stretcher in the theatre lobby added emotional impact. Teaser ads were spotted in the dailies: "Girls wanted: 12 to be sawed in half at B. F. Keith's Theatre next week. Guarantee $10,000 to heirs in case of fatality . . Only girls having necessary physical qualifications need apply." "Carpenters wanted: To see Horace Goldin Saw a Woman in Half at B. F. Keith's Theatre next week. A Positive Sensation." Hollywood publicists still use variations on the theme to drum up business for horror shows.

Sometimes it was arranged for a local girl to challenge the magician to saw her in two. Her only specification was that she must wear a mask "to hide her identity." A clever touch, that.

Attracted by the solemn procession of undertakers, in top hats, black frock coats and white gloves, carrying a handsaw through the streets, crowds would flock after them, right up to the theatre boxoffice.

Large rubberstamps were distributed to newsdealers so they could stamp Goldin's copy in blood red ink on the front pages of their papers.

P. T. Selbit, the brilliant British illusionist, developed his version of the Swing trick late in 1920. He debuted with it at the Finsbury Park Empire, January 17, 1921. The editor of The Magic Wand, reviewing the act, suggested that Selbit inveigle those who tried to pirate the idea into his box and "accidentally" dispose of them.

Goldin, who claimed he thought up the idea in 1909, presented his version at the Society of American Magicians' banquet at the McAlpin Hotel in New York, June 3, 1921. A man was the first victim. He quickly revised his presentation, got a girl in the box, and by late July was getting rave reviews at the Palace.

Selbit said Goldin copied his idea. Goldin countered that Selbit was the culprit. The Great Leon claimed he had thought of the trick before either of them. Charles Edwards poo-pooed all three. Twenty-five years before, he insisted, a clown had sawed a policeman in half during the pantomime "Robinson Crusoe" at the Old Victoria, Lambeth, London, Charles Devere, the manufacturer of magic, pointed to a drawing and a description of the illusion in his 1892 catalog. He got the inspiration, he said, from a Torrini trick in Robert-Houdin's autobiography, first published in 1858.

Goldin had a three-month edge on Selbit in America. The Vaudeville Managers' Protective Assn. was behind him. Selbit, when he arrived in September, had to settle for the Shubert time. Keith's strategy was to play Goldin first in cities announced for the Selbit tour. The demand for the illusion was so overwhelming that Goldin signed Jansen (later better known as Dante), Servais LeRoy (who boasted "I came, I sawed, I conquered"), Joe Dolan, Henry Marcus and Kalma to head units under his direction.

Joe Cook got in on the act by producing a hilarious travesty on the trick which he used around the circuit with telling results, especially when he followed Goldin.

Global Expansion

By October Selbit announced that he had three Sawing companies in the U.S., two in Great Britain, one each in South Africa, Australia, Germany and France.

Goldin kept attorney Sam Margulies hopping, slapping injunctions on any and all Sawing troupes that came to his notice. A major irritation for Goldin was the film exposure made by Weiss Bros.' Clarion Photoplays, Inc. His court battles with the firm took up a large share of his profits. Selbit went back to England in December, but even so by then nine companies were presenting his version in the American hinterlands under Wirth, Blumenfelt & Co. sponsorship.

George Stock put his girl in a barrel for a twist at Coney Island, Cincinnati, and drew the biggest weekday crowd of the season. Hanlo came up with a "Sawing a Woman in Three" and Teddie Owens had a three-part sawing that he goried up by secretly adding bags of blood to the box.

Goldin, or was it a Keith publicist?, got space with a wild story telling how Horace, hidden atop an elephant, watched a high priest saw a human in half in Poona City, India. This, the release claimed, was the inspiration for his popular act.

Sawing drew business everywhere. Nicola and Percy Abbott performed it in Australia. Frank Heller capitalized on it at the Olympia in Shanghai. It drew heavily on the Continent and in South America.

In the States "Silent" Mora spoke up to say he was trouping with an original version. Prof. Walters, in Salt Lake City, commented that the Goldin-Selbit controversy was ridiculous, he had dreamed up the trick three years before in Belgium.

Carl Rosini made news when he started a tour with his big show and announced that he would *not* saw a woman in two. The amateur hocus-pocusers were doing the trick with improvised crates and old fruitboxes.

Eventually the Sawing vogue passed. Selbit switched his emphasis to "The Human Pin Cushion," Servais LeRoy had a try at "Subduing a Woman with Bayonets" and Goldin came up with "Tearing a Woman to Pieces."

None of these tricky torture illusions ever came close to "Sawing a Woman in Half" as a boxoffice bonanza. They are rarely seen today. But the sound of the saw as it rips through the box and—the beautiful girl—is still thrilling and chilling audiences around the globe.

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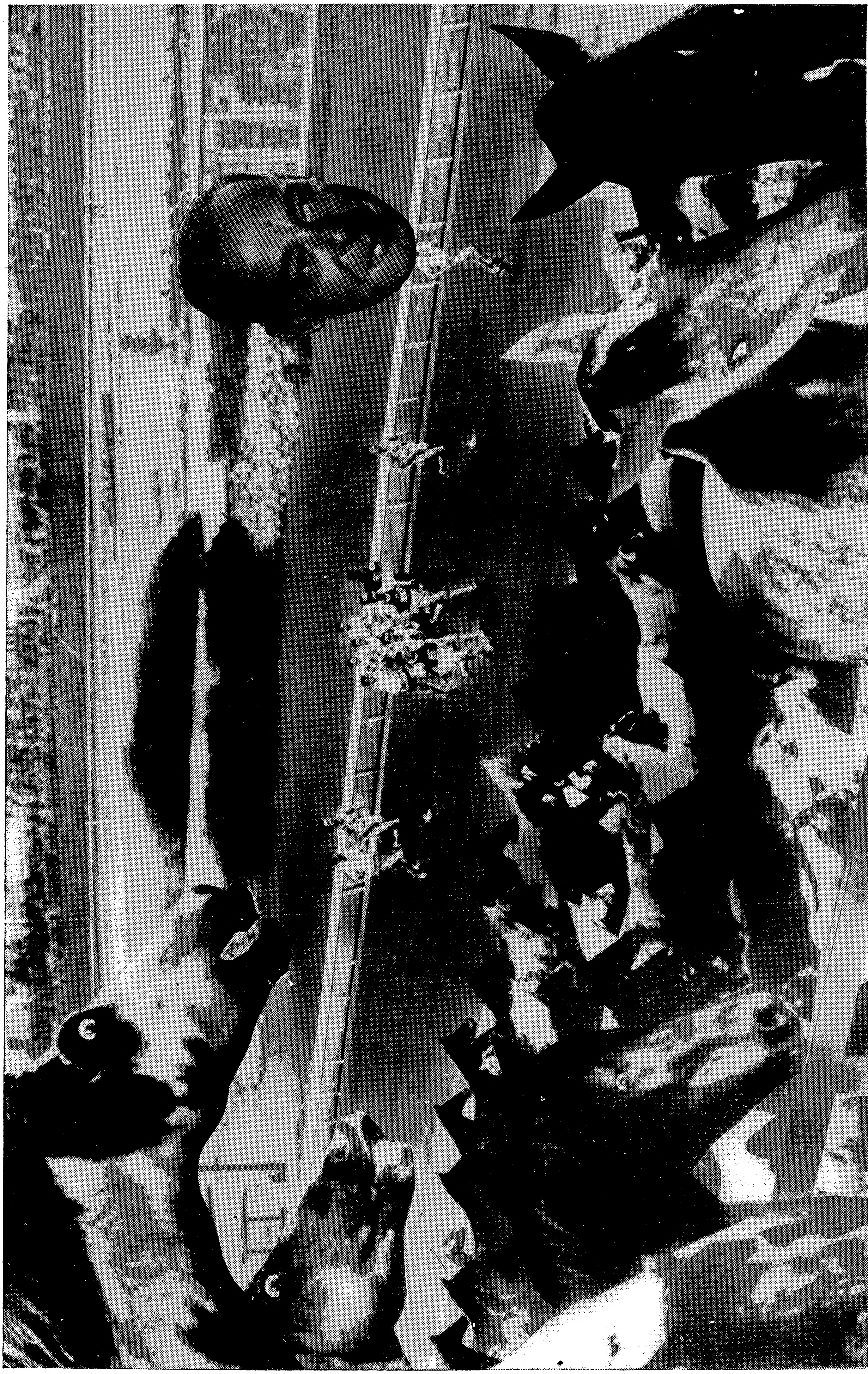

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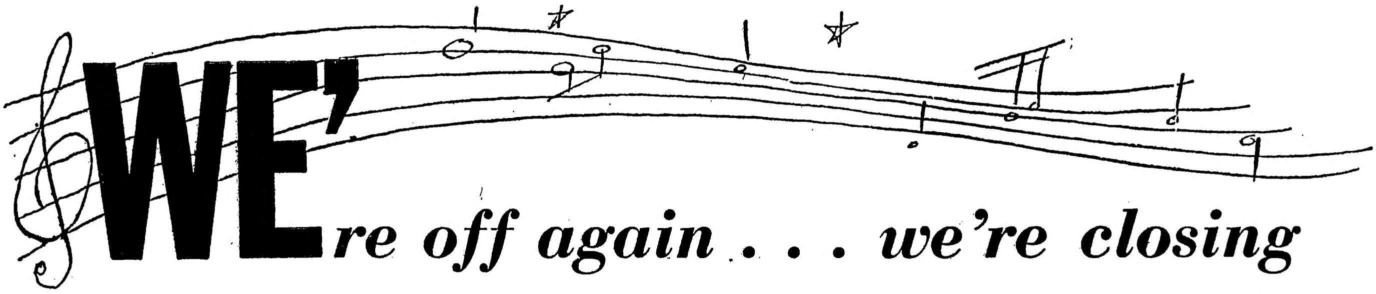

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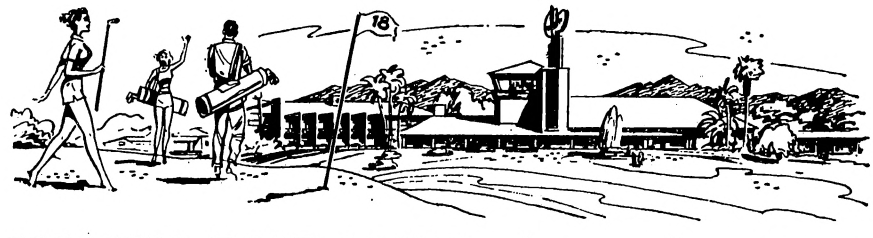

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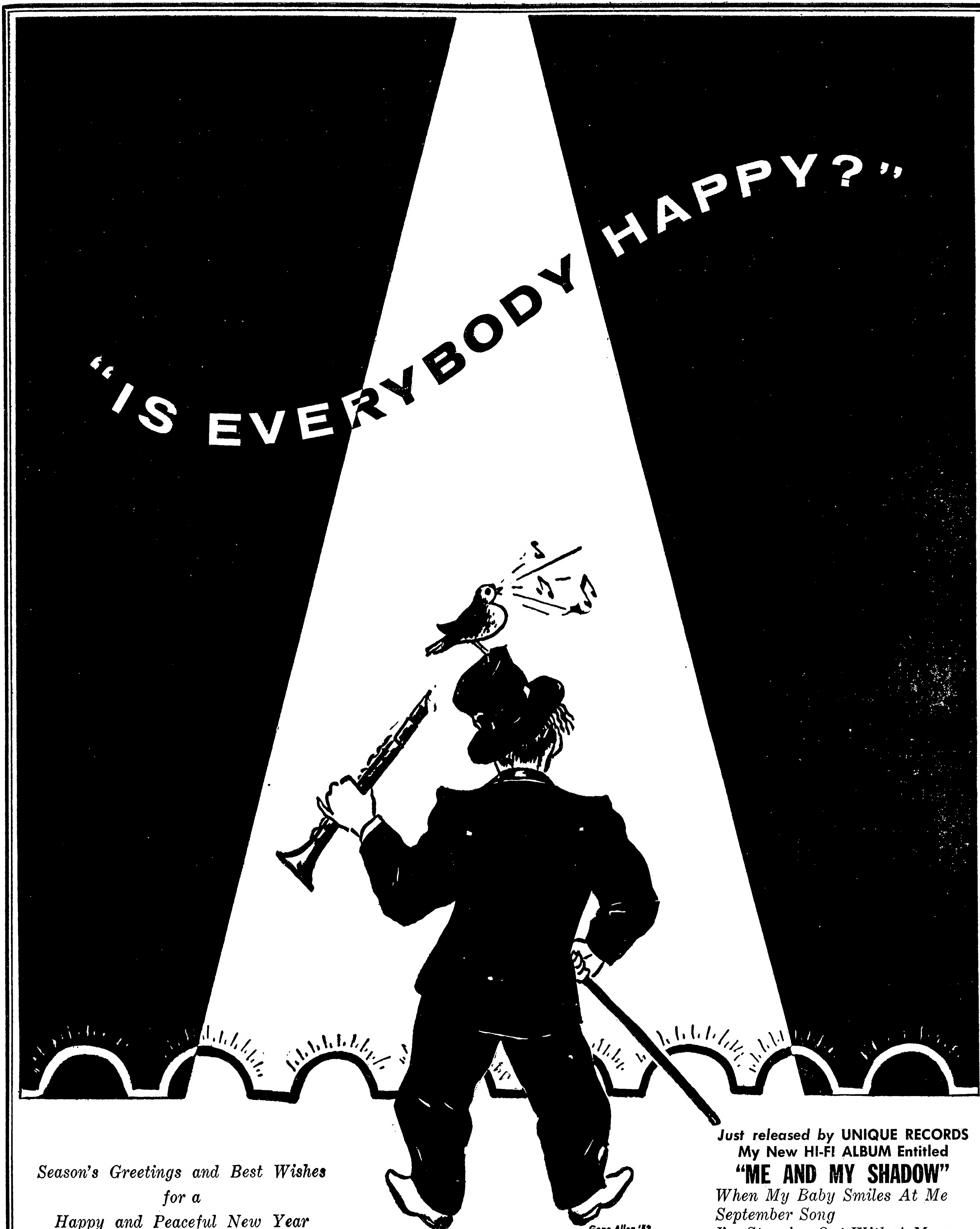

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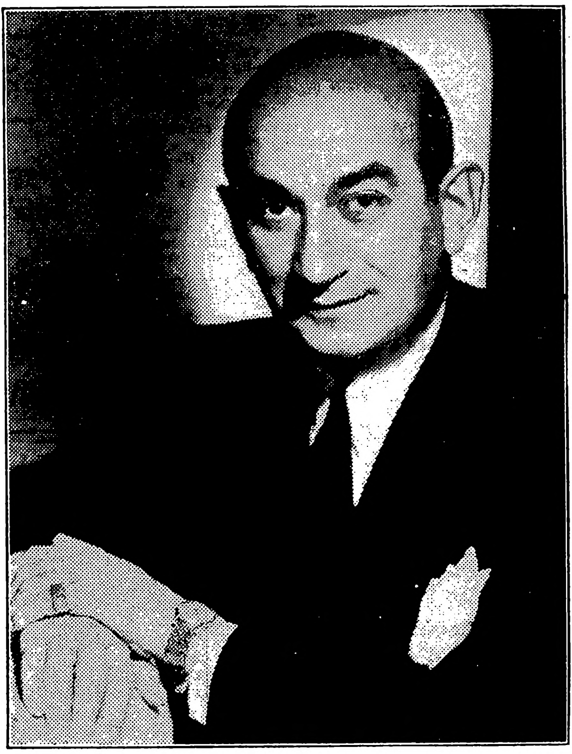

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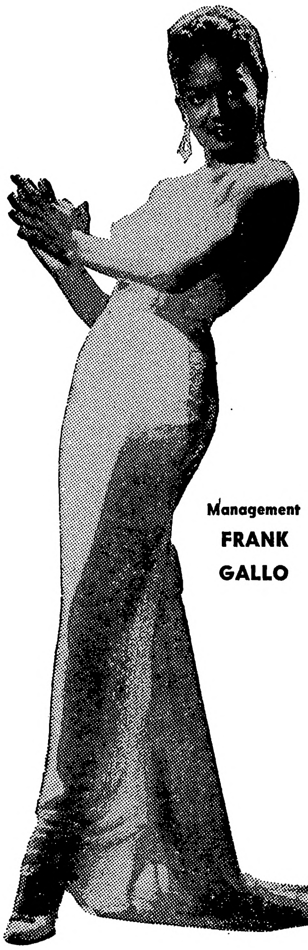

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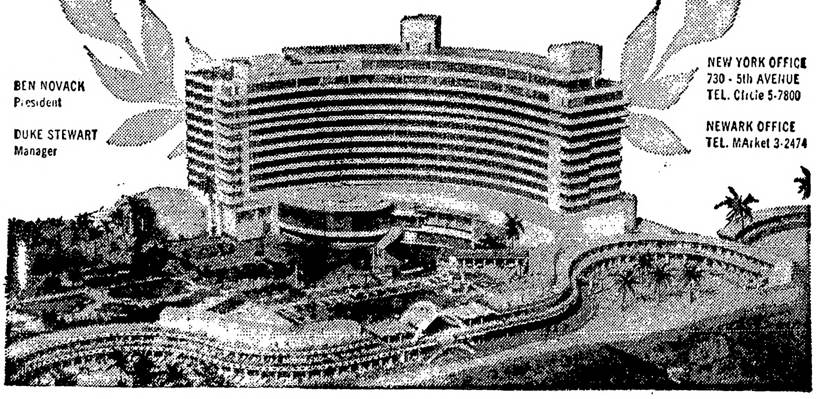

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ZIEGFELD and his FOLLIES

by Robert Baral

The Early Period—(1907-1914)

"FOLLIES of 1907." Opened July 8, 1907. Cast included: Harry Watson, Jr., George Bickel, Dave Lewis, Grace LaRue, Charles J. Ross, William Powers, Frank Mayne, Grace Leigh, Florence Tempest, Marion Sunshine, Prince Tokio, Helen Broderick, May Leslie and Mlle. Dazie. Music by Seymour Furth, Vincent Bryan, Silvio Hein, Will Cobb, Gus Edwards, Alfred Solmon, E. Ray Goetz and Jean Schwartz. Book by Harry B. Smith. Staged by Julian Michell. Ran 70 performances.

The first "Follies" cost $13,000 to produce—and the weekly nut was $1,800. It was originally conceived as a summer revue and presented at the Jardin de Paris on the roof of the New York theatre. Florence (his name was actually spelt that way at first) Ziegfeld was paid $200 per week by Klaw & Erlanger to manage this roof show. Anna Held gave Zieggy the idea to stress beautiful American girls in a revue. Girls in this initial edition (said to number 50) were heralded as the Anna Held Girls.

Julian Mitchell who had staged many of the Anna Held shows—was the first stager and was a wise choice as he discarded the English idea of chorus girls as lifeless adornments—and brought them to life through groupings and lights individualized to different personalities. He made them actually smile, actually listen to the tenor. Then dance with spirit. In one scene the charmers marched up and down the aisles rattling snare drums.

In this first "Follies" one song, "The Modern Sandow Girl" made play on Ziegfeld's first money-maker, Sandow—a muscle boy long before Mae West's mob. Annabelle Whitford was the first girl spotlighted as a startling beauty—and one of her numbers revealed her as the Gibson Bathing Girl. Mlle. Dazie was Ziegfeld's first ballerina—and in a Jiu Jitzu waltz she was accompanied by Prince Tokio, "straight from Japan." She also appeared as Salome.

"Budweiser's a Friend of Mine" illustrated Ziegfeld's early flair for commercial plugging. Grace LaRue sang "Miss Ginger from Jamaica"—and Emma Carus was also in the cast for a time singing "Handle Me With Care."

First "Follies" had jibes at Rockefeller, Anthony Comstock and Sousa—plus the main Ziegfeld innovation—the beauty parades. Bickel & Watson were the chief comics, also Dave Lewis, a rowdy funster from Chicago who had a special song, "I Think I Oughtn't to Auto Anymore." Included in the Anna Held bevy were: Louise Alexander, Eva Burnett, Angie Weimars, Lillian Lee, Lillian Wiggins, Goldie Stover, Lois Barri, Maude Demarest, Viola Bowers and Lillian Rice.

"FOLLIES OF 1908." Cast included: Norah Bayes, Jack Norworth, Lucy Weston, Barney Bernard, William Powers, George Bickel, Harry Watson, Jr., Grace LaRue, Billie Reeves, William C. Schrode, Arthur Deagon, Lee Harrison, Mlle. Dazie, Seymour Brown, Mae Murray, Gertrude Vanderbilt and Grace Leigh. Book by Harry B. Smith, Music by Maurice Levi, Jean Schwartz and Melville Gideon. Staged by Julian Mitchell and Herbert Gresham. Ran 120 performances.

Ziegfeld had his first song hit, "Shine On Harvest Moon" in 1908 edition. Norah Bayes introduced it with Jack Norworth. (They also wrote it). Interestingly, the song was revived in Ziegfeld's very last "Follies" in 1931 and emerged as the best number in that final edition. In 1908 the name, F. Ziegfeld Jr. (Spelt that way) went above the title of the "Follies" for the first time—which was the beginning of an extended series of credit changes which surrounded the series periodically.

Lucy Weston, the English singer, appeared for an extended period—specializing in personality songs with a sly double entendre such as "As You Walk Down the Strand," "Be Good" and "That's All." She also appeared as Columbia—which was to be a standard honor for chosen performers in ensuing productions. Mae Murray turned up in 1908 for the first time in a "Follies"—sharing the beauty spotlight along with Annabell Whitford. "The Nell Brinkley Girl" exploited the popular cover girl of the day. "Merry Widows of All Nations" expanded the Viennese "Merry Widow" vogue then rampant—giving it an international flavor.

"FOLLIES OF 1909." Cast included: Norah Bayes, Jack Norworth, Lillian Lorraine, William Bonelli, Arthur Deagon, Rosie Green, Billie Reeves, Bessie Clayton, Mae Murray, Annabelle Whitford, Harry C. Kelly, Sophie Tucker, Gertrude Vanderbilt, Evelyn Carlton, Harry Pilcer and Marion Garson. Book and lyrics by Harry B. Smith. Music by Maurice Levi, Gus Edwards and Lewis Muir. Staged by Julian Mitchell and Herbert Gresham. Ran 64 performances.

Lillian Lorraine, new—and immediately hailed as the No. 1 beauty queen, Ziegfeld's first real dazzler. She had two flashy numbers—"Come on, Play Ball With Me," an audience participation number—with the girls tossing baseballs out to the audience suggesting a little informal game. Then "Up Up-Up in My Aeroplane" in which she rose aloft in a minature plane at the rear of the hall and circled over the patrons dropping flowers. New ballerina was Bessie Clayton.

Sophie Tucker was with it in 1909 for four weeks. She stopped the show for 12 minutes in Atlantic City during the tryout, only to have to relinquish her best numbers to Norah Bayes who insisted in no uncertain terms on all main singing honors. Soph was permitted to retain "Moving Day in Jungletown" as her own spot, but this too was taken away when Eva Tanguay joined the show for a limited engagement. Needless to say this was the only time Sophie Tucker ever appeared under the Ziegfeld banner.

"FOLLIES OF 1910." Cast included: Bert Williams, Fannie Brice, Harry Watson Jr., Billie Reeves, Rosie Green, Lillian Lorraine, Bobby North, Grace Tyson, George Bickel, William C. Schrode, Vera Maxwell, Evelyn Carlton, Aline Boley, Peter Swift, Harry Pilcer and Shirley Kellogg. Book and music by Harry B. Smith, Gus Edwards and many others. Staged by Julian Mitchell. Ran 88 performances.

Bert Williams and Fannie Brice both debuted. Fannie Brice's first song to register was "Goodbye Becky Cohen" by Irving Berlin—his first Ziegfeld chore. She had one other song, "Lovie Joe" by Joe Jordan and Will Marion Cook which established her singing style. Bert Williams rates as the first Negro to mingle with Broadway elite in a revue—a Ziegfeld first. His repertoire: "That Minor Strain," "I'll Lend You Everything I've Got Except My Wife" and "You're Gwine to Get Something What You Don't Expect." He was master of the casual ad lib—and appeared in tails as well as tatters.

Julian Mitchell's staging of "Swing Me High, Swing Me Low" for Lillian Lorraine was a sensation this year. Rose-covered swings held the choice beauties and as the song proceeded Lillian Lorraine swung out over the front-rows and dropped nosegays. Another girlie scene—had them taking a dip in a swimming tank and emerging with their tight, dripping suits and then scampering off the stage. This was considered most daring as their legs were bare. "That Horrible Hobble Skirt" pointed a finger at the stifling fashions of the day. The latest dance presented was "The Pensacola Mooch."

Bickel & Watson's idea of a band rehearsal was a high spot for laughs. The girls paraded as Rough Riders to welcome Teddy Roosevelt back to this country. Included in the new faces were: Mary Rockwell, Adeline Leslie, Grace Lane, Emma Ahearn, Pauline Wineman, Lottie Vernon and Margaret Morris.

"ZIEGFELD FOLLIES OF 1911." Cast included: Bessie McCoy, Lillian Lorraine, Leon Errol, George White, Bert Williams, the Dolly Sisters, Vera Maxwell, Harry Watson Jr., Fannie Brice, Brown & Blyer, Stella Chatelaine, Clara Palmer and Walter Percival. Book by George V. Hobart. Staged by Julian Mitchell. Music by Maurice Levi, Raymond Hubbell, Jerome Kern and Irving Berlin. Ran 80 performances.

The official title, "Ziegfeld Follies," first blossomed out with this edition. This also marks the first year that Raymond Hubbell, Jerome Kern and Irving Berlin contributed special music to the series. And Gene Buck, who was eventually to write 20 editions plus 16 versions of the Midnight Frolic, showed in print for the first time—as illustrator for the music. He evolved into Ziegfeld's chief scout and poet-laureate of the "Follies."

Irving Berlin's standout songs were "Woodman, Woodman Spare That Tree" and "Ephraham" (Fannie Brice sang the latter). Jerome Kern's music was less topical though he did write one timely number, "Daffy Dill," which was inspired by Tad's cartoons in the newspapers.

Bessie McCoy (by arrangement with Charles B. Dillingham) was featured in this one. The Dolly Sisters were logically spotlighted as the Siamese Twins. Bert Williams' drolleries continued—plus his rich song material which included this year, "Dat's Harmony." Lillian Lorraine and Vera Maxwell took turns introducing "The Texas Tommy Swing." George White, who later competed with Zieggy via an annual "Scandals" (which beat Ziegfeld to the music of George Gershwin and Brown, DeSylva & Henderson), joined the Follies as a hoofer. And Leon Errol's wobbly legs were first utilized for laughs in this edition. A travesty on the allegorical drama, "Everywoman," dubbed "Everywife" was one of the more elaborate scenes in which the girls could appear as the Seven Deadly Sins plus all the other vices. This number was borrowed from a Lambs Club frolic. Another burlesque had Harry Watson Jr. in drag as "The Pink Lady," then a reigning hit. "New Year's Eve on the Barbary Coast" brought the entire company together for a revel in a San Francisco dive—with Lillian Lorraine tossed about in an apache routine. Among the new beauties: Ethel Clayton, Emma Gorman, Elise Belga, Katherine Daly, Eleanor St. Clair and Ann Meredith. Vera Maxwell's patrician beauty depicted the spirit of the "Follies."

"ZIEGFELD FOLLIES OF 1912." Cast included: Elizabeth Brice, Leon Errol, Harry Watson Jr., Bernard Granville, Bert Williams, Lillian Lorraine, Josie Sadler, Charles Judels, Grace DuBoise, Vera Maxwell, May Leslie and Rae Samuels. Book and lyrics by Harry B. Smith with many interpolated songs. Staged by Julian Mitchell. Ran 88 performances.

The "Follies" continued to usher in the summer season. It was still unveiled in the Jardin de Paris atop the New York theatre which by now was renamed the Ziegfeld Moulin Rouge. The framework was still leaning on the burlesque formula with vaudeville specialties inserted frequently—and the girls brought on regularly. "Row, Row Row" by Jimmy Monaco which Elizabeth Brice delivered was the outstanding song hit.

Bert Williams was now a potent regular, this time singing "My Landlady," "You're On the Right Road but You're Goin' the Wrong Way" and "Blackberrying Today"—all sock classics in the Williams' vein. Not all of his appearances though were confined to singing stanzas—he got lusty laughs when he portrayed a disconsolate cab-driver in a straight comedy skit. Leon Errol shared the comedy end with him—his funniest bit being when he came out as a horse which had become sophisticated by Broadway after midnight.

Rae Samuels was also in the cast for songs—her most popular one being "Down in Dear Old New Orleans" which gave her the opportunity to belt it over with her special brand of blue-streak personality. Irving Berlin had one interpolated number, "A Little Bit of Everything," in for a short time. Bernard Granville was the new singing juvenile.

Gene Buck tried his hand at a big production number which featured Lillian Lorraine—it was "Daddy Has a Sweetheart and Mother is Her Name" and $5,000 was spent on costumes alone for the number. During the Philadelphia tryout A. L. Erlanger became irked and barked out an order that the number must go—and both Gene Buck and later Lillian Lorraine went with it. Later Buck reworked the number—submitted it to Oscar Hammerstein for his vaudeville mecca—and Lillian Lorraine was a solid smash and was heldover for four weeks. Ziegfeld called the duo back quickly after that.

"ZIEGFELD FOLLIES OF 1913." Cast included: Leon Errol, Anna Pennington, Ethel Amorita Kelley, Frank Tinney, Nat Wills, Elizabeth Brice, May Leslie and Jose Collins. Book by George V. Hobart. Music by Raymond Hubbell, Dave Stamper and Gene Buck. Staged by Julian Mitchell. Ran 96 performances.

The "Ziegfeld Follies" moved into the New Amsterdam theatre with this edition. Ann, originally Anna, Pennington joined Ziegfeld in 1913, and became one of his strongest dancing personalities—dimpled knees and long tresses were her trademark. Her dancing style was dominated by a refined form of hoochy which seldom changed throughout the years no matter what new step she was introducing—audiences loved her.

Over 20 songs were included in the 1913 edition but nothing of real import emerged. The best songs were interpolated numbers. Jose Collins attracted popular notice singing most of them—which included "Peg O' My Heart," "Rebecca of Sunnybrook Farm" and Earl Carroll's "Isle D'Amour." The headline news that year was the opening of the Panama Canal so Jose Collins sang "Panama." The Girls figured in the onrush of waters when the Ziegfeld version of the locks opened.

Leon Errol was again present for comedy—his outstanding appearance being in the "Turkish Trot" (really the Turkey Trot) in which his pants kept slipping down. Julian Mitchell's staging of this scene drew wide praise from the press—he had the entire company doing it—the street cleaners, newsboys and a trick horse which got mixed up in the step. Frank Tinney and Nat Mills were new comedians—lending support to the lighter touches in the show. "That Ragtime Suffragette" was a girlie presentation of women's suffrage then gaining impetus. Gene Buck and Dave Stamper pooled their talents in earnest this year—starting a long-run collaboration on the "Follies" which lasted right up to 1931.

"ZIEGFELD FOLLIES OF 1914." Cast included: Ed Wynn, Vera Michelena, Ann Pennington, Arthur Deagon, May Leslie, Gertrude Vanderbilt, Kitty Doner, Louise Meyers, George McKay, Kay Laurell, Leon Errol, Rita Gould and Bert Williams. Book by Gene Buck, Dave Stamper and George V. Hobart. Music by a wide assortment of composers. Staged by Leon Errol. Ran 112 performances.

Ed Wynn with his goofy brand of nonsense was the new comedian. But it was still Bert Williams who dominated. —His outstanding number being the memorable "Dark Town Poker Club" by Jean Havez, Will Vodery and Williams—considered an all-time high for singing pantomime. Besides singing the title song, he played a card game with imaginary partners—which today is lauded with hushed reverence when Bert Williams is mentioned. His repertoire was brilliant in its line, including also: "I'm Cured," "At the Ball, That's All" and "The Vampire."

In 1914 Annette Kellerman was alloted a featured role for a trick "Neptune's Daughter" scene but it was not retained very long. However, the famed Kellerman skintight bathing outfit which the swimming star introduced with an air of emancipation—was frequently sported by the Ziegfeld girls in their more "daring" appearances.

"Rock Me In the Cradle of Love" by J. Leubrie Hill was a hit of fair size which caught on. "When the Ragtime Army Goes Away to War" showed the Ziegfeld method for settling the First World War. Julian Mitchell first directed this edition but tiffed with Ziegfeld—and Leon Errol was called in to pinch-hit. Gladys Feldman (later Mrs. Horace Brahan) and Kay Laurell took bows in the beauty category. The "Follies" had a healthy run—but actually the show slumped on novelty—in fact there was danger of the series turning stale. However really big things were already being lined up for next year . . . Gene Buck had seen a production of George C. Tyler's "Garden of Paradise" by Edward Sheldon—a flop which had unusual decor by a new designer named Joseph Urban. Word was passed along to Ziegfeld to go have a look at the show himself before it folded—and Ziggy was completedly awed by the rich scenic investiture. When Ziegfeld went to Indianapolis (his favorite road stop) to catch the "Follies" on tour—he took Joseph Urban along for his first look-see at the revue. The designer went immediately to the English Theatre on the Circle where the show was playing—took one fast look at the sets and quipped: "Advertising posters!—I can do wonders for your "Follies."

The Great Period—(1915-1922)

"ZIEGFELD FOLLIES OF 1914." Cast included: Ed Wynn, Vera Wynn, Ina Claire, Ann Pennington, Bert Williams, Bernard Granville, Leon Errol, Carl Randall, Helen Rook, Mae Murray, George White, Lucille Cavanaugh, Phyl Dwyer, Will West, Oakland Sisters, Charles Purcell, Olive Thomas, Kay Laurell and Justine Johnstone. Book and music by Channing Pollock, Rennold Wolf, Louis Hirsch and Gene Buck. Staged by Julian Mitchell and Leon Errol. Ran 104 performances.

In 1915 came the turning point in the "Follies." While the cast listed above was impressive the real star was Joseph Urban, the Viennese scenic designer who was left stranded in this country during the First World War—and who single-handed galvanized the "Follies" into a Niagara of opulence. He brought his rich palette of colors and new architectural stage door decor to the series which provided that certain continental elegance which Ziegfeld

(Continued on page 300)

When 'The Road' Was a One-Nighter Path To Fame and B. O. Fortune

By RALPH T. KETTERING

Chicago.

In 1906, 50 years ago, when VARIETY was just a gleam in Sime's eye, "the road" was a most remunerative experience. There was upward of 100 producers who made fortunes not playing a town of over 20,000 inhabitants. Charles E. Blaney, the Mittenthal Bros., Lincoln J. Carter, Harry Frazee, W. B. Patton and George Nicolai were but a few I mention.

And how they used to pilfer ideas from each other! One night Frazee saw "Blue Jeans" and the next week he was touring the sawmill in "Uncle Josh Spruceby." If Linc Carter saw a railroad train with a bright headlight the next week he was touring a locomotive in "The Heart of Chicago." The newspapers were a source of material for those "one-nighters." Gus Hill saw the "Yellow Kids" cartoons and that led to "The Katzenjammer Kids" and a dozen others. Leffler & Braton reached a niche higher and sent forth "Buster Brown" and "The Newlyweds and Their Baby."

The bookings were a maze of crisscrossing and each producer booked his own route. This conglomeration was what stirred Abe Erlanger into organizing a booking office. But this office only booked the large cities and perhaps a few small ones. The "one-nighters" remained glaring exceptions. Vic Leighton and Charlie Maynard tried to line them up with indifferent success. As late as 1920 if you wanted to tour you had to book your own route. And the one-night theatre owners and managers were rugged individualists preferring to arrange their own dates, scales and terms themselves.

Lincoln J. Carter had a great system. He would gather his agents and managers in his office at the Criterion Theatre, Chicago. On one side were agents. On the other the managers. He would spread before them his plans for the new season. There would be four companies of each show, one to go east, the second west, the third north and the fourth south. He was sending out "The Heart of Chicago," "Remember the Maine," "Chattanooga," "The Eleventh Hour," "Down Mobile," "Swanee River," "The Fast Mail" and "The Flaming Arrow." The boys would choose teams.

"We will open all the shows on Labor Day," Linc would say. "See John Hogan (his general manager) and get copies of contracts and then order your printing and press stuff. Get your trunks filled with your cuts (those heavy leaden kind) and get going."

Versatile Agents

The agent would hit "the road." He would route his show, book it, railroad it and even "kiss the stickers." He posted bills, visited newspapers and did just about everything that was to be done ahead of a show. The manager back with the show paid salaries, counted up, paid the bills and kept the books. One of his principal jobs was to collect cuts. Thus he became known as "a cut collector." The only time Carter knew whether he had made or lost money was when the weekly report came in. The only way he knew where his show was playing was to read the list in the N. Y. Clipper or Dramatic Mirror.

One time Carter created the name of "Julia Gray." She was to be a "star," something he never had before. I remember four Julia Grays. The first was Mary Servoss. He wrote a drawing room drama. Until then he was only a "melodrama writer and producer." This new play was called "Her Only Sin." It went forth and lost money consistently. Tom North was agent. When he got into Eastern territory he came upon Jules Murry, who was booking some New England theatres.

"I'll play you but you must change the title," said Jules. So Tom changed the title to something more lurid.

For two weeks Carter tried to find his star and play listed in his trade papers. Then he wired Jules, "Where in hell is Julia Gray?"

Back came the reply, "When I find her I'll let you know."

The next week Tom was fired and Julia continued on her way to further losses.

Klimt & Gazzolo, Rowland & Clifford, Merle Norton, W. F. Mann and other midwest producers followed Carter's lead, adopted his methods and prospered. Frank Smith adopted a star named W. B. Patton and they established a "route" over which they played year after year. Their greatest success was "The Slow Poke." After years of visiting the same towns Smith got fed up and quit. Said he wanted to see what "cities" looked like.

Gaskill and MacVitty had produced a terrific moneymaker called "Shepherd of the Hills." Smith leased it and starred Patton. They played every town and hamlet in the nation. When they played in picture houses they cut the script to an hour and played three performances a night and five on Saturday and Sunday. One day Alex Pantages saw them. He booked the show in every vaudeville house he had.

Le Comte & Flesher would buy the New York musicals, buy the original productions, and send them into the one-nighters. Their "The Red Mill" and "Broken Idol" made them rich. Soon George Wintz followed their lead and bought up all the "Ziegfeld Follies" and made scads of money.

All of these producers mentioned above booked and routed their own shows.

How different, oh, how different the world of show business became shortly thereafter. Producers opened offices in New York and invested their own money. They had booking managers, traffic managers, general managers, and pressagents and they operated in a much saner manner. Al Woods, Sam Harris, Liebler & Co., Henry W. Savage and other dearly remembered producers made theatres glow with their names. Just their name in front of a theatre attracted audiences. They were colorful, they were masters of their art, they created stars, they made authors famous and all of them collected their wealth in the "one-nighters."

Today it is so different. A lawyer finds a play, phones a few clients gets a bankroll and hires some showman who is supposed to know, to gather a director, a cast, order the production and the United Booking Office lays out the route.

BETTY GARDE

Just the name of Al Woods or Sam Harris in front of a theatre meant success. I wonder if anyone outside our profession remembers the names of the present-day producers. True, Rodgers & Hammerstein is a widely known name. But, what others? In the cities they may be identified but not in the one-nighters.

For three years (1953-54-55) I toured the Paul Gregory shows and played almost every one-nighter in America. We played theatres, schoolhouses, churches and under any kind of roof. I indulged in my favorite topic—asking questions. Who produced this musical? Who produced this play? Not one in a hundred knew the names of the present day producers.

Readers of VARIETY may raise eyebrows and doubts. But it is true. Only theatregoers in New York, Boston, Philadelphia, Chicago and other large cities know. But, in the one-nighters no one appears to have ever heard of those producers who now select our stage fare. Why? Because they do not care to play one-nighters if they can avoid it. And that is equally true of stars. In the one-nighters no one ever heard of Ethel Merman, Mary Martin and the other brilliant stars we worship on Broadway.

But, I'll wager that after we toured Charles Boyer, Vincent Price, Agnes Moorehead, Sir Cedric Hardwicke, Lloyd Nolan, Henry Fonda, Paul Douglas, Wendell Corey, Steve Brodie, Tyrone Power, Judith Anderson, Anne Baxter, Raymond Massey and a few others all of whom I pressagented or managed through more than 1,000 one-nighters) they are known and worshipped by the natives and can go forth year after year to make themselves famous and rich.

Don't underrate the power of the one-nighters. They are still the backbone of the legitimate stage and always will be. Selah!

New York's First Nights

HAVEN'T CHANGED MUCH

Evening clothes, funny coiffures.
More funny coiffures.
Those who are supposed to know.
Those who think they know.
Those who know.
All talking.
Four idle ushers.
300 people strolling in the back.
Ostensibly seeing—but to be seen.
Critics find their seats.
The more diamonds or gorgeous the wrap, the later the arrival.
House lights dimmed.
300 people strolling in the back.
House lights up.
Still strolling.
The funniest coiffure of the night.
Ushers commencing to ush.
No use.
Those seated rejoin mob in back.
Critics isolated—waiting.
Not too patiently.
Curtain.
Four swamped ushers.
"So sorry," "May I trouble—,"
"Pardon"——
That blase attitude.
First act finale.
"So sorry," "May I trouble—,"
"Pardon"——
300 people strolling into the lobby.
Warning bell.
No intention of returning.
Smoking—talking.
Curtain.
Blind man's buff in aisles.
Wail of the innocent.
"Sh-h," "Quiet," "Isn't this awful!"
"So sorry," "May I trouble—,"
"Pardon"——
Remaining unimpressed, bored.
Second act finale.
"So sorry," "May I trouble—,"
"Pardon"——
So solicitous.
Same 300—strolling again.
"What do you think?"
"Well, what do *you* think?"
Warning bell.
Curtain.
"So sorry," "May I trouble—,"
"Pardon"——
Not so solicitous.
It's the last time.
Same blase front.
Critics watching their watches.
Finale.
300 people strolling.
As far as the lobby.

"What do you think?"
Nobody thinks—except how they look, who's with who and why.
300 people blocking the lobby.
Waiting for their cars.
A worried comedian—no laughs.
A worried prima donna—no applause.
The "smart set."

Off-Broadway's '56 Growth to New Commercial, Artistic Preeminence

By JESSE GROSS

The demarcation line between off-Broadway and Broadway is thinning. It's becoming more geographical than professional.

Since its resurgence in 1949, off-Broadway has grown to the point where it's being commercially recognized as an important theatrical feature of New York. That's evident in the publicity play given it by the city's Convention and Visitors Bureau, its inclusion in legit touring packages and the ad-pub in the daily newspapers and other periodicals.

Off-Broadway's effectiveness as a springboard for performers, directors and an occasional playwright has been accentuated in past years, while w.k. pros have reversed that situation by taking assignments in shows outside the Times Square area. Now, a new development has taken place. That is the emergence of off-Broadway producers into the big time.

Pointing up this managerial angle is the coup pulled off by the longtime producers of the Circle-in-the-Square, a Greenwich Village showcase, which has played a big part in pushing off-Broadway to its current statuesque position. The Circle producers, Leigh Connell, Theodore Mann and Jose Quintero, are now represented on Broadway by their presentation of the late Eugene O'Neill's autobiographical play, "Long Day's Journey Into Night."

The Circle made its mark about five years ago with a highly-touted production of Tennessee Williams' "Summer and Smoke," a prior Broadway flop. Since then, it's been consistently rated as one of the top off-Broadway operations. The present tenant at the house, O'Neill's "Iceman Cometh," has been critically lauded and commercially accepted. A prior Broadway production of the lengthy play had a short run.

Inspires 'Journey' Deal

It's understood that the success of "Iceman" was the principal reason for Carlotta Montery O'Neill, the playwright's widow, assigning the "Journey" rights to the Circle group. The producers, with "Iceman" running in the Village, preemed "Journey" on Broadway last November to rave reviews and subsequent sellout business. The O'Neill autobiography is also rated by some of the professional critics as the best new play of recent years.

Another brief Broadway entry, given a noteworthy off-Broadway revival this season, is Louis Peterson's "Take a Giant Step." The play, produced by the New Theatre Co., was recently acquired by Hecht-Hill-Lancaster Productions for filmization. It's being presented at the Jan Hus House, which previously headquartered the Shakespearewrights.

The latter group, whose productions have also nabbed top critical accolades, is now operating at St. Ignatius Church, N. Y. The difficulties encountered by this operation in moving to its new quarters typifies a growing off-Broadway problem—the shortage of suitable theatres.

In moving to the church location, the Shakespearwrights had to buck an initial setback by the N. Y. License Dept., which refused to okay site for legit showcasing. The situation, however, was eventually ironed out, with the group now offering "Twelfth Night" as its second production at the new location.

Another producing combo set to make the move to Broadway this season are Carmen Capalbo and Stanley Chase, currently represented by the longrun "Threepenny Opera" at the Theatre de Lys in the Village. The duo, who've optioned the uptown Bijou Theatre, for a series of plays, are scheduled to launch the project there Jan. 29, with the world preem of Graham Greene's new play, "The Potting Shed."

The producers originally preemed their production of "Threepenny" at the de Lys in 1954. After a layoff, the show reopened at the house, with the theatre's operator, Lucille Lortel, joining in as associate producer. Also planning to expand his managerial activities from off-Broadway to Broadway is David Ross, who's made his mark as producer-director of the 4th Street Theatre.

Ross, whose presentation of a Chekov series at the house, was generally lauded, was associate producer earlier this season of "Quare Fellow" in London. He's announced plans to bring the play, by Brendan Behan, an Irish author, to Broadway this season.

Continuing as the biggest off-Broadway operation, though, is the Phoenix Theatre, now in its fourth season. The T. Edward Hambleton-Norris Hougton stock venture opened the current semester with "Saint Joan," giving local patrons an opportunity to see Siobhan McKenna in the title role, which she portrayed overseas to rave reviews. "Joan" recently played a two-week return stand at the Phoenix and a subsequent fortnight's engagement at the Coronet Theatre, N. Y.

Besides "Joan," the Phoenix has offered two other plays thus far this season. They include the current "Good Woman of Setzuan" and "Diary of a Scoundrel," which was pulled out after three weeks of poor business, "Setzuan" has also been a poor draw. "Joan," however, played to strong business.

Although most of the off-Broadway productions continue to fall into the revival category and take in an abundance of classics, a few new entries have debuted in that area. The productions of "Scoundrel" and "Setzuan" marked the initial New York outings for both those plays, while "Shoestring '57," at the Barbizon-Plaza Theatre, is the third in a string of original off-Broadway revues put together by Ben Bagley.

Another new entry, "Me Candido," by Walt Anderson, has been running at the Greenwich Mews Theatre since last October, while "The Misanthrope," as translated from the Moliere original by Richard Wilbur, is current at Theatre East.

Yankee Tourists 'Make' Edinburgh

Edinburgh.

Americans are very largely responsible for making the International Edinburgh Festival the world's top culture junket and biggest dollar-earner hereabouts. Authorities frankly admit this in a survey published last month.

U. S. visitors to the Festival this year represented 41% of the total number of overseas attenders and 17% of the total number of visitors staying in the city.

Total number of visitors from the U.S.A. this year was 15,347, compared with 11,783 at the 1955 Festival. In 1950 the number was 3,928, so that the number of U.S. visitors has multiplied more than four-fold since that year.

Of the total number of overseas visitors this year, more than 52% came from dollar-currency areas.

A total of 89,570 people were accommodated in hotels, boarding-houses and apartments in the city. This was 5,154 more than in 1955, 1,101 more than in 1954, and 16,703 more than in 1953.

Commie Berlin's Legit

Berlin.

Most of the plays in East (Communist) Berlin are efficiently staged and played. For quite some time, political drama ("The Russian Question," "La Marseillaise" etc.) predominated with anti-capitalist, anti-American, anti-Fascist and other anti angles. Currently, "peace" is the theme. Many new plays have antiwar subjects. Carefully selected classical items complete the repertory.

East Berlin has nine important legitimate theatres. Those are the State Opera, Deutsche Theater, Kammerspiele, Berliner Ensemble, Maxim Gorki Theater, Theater der Freundschaft (Theatre of Friendship), Metropol Theater, Volksbuehne am Luxemburgplatz and Komische Oper (Comical Opera). None of these houses any longer shows war damage, all have been restored with splendor. Nor do they seem to know any money shortage.

U.S. Stage Starves for New Playwrights

Theatrical Lives In Print

By GEORGE FREEDLEY

The number of sprightly as well as sound theatrical biographies and autobiographies has increased considerably in recent years. At last the prolonged hiatus in recording theatrical history is closed. Certainly one of the best written is Fred Allen's "Much Ado About Me" (Atlantic-Little, Brown; $5), which tells of the small and big time vaudeville days of the Teens and Twenties better than anyone has before. What this great comedian had to say about revues and musical comedies of the early Twenties is hilarious. There could hardly be a greater contrast to an equally distinguished autobiography than Maurice Browne's "Too Late to Lament" (Indiana University Press; $6). He's the founder of the Little Theatre Movement in America (Little Theatre, Chicago, 1912) and much later the producer of "Journey's End" (1929), which launched Maurice Evans on his stellar career in London.

George Freedley

Marguerite Taylor Courtney's great "Laurette" (Rinehart; $5) is the story of her mother, Laurette Taylor. Mrs. Courtney is now at work on a book which will recreate the life and professional career of the late Elsie Janis. Two weeks before Miss Janis died, she telephoned her and asked her if she would write it. Archie Binns has done a fine job of recreating "Mrs. Fiske and the American Theatre" (Crown; $5), which tells the story of the tiny red-headed star who dared to track down the dragon (the theatrical "syndicate") in his lair and deliver the blow which was eventually mortal.

What man or woman over 50 hasn't swooned with delight and admiration over the irresistible charm of the elfin star of "Peter Pan" and "What Every Woman Knows?" Phyllis Robbins has set it down effectively in the story of her friend of 50 years, "Maude Adams" (Putnam; $5). Joe E. Brown in his 64th year sat down to write, with veteran writer Ralph Hancock, the lively "Laughter Is a Wonderful Thing" (Barnes; $5). The film comic has captured a lot of the fun of his life and shared it with us just as Fred Allen did.

A. H. Franks edited a fine critical tribute to Anna Pavlova, the greatest ballet dancer of her era, in "Pavlova" (Macmillan; $2.50). There are contributing chapters by Sol Hurok, Muriel Stuart, Arnold L. Haskell and the veteran Michel Fokine who created the celebrated "Dying Swan" dance for her many years ago. Ram Gopal recalls her connection with the Indian dance; for 30 years ago she toured India with her company and while there she met Uday Shankar who returned to Europe with her and danced in her company and created the Indian ballets for her that she performed in her late years. It was her fire and greatness that sent him back to India to find and preserve the best in Indian dance. Shortly before he died, the veteran Laurent Novikoff composed "A Partner in Praise," which is included in the volume.

Most people remember the Danish playwright for his fairy tales, but he was a power in the literature and theatre of his country. This is recalled in his brilliant autobiography, "The Mermaid Man" (Library Publishers; $3.75). Hans Christian Andersen was not a dramatist, a producer nor an actor except in the sense that all of us are actors on God's stage. Richard Plantagenet, England's King Richard III, has been celebrated and made notorious by William Shakespeare. So notorious that Tallulah Bankhead, with an assist from Richard Maney, Alexander Clark and his wife, the beautiful Frances Tannehill, formed the much publicized "Friends of Richard III." Probably not prompted by this, but still one of the best biographies of the year is the pro-Richard "Richard the Third" by Paul Murray Kendall (Norton; $5.95).

The nearest to a saint in a modern theatre was certainly Edward ("Ned") Sheldon, the playwright who is superby portrayed by Eric Wollencott Barnes in "The Man Who Lived Twice" (Scribner's; $5).

George Bernard Shaw in the centennial of his birth was recognized in the excellent biography by his friend and fellow Irishman, St. John Ervine, in "Bernard Shaw" (Morrow; $7.50). Ervine in 1928-29 was guest dramatic critic for the late and lamented N. Y. World. He was also responsible for the early survival of the Theatre Guild with his two Ulster dramas which were highly successful here, "John Ferguson" and "Jane Clegg." Shaw's first and only "official" biographer, Archibald Henderson, is responsible for "George Bernard Shaw: Man of the Century" (Appleton; Century-Crofts; $12).

Theatrical biographies evidently sell well enough to make it worth while for publishers to bring them out, and I am glad that the standards are so high. In preparation are two more of two such unalike personalities as Eugene O'Neill and Eva Tanguay.

Top B'way Runs

Life With Father	3,224
Tobacco Road	3,182
Abie's Irish Rose	2,327
Oklahoma!	2,248
South Pacific	1,925
Harvey	1,775
Born Yesterday	1,642
The Voice of the Turtle	1,557
Arsenic and Old Lace	1,444
Hellzapoppin	1,404
Angel Street	1,295
Lightnin'	1,291
The King and I	1,246
Guys and Dolls	1,200
Mister Roberts	1,157
Annie Get Your Gun	1,147
The Seven Year Itch	1,141
Pins and Needles	1,108
Kiss Me Kate	1,070
The Pajama Game	1,052

Rehearsals and Lectures Poor Substitute For Dramatist Seeing His Own Script Acted by Pros

By LAWRENCE LANGNER

(Co-Founder, Theatre Guild)

The American public and the American theatre have recently made an important contribution to our actors by building the American Shakespeare Theatre at Stratford, Conn., and establishing a Shakespearean Acting Company, thus giving American actors an opportunty to work in the classics which has been withheld from them in the past. As a result, our actors should ultimately be able to compete successfully with English actors, whose subsidized theatres at Stratford-on-Avon and the Old Vic, have given them opportunities which our actors do not have. A similar job now needs to be done for young American playwrights, if our theatre is to continue to have the vital and important infusion of new talent which existed in the 1920's. There has never been, in my opinion, as much excellent young writing talent as currently exists. These writers are knocking at the door, but having too much difficulty in gaining admittance. And this is not for lack of sympathy on the part of many American theatre managers, who have shown generosity and enterprise in attempting to afford young writers a hearing.

Lawrence Langer

The problem facing new writers is the present crazy economics of the theatre which makes it extremely difficult to secure financing for the production of plays that are not obviously "smash hit" material or do not attract big stars or top name directors. The production costs of the average one-set show is averaging from $65,000 to $100,000, so the difficulties for the unestablished dramatist increase, of course. There have been managers who have been especially interested in introducing new playwrights, and among these I would particularly like to mention Roger L. Stevens, who has been possessed of the means as well as the interest. However, the problem cannot be solved by relying on the generosity of a handful of visionary individuals, for these reasons the Theatre Guild is directing its interest toward a new program to give practical help and encouragement to young American playwrights by producing their plays before audiences.

New Writers Need Way Round Today's Risk Capital Economics

We are badly in need of a means for overcoming the great financial burden of producing new plays of this kind in such a way that the author can obtain the benefit of seeing an excellent performance of his play without the production costing from $65,000 to $100,000. For despite the excellent work done by the New Dramatists, whose work is steadily improving, there is no substitute for the experience which an author gains by seeing his play put on the stage before a paid audience with actors who are paid for their work. No amount of lectures, no amount of inspiring contacts with "the living theatre," no amount of attending rehearsals of plays written by other authors, can take the place of a really good, intelligent production of a young author's play.

With the formation of the Provincetown Players, the Washington Square Players and the Neighborhood Playhouse, which began as semi-amateur groups over 40 years ago, a number of new playwrights, directors, actors and scenic artists came into the theatre, numbering among them the immortal Eugene O'Neill. A number of other writers were also attracted to the theatre, and in the 1920's there occurred an upsurge of American writing for the theatre which can be attributed to the influence of O'Neill and these early "Off Broadway" efforts, plus the stimulation of Professor Baker, at Harvard and later at Yale.

Among the writers I mean were Maxwell Anderson, Robert E. Sherwood, Elmer Rice, S. N. Behrman, Sidney Howard, Philip Barry, Sinclair Lewis, George Kaufman, Marc Conolly and Charles MacArthur. Today the tradition of encouraging young dramatists is still continued at the Yale Drama School and a new Off Broadway has appeared which has already rendered some valuable service in introducing an excellent young writer in Leslie Stevens, author of "Bullfight," and such Directors as Jose Quintero and Louis MacMillan.

We at the Theatre Guild have attempted to solve this problem of introducing new writers in the past by trying out plays at the Westport Country Playhouse, and shall continue to do so. In working on the plays which are tried there, we always endeavor to secure the same cast as would appear in the play on Broadway. We also endeavor to secure a director whose capabilities have been tried (though not necessarily in Broadway hits), but who is talented and able to give the necessary time and attention to the tryout. Our third rule is to rehearse the play for at least three weeks and even more if necessary, so that the play has the same kind of loving care and attention that is given to a New York production.

Thus, when we tried out William Inge's play, "Come Back, Little Sheba," in the year 1949, we engaged Shirley Booth and Sidney Blackmer and the cast, with one exception, was exactly the same as that which appeared later on in New York. As a result of this production of "Come Back, Little Sheba," a new playwright was introduced to the American Theatre who has already, through his plays "Picnic" and "Bus Stop," rivalled the work of any European author during this same period.

Westport Showcasing for Talent Via New Foundation Setup

An earlier Westport tryout was Robert Anderson's "Love Revisited," his first play to be produced on the American stage. His next play was "Tea and Sympathy." Other writers thus introduced, some with more success than others, included Robert P. McEnroe, "The Silver Whistle"; A. B. Shiffrin's "Angel in the Pawnshop"; "Day of Grace," by Alex Fedoroff; "My Fiddle Has Three Strings," by Arnold Schulman, and "The Pursuit of Happiness," by Armina Marshall and the writer. Some of these plays came to Broadway later, others did not, but in any event the writer had the opportunity of learning from seeing his own play on stage before an audience.

The Theatre Guild is now preparing a plan by which the advantageous experiences which it gained in the production of such plays as "Come Back, Little Sheba" can be shared, due to the cooperation of the Westport Country Playhouse and some other summer theatres which are being invited to join in the project. In essence, the project consists of a non-profit Foundation for producing in the summer theatres, such as the Westport Country Playhouse, the worthwhile plays of young authors which are not able to secure a commercial production on or off Broadway. Where the author can obtain a commercial production of the play, the project will not apply, but it will apply to that type of play for which it is difficult or even impossible to raise the necessary capital for production, but where the work is of such artistic quality that the author should have the benefit of having a professional production.

Any producer or director who is interested in the production of a play of this non-commercial kind by a new playwright or the playwright himself, will bring it to the attention of the Foundation, and if its Board considers that the project is worthwhile, it will underwrite the particular summer theatre in which the play is produced against loss for this production up to a given amount.

The following general rules will apply:

(1) The play will be rehearsed for at least three weeks and more if necessary.

(2) The play must be by a young writer who has not had a play produced on Broadway.

(3) It must conform to the artistic standards set by the Foundation.

(4) It must be directed by a director and cast satisfactory to the author and chosen with a New York production in mind.

(5) Producers will be notified that the play is being tried out, and if anyone feels it is worthy of a commercial production, they can negotiate for same, The play will be sold to such Producer as may be found (if any) who will be satisfactory to the author. If the play is sold in this way, the Producer will be asked to pay the Foundation a small percentage of any profits to help keep the Foundation self-sustaining.

(6) Experts will be invited to sit in on the productions and give their assistance if considered desirable.

(7) A discussion group of writers will meet each week during the summer to operate a Theatre Workshop and to form a student body for whom a teaching staff will be supplied.

(8) The non-profit organization will be known as the Theatre Guild Foundation, which will be responsible for securing the necessary finances, but as is the case with the Theatre Guild-American Theatre Society subscription system, its benefits will be shared impartially with those who wish to take advantage of it.

The Theatre Guild is working on the details of the plans for the Foundation, which will be published in due course. In the beginning, the plays selected must be sponsored either by a producer, an accredited play agent, or a director. The operation of the Foundation will not interfere with the Theatre Guild's normal operation of opening certain of the plays owned by it at Westport, nor the normal operation of the Westport Country Playhouse in presenting new plays.

The above plan was discussed many times with the late Phyllis Anderson, formerly head of the Theatre Guild Play Department, who was particularly interested in the work of young writers. Among the many in whom she was interested may be mentioned William Inge, Arnold Shulman, Paddy Chayefsky, Jess Gregg, Elwood C. Hoffman and Arthur Steuer. As a tribute to Phyllis Anderson, one of the plays selected each year will be known as the Phyllis Anderson Memorial Play.

Always An Opportunity

By SOPHIE TUCKER

Show business! It's great, of course. It has greater thrills, greater excitement, greater returns, than any other business in the world. It has all the glamor of life itself—as well as all the striving and struggle and effort that go into this grand business of what we call living. You can't be around a business for over 50 years and not become acquainted with every angle of it—through those golden years if you've kept your wits about you and ears open, you've seen and heard everything. You've heard the praise, the boos, the laughter, and the tears. And, of course, you've heard "the gripes."

And, that's what I'm going to talk about now—the gripes.

The greatest gripe we hear on all sides is that there's no place today where talent can be given its chance. You are wrong right there. Talent isn't given a chance. Talent's got to make chances, and there are just as many places today for youth to get its chance as there were 50 years ago when I'd go up and down the avenue singing anywhere there was a piano and a buck, and a good meal, I hoped—a heavy, ungainly, unpolished gal determined to get her face through the front door of show business. I stuck my chin out until they said cover it up in blackface, but let her sing if she has to. And, for 50 years they had to let me.

Talent isn't enough. There's got to be determination and energy, and of course good health. Then don't let anyone tell you, boys and girls, that there's no place to start. There are local restaurants, radio and tv stations, dances, parties, little theatres, entertainments, movies, the theatre, night clubs, the whole panorama of show business itself where youth can try wings, develop acts, learn to handle an audience, sing and dance, and make you—"Hey there young fella, you're ready for bigger things. Come with me." And, you're in—in show business.

FIRE!

By ALLEN BORETZ

Wallington Waff, drama critic on the "Daily Perimeter," felt very low. Things were going much too well. His VARIETY box score standing was right up there with Kirby Catts, Chaplin George and the other first stringers. This year, too, he had not committed the almost fatal gaffe of the year before when he had actually admitted enjoying himself at a play that had no snob appeal whatsoever.

Somehow or other he had been carried away by the wholesome charm (horrid words now in retrospect) of a piece without homosexuals, parasites or scenes of flagrante delictu in it. He had allowed himself to be won over by the girl next door and the boy he used to be in Worcester, Mass. Although he had little hair, he had let what little he had down as he sat before his typewriter and allowed his fingers to tap out a paean of joy to ordinary people without sinister problems. It was almost a fatal disaster.

To a man, his colleagues (who he was accustomed to seeing at the Circle dinners, and who avoided him for a time) panned the living bejabbers out of the play—panned it for the very reasons he had loved it. Panic overcame him. How could he have been the only critic in New York to put the stamp of approval on this—this—well, let's see what the others said about it. No comfort here. Kirby Catts for instance called it a "monstrous melange of the ordinary. Bring back Dan the magician. . . ."

Chaplin George sounded off in this manner . . . "A binful of corn. Bring back Virginny. . . ." And so on and so on.

It brought him up short. For over 25 years he had been blazing away fiercely and consistently. He no longer remembered who his predecessor had been, in fact nobody did off-hand. His name buried deep in the stained files of the library. He looked it up. It was the beloved Otto H. Shinkel. Perhaps he was lurking around somewhere hoping for a break like this. Waff made discreet inquiries and was relieved to learn that the beloved Shinkel had been killed by an irate playwright in a brawl that took place in the lobby of a theatre now an office building. Poor beloved Shinkel, he didn't even have a place to haunt. Despite his relief, Waff had the unhappy feeling that he might be going soft . . . he must not allow that!

This year he had watched himself very carefully. He had re-developed the quick eye and sensitive ear to the reactions of his colleagues (who were once again accepting him) just as his colleagues had sharpened theirs to his. Not once had he failed to be right along with them. He praised what they praised, despised what they despised, and helped to drive four playwrights and a stagehand into television.

Secret Yen

When the public, despite a concerted blistering, dared to keep a play alive, he joined in the grand denunciation that followed. Never again would he allow himself to get off stride.

But away down deep he really wanted to be himself—to forget for a time his position as dean. Yet the risk was too great. He needed the fawning leeches who mooched their way into his favor by constantly reminding him what a great critic he was. He looked forward to the first nights when they would gather around his aisle seat and hover like bees around the queen furiously heating themselves into the state of wax effusion.

The sky darkened and his idle dreams grew dim and furtive. What to do tonight? No play opening. He looked at himself in the mirror. He was beginning to look Chinese, so inscrutable had he become. He felt some fine acidulous phrases itching to get on paper. Perhaps he'd go to a former suitcase factory on the lower East Side now transformed into an empty loft where a play was being performed. It didn't sound promising. One of the more remote classics. It would have to be praised. Of course he could praise a young actress—or lend encouragement to a coming director. That was always safe. Who knew what acting or directing was anyhow?

Suddenly his phone rang startling him/ It was Pickerel, in another department. He hardly knew the man.

"Say Waff," shrieked Pickerel. "You don't happen to have Barclay up there with you, old man?"

"Barclay?" Waff looked around then realized he didn't even know who Barclay was. "Who is Barclay?" he asked.

"Well, never mind," said Pickerel." "I'll get another man to cover this fire on Park Avenue."

Hot Assignment Indeed!

A thrill shot through Waff's ancient bones. His tiny Oriental eyes crinkled with a mad impluse.

"Pickerel," he said before the man could hang up, "I've nothing to do. Suppose I cover that fire for you. Haven't done any general reporting in ages. Might be a barrel of fun."

"Okay," said Pickerel. "Go to it Waff. Pick up a reporter's card on the way out otherwise they won't let you through the police lines. And I look forward to a really bangup, sizzling job, old boy." With that he hung up.

Waff hadn't moved so fast in years. He picked up his card and stuck it in his hat the way he had seen reporters in the movies do it. (He occasionally sneaked into a movie in a rundown neighborhood where he felt he would not be seen). Sitting in the car with the photographers he felt exhilirated.

He looked forward to the fire. As a youngster in Worcester, Mass., he recalled having been very fond of fire engines. Once he had even ventured into a firehouse and they had actually let him slide down the pole. Ah, those were the delicious days, even though he was already 19 at the time.

Now he was on his way to a blaze on Park Avenue. He tried to picture it in his mind's eye. What could be burning? Probably some rich man's apartment. Valuable papers, antique furniture, fine paintings—perhaps even his wife! Well, what difference would it make what burned? He would have to repress his critical faculties, just enjoy the fire and report it simply, factually, in his usual graceful rhythmic English of course.

When he got out he realized at once that this was nothing but a secondrate fire. First of all the people attracted to it were hardly the people he was accustomed to meeting at "21" or Sardi's. Then the equipment sent by the Fire Dept. to squelch this "conflagration" was not exactly top drawer. And the blaze itself! It was difficult to discover a flame. Just a lot of smoke billowing forth in the thick blackness from a dilapidated building. And the smell of it! Revolting! Mattresses were burning—mattresses filled with foam rubber.

Waff felt the adrenalin pour into his blood. He had been jobbed by his emotions again. Here he was at a degrading little fire, his lungs filled with ugly rubber smelling smoke, surrounded by a lot of grimy strange looking people who actually seemed to be enjoying it! He turned away in anger, loathing and disgust and fled to the sanctuary of his office.

Hardly Worth the Effort (?)

He sat down at his typewriter and pounded out his piece.

"Last evening," he said, "this eviewer was inadvertently trapped into going to a fire which he deemed of sufficient importance to attend. It was said to be on Park Avenue, and indeed it was. But it was not on the Park Avenue where I have spent many a pleasant evening over rare wine in cultured surroundings. It was on Park Avenue (why don't they change the name?) directly below the tracks of the N. Y. Central in a section of the city completely foreign to me. And it was where this poor imitation of a fire belonged!

"One could hardly call it a fire. No flames were visible. Perhaps there were some inside the miserable little building, but I didn't see them. The hoses played weakly and without enthusiasm on the unfortunate structure conspiring to create only smoke—a dreadful irritating pall with the sinus-shattering odor of smouldering foam rubber. Believe it or not it was a mattress factory that was being carried away on the slight wind, hardly strong enough to bend a leaf.

"The crowd, or shall I say, mob, in spite of all that, seemed to be very enthusiastic. I was bored. I looked to see what was amusing these poor benighted creatures in this insignificant oversized smudge pot. I could only conclude that enjoyment came easily to these people.

"No, I cannot say much for this fire. In fact it was one of the worst fires I have ever encountered. When one thinks of Rome, Chicago, or San Francisco, one bows his head in shame to be present at such a fiasco.

"The ruins of this despicable little factory are undoubtedly on view this morning, but I would not advise anybody to make the trip north to see them. What could be more ennui-inducing than the sight of half burned mattresses, lying in a welter of rusty springs, wet ticking, broken glass and phlogistic rubber. This fire was a washout! Bring back the Triangle Shirt Factory!"

He handed in his copy and went home to sleep. In the morning he arose, and the papers were handed to him. He was horrified to read that the fire was one of the greatest disasters in the history of the city, and that he was the only one to say a word against it.

They say coincidence is an easy out, but I can't help it if a few days later Waff got into a fight in the lobby of a theatre with an irate fireman and joined his predecessor, the beloved Shinkel. There are some who say he actually thrust his chin at the blow that did him in—he seemed to welcome it.

Actor-Playwright Esprit

By PHIL DUNNING

Did you ever stop to think how much the actor and the playwright need each other?

The lucky playwright with a current hit could put some of his handsome royalties to excellent use and save the Internal Revenue Department some bookkeeping at the same time by engaging a talented, cooperative group of actors to give him a private reading of one of his unfinished scripts. Insufficient time to rewrite and polish during the rehearsal and tryout period is one reason that the percentage of failure is so high.

Hearing a play read by a good cast might give the playwright a fresh slant, aid him in remedying the weak spots and help him to determine whether it has enough originality to make the grade on Broadway. It was George M. Cohan who once said, "The most important ingredient a play should have is originality." Those are truer words today then when he said them because today we have the frightening competition of multitudinous television shows.

The kind of private reading project suggested would certainly be a tax deductible item. If it isn't it most certainly should be.

The high-income bracket actor who is having a banner year might also stop and think of ways of protecting himself against the season when he might not be in demand by commissioning a playwright to write something to fit his particuful advantage of tax loopholes as the giant business concerns.

lar talent. "Bread Upon The Water" would make a good working title for such an enterprise. The advance or grub-stake, or whatever you care to call it, would be a legitimate tax exempt expense. Surely the actor and the author are entitled to take the same law-

Think of all the fund raising benefits that call upon show people to entertain—gratis. Unquestionably these benefit shows are helpful in one way or another to a great many welfare agencies throughout the country yet little help is ever given show people in return. Millions of dollars are spent by our government to help the farmers and the railroads and this-and that, and millions are appropriated annually by giant business organizations for chemical research grants and technical scholarships but rarely does a dollar go for the development of talent in the theatrical profession.

MAKING 'CHARACTER' ON B'WAY

By EDWARD L. BERNAYS

(The following reminiscences are provided by the boy press agent of pre-World War I Broadway who had handled the V. D. play, "Damaged Goods," a shocker in its day, and who matured into a founding father of the modern profession—or cult—of public relations counsel. Although identified with big corporations most of his career, Bernays' fancy in recent years has drifted back to the business there is none like.—Ed)

Frank Ward O'Malley

One of the wittiest writers about Broadway, who humanized and personalized Mazda Boulevard as early as 1916, was Frank Ward O'Malley of The Sun. He visualized Broadway as the country club area of New York City and wrote about it as if he were a peripatetic sportsman making his rounds from one club to another. Then he would write a whimsical essay in The Sun about his journeys.

His favorite tavern, or country club as he called it, was the Knickerbocker Bar in the then Knickerbocker Hotel at the southeast corner of Broadway and 42nd Street. That was the Knickerbocker Country Club. Here was the large King Cole mural by Maxfield Parrish which helped to draw other country club members to the long bar above which it was hung. The members included the Broadway elite of the time. The mural of Parrish was highly romantic and imaginative, of deep blue background and emotional white clouds. It now hangs at the St. Regis.

Then there was Jack's Country Club on Sixth Avenue opposite the Hippodrome and Reisenweber's Country Club up near 59th Street and Columbus Circle. There were numerous other country clubs like Shanley's, Rector's and Claridge's. Maybe there were legal closing hours, but at this remote date I do not recall them.

O'Malley, rather slight, always friendly, would never miss having a quip on his lips when he met you, and these would be offered with a face as absolutely deadpan as Bugs Baer or Fred Allen.

I happened to pass the Hippodrome, between 43rd and 44th Streets on the east side of Sixth Avenue, one morning about 10 o'clock. Murdock Pemberton, brother of Brock, was press agent there. I had some urgent business with him. O'Malley was ambling along Sixth Avenue in his dinner clothes.

"That must have been quite a party last night to keep you out so late this morning," I said.

"Last night," said O'Malley, "two nights ago, you mean."

Country clubs took a lot out of their members in those days.

Robert Edmond Jones

The Diaghileff Russian Ballet came to this country in 1915 and 1916 at the invitation of Otto H. Kahn and under the aegis of the Metropolitan Opera. I was publicity manager for the Ballet during these two years.

At the time, there were no well known American ballet companies, ballet stars, scenic designers or musicians associated with the ballet.

During these years, due to the outbreak of World War I in Europe, there was a rising tide of nationalism in this country. American musicians were beginning to resent the stupidity of having to go to Italy or France before they could appear successfully in the United States. This also reflected itself in a demand for opera librettos in English and more American singers at the Metropolitan Opera. The ballet, too, began to feel the impact of this rising tide of nationalism.

What to do? How to inject an American note into the ballet? The thought of actually presenting an American ballet by an American composer was still far away. Cynically the management decided they would meet the situation by producing Till Eulenspiegel, a German folk tale by Richard Strauss, German composer, with Nijinsky, a Russian, in the leading role. But as a sop to American public opinion, the scenic decor and the costumes were to be designed by a American.

I was 24 years old and was sent to negotiate with another young man, Robert Edmond Jones, 28 years old at the time. Somebody must have read that recently he had done the decor for a play at the Provincetown Theatre by another young fellow named Eugene O'Neill and thought he would fill the bill.

Jones, I learned, was living at the home of Mabel Dodge in a huge mansion on a northeast corner on lower Fifth Avenue. Mable Dodge was a spectacular figure who turned over her home to talented young men and women, wined and dined them at soirees that were the meeting place of the intelligentsia of that period. They also were given quarters in the home.

When I walked up the three flights of stairs in the back of the mansion without previous appointment, I found Robert Edmond Jones sitting at a small table in a little room at the end of the hall that must formerly have been one of the maid's bedrooms. He was obviously not expecting me and was playing with little cuttings of silk in many colors. These he was playing with to work out color combinations for costumes and settings.

Tall and thin with a shock of brownish hair in the front of his high forehead, he listened to what I had to say. I remember his little pointed beard and his deep-set eyes. He answered quietly and almost deadpan. He told me casually he was agreeable to doing the decor and the costumes for Eulenspiegel.

When Jones' Till was shown here, it made a tremendous hit. He became a national figure overnight and started America thinking in terms of new stage decorations and design.

Gilbert Miller

A "genius" is sometimes undiscovered even by his father. In 1914 when I was publicity man for "Daddy Long Legs" by Jean Webster, Gilbert Miller, the son of the producer Henry Miller, was such an undiscovered "genius." I know because we spent an hour together each Wednesday and Saturday at matinees for a long period during the run of the play at the Gaiety Theatre. Ruth Chatterton played the part of the little drab orphan girl who falls in love with her benefactor, and the play attracted large matinee audiences because of its appeal to women and children.

The Henry Miller office was on Fifth Avenue in the Knabe Building near 37th Street. Gilbert Miller spent much of his time at the office. Well dressed, cultivated, he sat quietly in his little cubby hole. I visited the office only occasionally when I was not making my rounds of the newspaper offices and taking care of other plays. When I dropped in on Tuesdays or Fridays, the days before matinee days, Henry Miller would draw me over to him and ask me to watch over his son in the task his father had assigned him. This was to watch the theatre goers as they came into the theatre and to make sure that the ticket collector at the brass entrance rails did his duty of tearing off the ticket stubs and dropping them into the ticket box.

The purpose of this, of course, was to make sure that the box office's responsibility to Henry Miller tallied with the torn tickets that had been placed in the box. There was always the possibility of some collusion between the box office and the ticket taker, and Gilbert's job—and mine in turn—was to prevent this.

I might add that we never found any transgression. It was a most pleasant experience for both of us, a break in our day. I have often wondered whether these matinee days might not well have been the germinating conditioning contacts with an audience that made Gilbert one of the great producers of his time.

Bissell's 'Autobiog' Novel?

Richard Bissell, who with George Abbott wrote "Pajama Game" (after his tome "7½ Cents"), will have his new novel, "Say, Darling," published by Little, Brown March 21. It's the April Book-of-the-Month club selection.

Biographically, "Darling" tells the tale of an author whose book became a successful Broadway musical.

Red Cloud Over Longhair World Tours

American Concert Business Thrived in 1956—More Than Usual Amount of 'Fang, Claw & Meow' Stuff Backstage at Opera And Symphony—Imports Bring Hyphenated Americana to Boxoffices

By ROBERT J. LANDRY

America's concert industry undoubtedly did well, overall, in 1956, though some managements did not. If the year was characterized by a rising curve of foreign imports and by entrepreneurial ventures into Russia, the "Geneva Spirit" collapsed in the machinegun fire at Budapest and a big question rides over the upcoming year.

It may be just as well if the deterioration of foreign relations somewhat curbs the concert managers. The import of "art" was showing telltale signs this winter of scraping the bottom of the European barrel. Any old church or gymnasium musical group was being booked this side so long as (1) foreign governments subsidized transportation in whole or part and (2) the attraction, however mediocre, was a plausible bringer-outer of transplanted natives residing in the States.

Given a period of "peace," foreign countries generally favored the export of their culture. Igor Oistrakh, violinist son of the Russian violin virtuoso, David Oistrakh, invaded West Germany during 1956 and scored a big hit. China had dispatched its so-called Pekin Opera to Europe (and in the fall to South America whose Catholic authorities scowled, swallowed hard, but admitted these entertainers from Communism), but while the Pekin troupe wowed audiences overseas, critics had to keep cabling their papers, "but it ain't opera, dearie." 'Twant. 'Twas good old Chinese acrobatics of a kind Long-Tack Sam & Co. once presented on the Keith vaudeville time.

State Dept. Cultural Auspices, Or 'Show Biz in Striped Pants'

The U.S. State Dept. was trending in 1956 to concertizing in a big way. Not directly, of course, but indirectly the way diplomats do things, State was providing "guarantees" against loss and making donations to transportation costs so that a spreading blanket of American cultural entertainers covered the globe under tours mostly stagemanaged in N.Y. by Robert Schnitzer, liaison between State and ANTA. In this journal's April 25 issue, we spoke of "Show Biz In Striped Pants" and of a world for longhair.

The roots were sent down in 1954 when dancer Jose Limon, a Mexican, carried Yanqui art to South America, opening the eyes of our foreign envoys to the potential in talent. Said VARIETY in its broad report: "Apparently even Congressmen, prone to adopt a dubious attitude about the arts, agree that entertainers make effective international ambassadors." As of that April date, some 50 American concert attractions from tenors, baritones, toedancers and harmonica players to "Porgy and Bess" had hit the global trails, some penetrating as deep into really remote geography as Ethiopia, Pakistan, Ceylon, India, Indonesia and Finland.

The internationalism of art was nothing new, but 1956 events emphasized the concert and opera world's peculiarly broad origins. Fred Schang wrote this journal to brag that his Columbia Artists Management was more "foreign-flavored" than even Sol Hurok's list. Columbia crashed through in early fall with the Royal Danish Ballet. The trade wondered if the company, or Columbia, could "break even" on the first time round and expected the profits to come on repeat visits. Other Schang pride-pointings included the Berlin Philharmonic, London's Golden Age Singers, Mantovani's Orchestra, the Stockholm Gosskor and a Yugoslav basso named Miroslav Cangalovic who opened cold (but cold) at Carnegie Hall.

Sol Hurok's own Yugoslavs, the Kolo ballet, proved a stunning diversion and was well reviewed in Manhattan. Some Pittsburgh Serbians tried to raise the "Red" issue against the folklore brigade. Though this created local embarrassment, it did not get out of hand since nobody was sure in 1956 where we stood with Tito, anyhow.

From Rome in the fall came the Carabinieri Band opening at the Carnegie and repeating at the Madison Square, a booking sequence previously established by the Scots Guards Band. The Romans went into areas with a large Italian population and frankly depended on nostalgia to pull the grounds. A small debate developed as to the showmanship wisdom, or lack, of putting the Carabinieris into Manhattan's Columbus Day parade, allowing thrifty Italians to see and hear them for free.

That the concert managements were acutely attuned to the prospective tinkle of coin to be drawn from America's foreign strains was surely apparent in a very big way. As the cycle gathered force, the bureaus were scouting Europe like mad and setting up attractions well ahead. Andre Mertens invaded Vienna to put together a melange of Austrian operetta, oompa-oompa band music, zitherists, yodellers and so forth, not due this side until January, 1958. Thea Dispeker had spent the whole summer in Italy and Germany and if she missed an opera house it was not because it was obscure but because there just wasn't time to go everywhere. Interestingly, she found many an opera singer doing too well and enjoying too much acclaim in Europe to bother with the smaller fees and debut agonies of America.

Symphony's 'Fang, Claw & Meow,' But Fine Music Groups Upbeat

Orchestrally the situation was mostly healthy. Include in that the smaller ones, per Tom Scherman, N.Y. Little Orchestra. There are now an impressive number of symphonies in the States and some of them, instance, Pittsburgh, impress Manhattan on their Carnegie Hall dates. On these N.Y. appearances of out-of-town orchestras, they enjoy advantages over the N.Y. Philharmonic in that invariably the works played have been publicly performed several times before the critics (in Gotham) ever hear them.

That N.Y.'s Philharmonic has troubles was evident in 1956. The approach to solution seemed realistic and forthright. But Arthur Judson's withdrawal in favor of Bruno Zirato was—to the concert trade politickers—more significant than just that. Implication has been that one clique inside the Philharmonic thinks Columbia Artists Management has been too inside-tracked there.

Cleveland in 1956 had a full fledged donnybrook behind scenes at its symphony, and so did Buffalo. The temperamental and factional battles within orchestral societies generally was set forth in a VARIETY Page 1 streamer: "Longhair: Fang, Claw & Meow." This was read with whoops of glee and heartfelt appreciation, judging by the comments which reached us.

Opera, of course, did not run second to symphony in the intrigue activities, though, again, much was sub rosa and unknown to the laity.

Deficit Economics of Opera; No State Subsidy as O'Seas

Grand opera flourishes in Italy and Germany, perhaps in Russia, languishes in France, is respectably mounted in Britain, and decently done in Belgium, Holland, Denmark and other European countries. There is opera of good quality in Argentine and Brazil and Italian singers, in particular, find an export market there as they also did, during 1956, in South Africa. But in the United States grand opera means one company; with courtesy nods to San Francisco, the New York City Center and Chicago's Lyric.

Admittedly an artificial and hybrid form of entertainment to start with, an acquired taste like olives and oysters, the failure of opera to find greater acceptance in the States is commonly explained as due to deficit economics. This is true enough, but misleading since in the No. 1 shrine, La Scala at Milano, there is a regular annual deficit of $2,000,000 or more. Deficit and opera go hand in hand nearly everywhere, but in Europe there is a hero called "subsidy."

Our American Congress has repeatedly voted subsidy to industries—ships, airlines, railroads, food, dairy, etc., and has granted disguised subsidy in the form of depletion allowances to many of the raw material industries, but when it comes round to the arts our grassrooted-and-proud-of-it legislators regard subsidy as strictly "boondoggling."

In the April 18 issue of VARIETY, this writer detailed the hearings conducted at N.Y. Federal Court by Senators Herbert Lehman (N.Y.) and James E. Murray (Mont.) on behalf of a proposed Federal Advisory Commission on the Arts. This presented a fascinating cross-section of the arts and their wistful reactions to that magic (to some) and dirty (to others) word "subsidy." No subsidy to the arts was actually in question, but there were those who professed to see in Lehman's pet scheme an opening wedge. Be that as it may. The bill was killed in the 1956 Congress anyhow.

"Subsidy" remains something American opera and American ballet cannot get from the government. Agnes De Mille expounded in an issue of Harper's Magazine the agonizing strenuosities necessary to keep beggar-scale ballet alive in the world's richest nation.

Rudolf Bing upon his arrival at the Metropolitan Opera seven years ago commented, "Not only do I find no subsidy but I find a penalty"—by which he meant the then formidable 20% admission tax, since eliminated. The Metropolitan Opera, with no latterday Otto Kahns to call on, has turned to radio, television and public hat-passing to supplement season subscriptions and guarantees, the bedrock on which grand opera builds in America. There is no Arts Council donation such as London's Royal Opera at Covent Garden enjoys. Nor will the Met magically escape the annual nightmare of operating deficit upon moving into the proposed new opera house in the Lincoln Square project five years from now. Great seating capacity will, presumably, help the weekly gross, however.

Colleges, Music Schools Multiply The Number of 'Opera Workshops'

Closest thing to an opera subsidy in America was the action of the City of Philadelphia in granting $25,000 to a company, which promptly became convulsed with internal feuding, a smaller edition of the uproar within the executive family of Chicago's Lyric. San Francisco had its own "war to the death" between the lofty, established company and an upstart "pop" Cosmopolitan Opera. The latter found itself snubbed, boycotted and blockaded at every turn and said so out loud.

If grand opera, as such, is rare in the States, it is provocative to note that opera, of a kind, spreads among the music schools, the campus eager-beavers and in connection with hometown symphonies, which are on the increase. One notes a flood of semi-pro and amateur productions in 1956 of "Saint of Bleecker Street," "Amahl" and "The Medium."

As to the Salmaggi clan productions in Brooklyn, the New Orleans adventures, the New England Opera (41 performances in 36 cities) or the Negro Grand Opera Assn.—these are symptoms of the glamour attaching to the name. What price "Rigoletto" in the suburbs? The intricacies of "Butterfly," "La Boheme" and "Carmen" do not frighten the Main Streeters. One finds in Raleigh, North Carolina, a National Grassroots (sic) Opera with 30 performances claimed for "Cosi" and 25 for "Barber of Seville."

New York City lists the following in addition to the Met and the N.Y. City Center: Actors Opera, After Dinner Opera, Amata Opera Theatre, American Opera Society, Ansonia Opera Circle, Broadway Grand Opera Assn., Carl Yost Mastersingers, Community Opera, Empire Opera, Little Opera and Long Island Opera.

The recent offshoot of one of the radio-tv networks will also come to mind, namely, the touring, English-speaking NBC Opera. The Wagner Touring Co. is on the books for 44 "Bohemes" in 38 cities.

Quite a number of companies which manage a few performances yearly excuse their deficiencies by utilizing the descriptive phrase "opera workshop." Meanwhile, summer opera has been looking up, all the way from Aspen and Central City, Colo., to Kennebunk, Maine.

It is to be remarked (and diplomats are undiplomatic enough to remark it) that the capitol city of the world's richest country has no opera company and when the Met road tour hits Washington, it's housed in a cinema palace. True, the spring tour is a great social-cultural event in many of the provincial centers and even the N.Y. City Center Opera rates a fortnight season in Detroit each fall.

There's talk in Dallas of organizing an opera company. If recent whimsy per the Lemonade, Grass Root and After Dinner Opera companies is continued, one would suppose Texas would crash through with a Beef and Bourbon Opera Co.

'Lilt With a Tilt' Experiment Stirs Talk at N. Y. City Center

Making its umpteenth change of director and artistic director in its brief decade-plus of existence, the N.Y. City Center Opera inaugurated the fall season with raucous and vulgarized version of "Orpheus in the Underworld." Said VARIETY: "Eric Bentley, a critic, must be on the receiving end now that he has turned librettist." Bentley dived into, still quoting, "the humor of adultery" with results that shocked many but sold lots of tickets for the seven performances of the work.

The premiere of "Orpheus" was also distinguished by a non-singing performer, Hiram Sherman, losing his pants during the last act. By his subsequent claim, it was an accident, but at the time Sherman was suspected of cultivating a comedy scandal It brought a roar to "opera."

There was also a considerable to-do at the 55th Street Theatre about Leo Kerz's use of a revolving slanted stage. The VARIETY story spoke in headlines of "A Lilt With a Tilt." Some of the reviewers just hated that stage and there was quite a lot of fussing during the sevenweek season as to whether the Erich Leinsdorf-Leo Kerz management had been rather too innovating. Defending the plan of skeltonizing props, and omitting orthodox scenery, Leinsdorf pointed out that "with the exception of the Radio City Music Hall, no theatre in New York had a truly modern stage." This could hardly be denied since Manhattan has not built a new playhouse since 1929.

New Year's Eve Comedy Lyrics Foretold the Tale of Callas

The Metropolitan Opera was, as per usual, the pivot on which a dizzy carousel of clash and controversy whirled. A conscious anticipation of events to come in the autumn of 1956 was contained in lyrics interpolated at the previous New Year's Eve performance:

If you feel that life will be tough
For dear old Foster Dulles,
Just think that Bing has Milanov,
Tebaldi and La Callas.

Preceded by a fantastic wave of curiosity, and/or publicity buildup, and advance-profiled with unprecedented Freudian detail by Time Magazine, Maria Callas, the American-born Greek diva, was handed a new production of "Norma" in which to star opening night at the Met. The result was an amazing night, not of triumph but of tension. The audience sat on their hands until the very end so far as Callas went, but meanwhile giving Del Monaco and Barbieri ovations whose dimensions were calculated defiance to the newcomer whose ego was supposed to be, after Act I, much bigger than her voice.

Opera is an art which positively dotes upon the historic parallel, or the historically unprecedented event. In serving this zest, Ross Parmenter of the N.Y. Times ascertained that the Met's three previous singers of "Norma" were still extant, namely Rosa Ponselle (1927-1932) in Baltimore, Gina Cigna (1936-1938) in Toronto, and Zinka Milanov (1943-1945), still a top-rank diva with the Met The publicity slickers at the opera house were too cowardly to suggest that all four Met Normas be assembled for a group photograph. "They assembled two past Aldagisas in Marion Telva and Gladys Swarthout and a past Pollione in Giovanni Martinelli, but no one had the nerve to approach the four Normas."

Still quoting Parmenter:

"Mme. Milanov, though, did not duck the issue. Shortly before curtain time she swept into the opera house through the 39th Street lobby, where all the photographers were assembled. Then, undoubtedly by accident, her return to her seat before the start of Act II was delayed until the huge audience had been fully assembled and duly photographed. This meant the diva was a conspicuous figure as she came down the aisle. Admirers broke into applause."

In America opera singers collect their profits by concert bookings. The Met's maximum of $1,000 per performance is thought to apply only to Callas, Tebaldi, Tucker and Warren, not to Milanov, who more than the rest makes her whole career very much at the Met.

As to those singers ostensibly on "leave of absence" from the Met this season, nobody knows how much publicity cover-up is involved.

Meanwhile, Columbia Concerts was projecting its "organized audience" system into the legit drama field, more and more concert artists in the big money sought larger fees for fewer actual dates, there was a distinct trend to "arena" as against concert hall promotion. Concert was in transition. It had an impressive number of over-75 conductors and a pressing throng of under-40 stick men. Bus and airplane transportation was altering the folkways of the road tour. Tradition and modernity were dancing cheek to cheek. Rather amazingly most observers considered America had only one authentic oldstyle (but always up to date) impresario. His name, of course, was Sol Hurok.

Ziegfeld And His Follies

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had been searching for. Urban's work drew raves over everything else in the press.

Ziegfeld paid him $5,000 for the designs and painting—later on he got $30,000 alone just for the designs. This marked the first of 12 editions he created, in addition to several productions on the Midnight Frolic roof. For this edition he created an underwater sequence (similar in feeling to a part of "Garden of Paradise") which opened the show featuring Kay Laurell as the Channel Belle. Sundry underseas inhabitants lent Ziegfeldian style to the number. Another important scene was entitled "America"— which was a riot of Urban reds, whites and favorite blues with Ann Pennington and George White teamed together to represent the Navy and Mae Murray and Carl Randall depicting the Army—Kay Laurell again as the "Dove of Peace" and Justine Johnstone as Columbia.

But the one unforgettable scene was the Gates of Elysium with towering elephants flanking the center entrance and spouting water. Ziegfeld's private mania for collecting elephants as a hobby might have stemmed from this particular Urban set which proved a sensation. The entire production reflected a lustrous polish thanks to Urban's revolutionary art.

"ZIEGFELD FOLLIES OF 1916." Cast included: Fannie Brice, Bert Williams, W. C. Fields, Ann Pennington. Ina Claire, Frances White, William Rock, Emma Haig, Carl Randall, Bird Millman, Tot Qualters, Bernard Granville, Don Barclay and Sam Hardy. Gene Buck and George V. Hobart wrote the book. Jerome Kern and Louis Hirsch wrote most of the music. Sets by Joseph Urban. Staged by Ned Wayburn. Ran 112 performances.

The "Follies" pace had now quickened. Ned Wayburn bowed in as stager, starting a seven year association with Ziegfeld. Joseph Urban's beauty note which proved magic to the '15 edition was again paramount. A Shakespearean theme threaded through the production—and Urban introduced Norman architectural effects for a "Romeo and Juliet" travesty—and for an "Antony and Cleopatra" episode projected a massive grey sphinx in silhouette against his familiar blue. For an impudent touch of modernity here he included a swan boat equipped with a scalloped sail in vivid green with decorations of black rings. In the closing scene Urban used mighty vases with streamers of pink roses dropped into their mouths.

Urban's work broke tradition from the easel type of backdrop—and the "Follies" went into high gear. Urban was right when he said: "Broadway shows could be beautiful and the public would respond to this beauty." It is claimed that this European remade the American theatre. Incorporated into all his splendor was the haute couture chiffons of Lucille, Lady Duff-Gordon whose fashions are an outstanding part in the select format which made the "Follies" supreme.

The impact of the Russian Ballet was also felt in America this season and it was highlighted in some of the bigger scenes. And Fannie Brice sang about "Nijinsky" in her inimitable way. Carl Randall was cast as the famed Russian dancer in another Urban spectacle pegged to "Spectre de la Rose."

Jerome Kern had his first "Follies" hit with "Have a Heart." Irving Berlin was also represented with "In Florida Among the Palms"—an interpolated number, which was Ziegfeld's signal to head for the U. S. Gold Coast then coming in its own. Frances White, the lisping baby-talk songstress whose sleek boyish hair-do set a vogue—was teamed with William Rock. Ina Claire, held over from last year, established herself as a rare mimic—her main impersonations ranging from Mrs. Vernon Castle to Jane Cowl to Geraldine Farrar (with Sam Hardy as Lou Tellegan). Bert Williams' natural cafe au lait lent itself admirably to Urban's idea of "Othello"—later he appeared as Pancho Villa. "Bachelor Days" and "My Lady of the Nile" were other song hits to emerge. The hula craze, eventually one of Ziegfeld's "musts" in variated forms, was taken care of in "I Left Her on the Beach at Honolulu."

These were the posh beauties: Marion Davies, Helen Barnes, Lilyan Tashman, Hazel Lewis. May Carmen, Evelyn Conway, Ruby DeRemer, Gladys Loftus, Kay Laurell —not to forget Justine Johnstone (the Davies vs. Johnstone rivalry soon become the hottest backstage feud on Broadway). Ziegfeld's girls had become hot copy on the city desks—in fact the girls became the "Follies" best space-grabbers. The other stars, especially the comics, squawked over this attention—but Ziegfeld knew his publicity. Allyn King made a memorable spirit of the "Follies" in the opening.

"ZIEGFELD FOLLIES OF 1917." Cast included: Will Rogers, Eddie Cantor, W. C. Fields, Bert Williams, the Fairbanks Twins, Dorothy Dickson, Carl Hyson, Don Barclay, Gus Minton, Irving Fisher, Fannie Brice, Russell Vokes, Walter Catlett, Lilyan Tashman, Allyn King, Edith Hallor, Peggy Hopkins and Dolores. Book, lyrics and music mostly by George V. Hobart, Dave Stamper, Raymond Hubbell, Gene Buck and Victor Herbert. Ring Lardner for special material. Ran 111 performances.

A smash. Will Rogers and Eddie Cantor made their "Follies" debuts—both having won their spurs first upstairs on the Midnight Frolic roof. Victor Herbert was also enticed into the Ziegfeld fold—writing his first ballets for this edition—a scoop for Ziegfeld. Victor Herbert's main number was a wartime finale, "Can't You Hear Your Country Calling?" which evolved into a Ben Ali Haggin tableau starting with Paul Revere's ride and closing with Walter Catlett as President Woodrow Wilson. In between were the Ziegfeld girls.

Ben Ali Haggin was working in earnest on the "Follies" now—prior to this he had been well known as a society painter. Living pictures were not new to the "Follies" entirely—Ziegfeld had used variations of the tableau vivant for years—but Ben Ali Haggin's approach was free of any calendar art—instead he incorporated drama and historical sweep which made the groupings look like old masters. Gold was his favorite color. This was the edition also in which the stately Dolores attained spectacular attention. She came out of Lucille's fashion salon and set an all-time high for show girls with her aloof poise. It was in the "Episode of the Chiffon" created by Lucille which skyrocketed this tall beauty into legendary fame.

Edith Hallor sang "Jealous Moon"—then the fashion durbar started with: "Terrible Temptation," Peggy Hopkins; "Enchantment," Gladys Loftus; "Lonely Loveliness Means Danger," Margaret St. Clair; "Hope Deferred," Marie Wallace; "A Symbol of Change and Emotion," Lilyan Tashman; "Impassionate Sensation," Edith Whitney; "Call of the Wild," Cecil Markle; and "The Discourager of Hesitancy," Dolores, sub-labeled, "The Empress of Fashion." She was. Lucille always gave her creations a fancy tag.

The Ziegfeld walk came into its own this year—it being a combination of Irene Castle's flair for accenting the pelvis in her stance, the lifted shoulder—plus the slow concentrated gait.

"ZIEGFELD FOLLIES OF 1918." Cast included: Marilyn Miller, Will Rogers, Lillian Lorraine, Harry Kelly, Eddie Cantor, Ann Pennington, W. C. Fields, Bee Palmer, the Fairbanks Twins, Gus Minton, Dolores, Kay Laurell, Frank Carter, Savoy & Brennan and Frisco. Book and lyrics by Rennold Wolf and Gene Buck. Music mostly by Dave Stamper and Irving Berlin. ran 151 performances.

Marilyn Miller's first appearance, Lillian Lorraine's final appearance under the Ziegfeld banner. Expense of each edition was now mounting—this one cost $110,000 to produce. Ziegfeld used 74 girls (40 of which had never been on the stage before) in this "Follies"—they got $75 per week. Dolores got $150 per week but this zoomed when she became the high-voltage show girl of all time.

For one oriental scene Ziegfeld demanded that 12 pillows be made entirely of Satin — at $300 apiece — which illustrates his law that only the finest be used in a "Follies" regardless of budget.

World War I filled the press—doughboys were leaving for France—and there was always that last night on the town. This was the year in which Ziegfeld appointed Alfred Cheney Johnston to be the official photographer for the "Follies"—and his photos which employed a few pearls, a shawl or a chiffon drape to decorate the girls—were largely responsible for pictorial glorification of the American beauty. So handsome were his portraits that Gene Buck selected a bevy of 20 stunners to grace the cover of the sheet music that year which ushered in a complete new beauty note of the music counters.

"ZIEGFELD FOLLIES OF 1919." Cast included: Marilyn Miller, Eddie Cantor, Bert Williams, Eddie Dowling, Johnny & Ray Dooley, George LeMaire, Mary Hay, Phyl Dwyer, Van & Schenck, John Steel, the Fairbanks Twins and DeLyle Alda. Book and lyrics by Gene Buck, Dave Stamper and Rennold Wolf. Music by Victor Herbert, Harry Tierney & Joseph J. McCarthy and Irving Berlin. Staged by Ned Wayburn. Ran 171 performances.

This was the blockbuster "Follies" musically speaking, though the production was slick in every department. Irving Berlin wrote "A Pretty Girl Is Like a Melody" and John Steel sang it, with the following girls presented: "Humoresque," Maurisette; "Spring Song," Hazel Washburn; "Elegy," Martha Pierre; "Barcarolle," Jessie Reed; "Serenade," Alta King and "Traumerei," Margaret Irving with Lucille Jarrot at the piano. This Irving Berlin classic has since become the national anthem at mere mention of the "Follies"—and also now serves as the universal theme for fashion showings the world over.

But not stopping there this edition fairly bulged with other smash songs . . . Van & Schenck joined the "Follies" and clicked with "Mandy" (original done in Irving Berlin's wartime revue, "Yip Yip Yaphank"); Bert Williams spoofed prohibition with "You Cannot Make Your Shimmy Shake on Tea" and Eddie Cantor sang the interpolated "You'd Be Surprised" with wide-eyed sophistication. All by Berlin. One other number by this prolific tunesmith, "Look Out for Bolsheviki Man" (published by Harms) is interesting from the historical standpoint in that it is the first musical attention paid to the Russian menace then rising. Buck & Stamper wrote "Tulip Time" which DeLyle Alda sang. And Tierney & McCarthy provided "My Baby's Arms" as another hit to acquire wide popularity. Over 30 songs in all were published for this celebrated edition.

Marilyn Miller, who was the star pupil in the "Follies," was the toast of the town—and her main numbers were in "Sweet Sixteen" against Joseph Urban's urns and floral panels—and as a tap-dancing George Primrose in a pink satin minstrel show finale. After this edition she was ready for solo stardom and left to burst forth in "Sally" and to become the undisputed Queen of American Musical Comedy—her following turning into a cult.

Ray Dooley entered the "Follies" this year. On the exit side—Bert Williams bowed out. He is considered the greatest of all laugh-getters in the "Follies"—and he was the one star Ziegfeld could never replace. Gene Buck wrote a clever "Follies" salad scene as an opener—which was a swift song & dance mixture—with the popular Fairbanks Twins as salt & pepper. Mary Hay was in the chorus but attracted so much attention with her pert personality that she soon graduated to sketches. Madame Frances and Lucille costumed the beauties, who were in a prize class this year, including: Olive Vaughn, Corone Paynter, Ethel Callahan, Marcel Barnes, Doris Levant, Peggy Davis, Nan Larned, Leonora Baron, Simone D'Herleys, Betty Francesco and Billie Dove. Jessie Reed's brunette charms were hailed as the spirit of the "Follies." Henry Clive painted the personification of the Ziegfeld girl for Irving Berlin's memorable score.

This 13th edition is considered a legend of perfection in show business. It had everything.

"ZIEGFELD FOLLIES OF 1920." Cast included: Fannie Brice, W. C. Fields, Charles Winninger, Mary Eaton, Ray Dooley, John Steel, DeLyle Alda, Van & Schenck, Moran & Mack, Bernard Granville, Carl Randall, Jack Donahue, Doris Eaton, Lillian Broderick, Jessie Reed and Art Hickman's orchestra. Music by Irving Berlin, Gene Buck, Dave Stamper and Victor Herbert. Staged by Edward Royce, Ran 23 performances.

The "Ziegfeld Follies" now formally identified on the marquee as "A National Institution." This edition was a strong follow-up to the sensational '19 production. Mary Eaton joined Ziegfeld taking over where Marilyn Miller left off. She was an immediate success on her own. Ziegfeld introduced name bands into his shows this year—importing Art Hickman from California. He clicked. Ray Dooley tried out her juvenile delinquencies—and these also registered.

John Steel, who had established himself as a new type of musical revue tenor with concert overtones, continued to sing Irving Berlin's songs—the outstanding being "Girls of My Dreams" (just that) and the lilting "Tell Me Little Gypsy." Berlin's topical flair showed in "Leg of Nations," a Ziegfeld—slant on the League of Nations. "Bells," also from the Berlin keyboard, was a trick novelty number having the girls attired in costumes decorated with bells—which picked up the sustaining melody of the rather thin song when they proceeded to dance (something similar to this had been done in "A Parisian Model" one of Ziegfeld's early Anna Held shows). Fannie Brice had strong material in "I'm a Vamp From East Broadway," "I Was a Floradora Baby" and "I'm an Indian"—all show-stoppers and classics in the Brice catalog. Victor Herbert, who concentrated on the ballet music primarily, had a popular hit on his hands with "The Love Boat" which inspired Ben Ali Haggin to work in a romantic Venetian fantasy of girls. Even Art Hickman who doubled on the Midnight Frolic roof, contributed another hit, "Hold Me." W. C. Fields conceived, wrote and staged "The Famiy Ford" with Ray Dooley disporting as a squalling brat. Charles Winninger was in the cast for a time. Jack Donahue's limber dancing made itself important to this edition. Moran & Mack were spotted for that single specialty appearing—considered vital to a first-class revue then. Ziegfeld unfurled a fresh institutional angle for his thriving organization this year by plugging his "Midnight Frolic" as a grand-slam finale—which promised bigger and better things on the roof after the show. The pick of the crop: Helen Shea, Emily Drange, Jacqueline Logan, Betty Morton, Dorothy Mackaill, Irene Barker, Juliette Compton, Annette Bade, Edna French and Phoebe Lee. Edward Royce's direction was new to the series and won plaudits.

"ZIEGFELD FOLLIES OF 1921." Cast included: Fannie Brice, Raymond Hitchcock, W. C. Fields, Van & Schenck, Ray Dooley, John Steel, Mary Eaton, Mary Milburn, Mitti & Tillio, Vera Michelena, Florence O'Dennishawn and Mary Lewis. Jerome Kern, Rudolf Friml, Victor Herbert, B. G. DeSylva provided the rich music—with George Marion, Willard Mack, Ralph Spence, Channing Pollock and Gene Buck responsible for the book. Staged by Edward Royce. Ran 119 performances.

The costliest "Follies" to date—over $250,000—and acclaimed the most beautiful of the series. The Globe Theatre housed the show this year because "Sally" was jamming the New Amsterdam Theatre. Fannie Brice made history with "Second Hand Rose" by James Hanley, followed with "My Man" by Maurice Yvain. This French song was first slated for Mistinguette who had introduced it in Paris—but her oo-la-la failed to impress Ziegfeld when she turned up for an interview and she was cancelled out. Fannie Brice then took over the number and first sang it in rehearsal decked out in a formal evening gown and picture hat. Ziegfeld quickly interrupted her and told her to correct the interpretation—in fact he jumped on the stage and ripped the gown apart—then she sang it as a gamin leaning against a lamp post. This touching lament revealed a complete new facet to the comedienne's personality and she was a sensation.

Van & Schenck paid tribute to Marilyn Miller's absence from the "Follies"—by subtly dedicating "Sally, Won't You Come Back" to her. The 1921 edition is also important in that James Reynolds created his first numbers for Ziegfeld. His juxtaposition of colors and costumes which bristled with high style created unforgettable stage pictures—and also ushered in a new intellectual high for Ziegfeld splendor. His "Birthday of the Dauphin" opened the second act with practically the entire cast arrayed in sweeping costumes of the French court. W. C. Fields was seen as an old roue and Raymond Hitchcock was the King of France. Betty Carsdale was Marie Antoinette. His other scene, "The Legend of the Cyclamen Tree," was Persian in motif with accent on refined barbarism.

Florence O'Dennishawn was the leading dancer—and Victor Herbert's music wrapped up the entire extravaganza. Mary Eaton's charm was best displayed in "Bring Back My Blushing Rose" by Rudolf Friml—another opportunity for Ziegfeld to honor his favorite flower. The entire production was embellished with breathtaking sheen. In addition to the visual outlay—sturdy laughs were also plentiful. Playwright Willard Mack (even writing for a "Follies" meant academic stature) wrote "The Professor" for W. C. Fields—and also a Barrymore travesty which sported Raymond Hitchcock, Fannie Brice and Fields as Lionel, Ethel and John respectively. Later Fannie Brice teamed with Ray Dooley for a clowning version of the Dempsey-Carpentier championship bout.

Mary Lewis, on the threshold of grand opera, was the important diva of this edition. New entrants in the beauty class made it one of the most memorable: Helen Lee Worthing, Pearl Germonde, Doris Eaton, Pearl Eaton, Geneva Mitchell, Janet Stone, Marilyn Morrissey, Frances Reveaux, Kathlyn Martyn, Irene Marcellus, Keene Twins, Darling Twins, Anastasia Reilly, Albertine Marlowe, Edna Wheaton and Consuelo Flowerton. Edward Royce again at the directing helm. Ziegfeld admitted that from now on—he had to outdo himself with each new edition.

"ZIEGFELD FOLLIES OF 1922." Cast included: Will Rogers, Gilda Gray, Evelyn Law, Mary Lewis, Lulu McConnell, Andrew Tombes, Mary Eaton, Gallagher & Shean, Brandon Tynan, Martha Lorber, Alexander Gray and the Tiller Girls from London. Book and lyrics by Gene Buck, Ralph Spence and Ring Lardner. Victor Herbert wrote the ballet music—and others contributing included Dave Stamper, and Louis Hirsch. Staged by Ned Wayburn. Ran 67 weeks in New York—and 40 more weeks on the road. A "Follies" record.

To his boast "A National Institution"—Ziegfeld now added the phrase "Glorifying the American Girl." Over $67,000 was spent on polishing this edition during the tryout—and 1922 winds up the truly great period of the "Ziegfeld Follies." Startling personalities were introduced alongside the established Ziegfeld luminaries. Gilda Gray brought her shimmy to the series this year. She had two show-stopping numbers, "Neath the South Sea Moon" which served as the proper setting for her muscle dance—and "It's Getting Dark on Old Broadway" in which she did a raucous coon-shout against a radium backdrop which turned the company into sepia-tinted performers emphasizing the actual point of the song—that Harlem was moving in downtown. Next to her—Gallagher & Shean were the sensation—with their repartee "Mister Gallagher and Mister Shean" which audiences never got enough of.

This show was very lush on beauty—with one lavish number, "Lace Land" one of Ziegfeld's immortals. It was so popular that it carried over into ensuing summer and fall editions when the "Follies" for the first time deterred from presenting a complete new annual production. Victor Herbert wrote "Weaving My Dreams" for this number which Mary Lewis originally sang (later Ilse Marvenga, Elsa Peterson and Olga Steck took over periodically). It was moulded around the trousseau motif with Mary Eaton as the toe-dancing inspiration. This was another radium treatment in which magnificent floral effects of lace were

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Opera Was Never Like Broadway

By ROBERT WEEDE

Star of "The Most Happy Fella"

For 34 years I considered myself an operatic baritone. This sizeable period included the years before I ever trod the operatic boards (but was full of faith that I would) as well as those after I'd vindicated my own optimism and "made it."

Robert Weede

Last May, after Frank Loesser's "The Most Happy Fella" had safely opened on Broadway and been pronounced a hit, I found myself transformed to a "Broadway musical star." The difference in the type of "fame" accorded opera and Broadway performers continues to astonish and delight me.

As an opera star I received a fair amount of respectful attention from that part of the American public which fills opera houses and concert halls, and from the more sedate portions of the press concerned with musicians as the practitioners of a rather lofty art.

You acquire a certain dignified stature from such treatment, but it's a far cry, I now realize, from what's called "being a celebrity." The difference was revealed to me by two conversations I overheard about myself launched by a neighbor lad at intervals of a bit more than a year. The first, between this lad and a friend he'd brought across the road to watch me spray the fruit trees, went, in suitable undertones: "That's Robert Weede." *"Oh, yeah?"* said the visitor, *"who's he?"* "An opera star, dope," returned his host. "No kidding?" Under similar circumstances but with a different visitor late this summer, the talk went: "That's Robert Weede." "No kidding!!"

After "The Most Happy Fella" opened and I found myself generally tagged "an overnight success," as though my years as a singer on the opera and concert circuit had never been, I've been both amused and bemused with the undeniable truth that the Broadway musical theatre bestows a glamorous identification on its performers that's seldom the lot of singers outside it.

Most Happy Cook

Since I've been "on Broadway" instead of "in opera" the press has been, for instance, interested in the fact I like to cook and frequently do, to an extent wondrous to behold. This peculiarity, which never excited any ripples in the operatic waters, has since been celebrated widely in text and pictures. A local tabloid, whose readers presumably would have had no interest in me as an opera singer, sent a reporter and photographer to Rockland County to interview me at home about barbecuing. And, judging from the amount of mail they later received inquiring about the recipes given in the story, these same readers were apparently fascinated by this low-down on my offstage life. My curious practice of cookery has also furnished a guest column for a vacationing columnist and, final glory, because of it, I've appeared in a full-color photo in a famous women's magazine, preparing a roast suckling pig for Thanksgiving in my own kitchen.

You can sing the star roles in a dozen operas and the world generally remains unaware or uninterested. But as a "Broadway star" of a "Broadway hit," I've been sought to be photographed: (1) having cocktails with a Hollywood starlet in one of our glossier hotels; (2) on the reception line (with my dog) at a function intended to promote "Be Kind to Your Dog Week" or something like that; (3) wearing a Captain's cap aboard a Hudson River Day Line boat with a group of youngsters about to shove off on a cruise celebrating the Silver Anniversary of the settlement house they belonged to; (4) making a wish as I tossed a penny in the fountain of a local restaurant at a cocktail party to benefit The Damon Runyon Fund; and (5) for some worthy philanthropy receiving a handsomely large check while press and newsreel cameras BOTH, memorialized the occasion.

But that's not all. In opera I used to wear some pretty fancy (and I thought becoming) costumes and a wide variety of handsome wigs and dashing beards. Elegantly and romantically apparelled as I was though, I never caused a single female heart to skip a beat as far as I knew. In concerts, the elegance of my white-tie-and-tail was crowned (literally) by a discreetly realistic toupee, at the insistence of managers opposed to my revealing my own bald pate. Though I received after-concert visitors backstage who wanted to express their pleasure in my singing, I never noted a single lady with a predatory gleam in the eye. This was to come later in my life, but then, like those who don't miss what they've never known, I hardly realized the lack.

But, in "The Most Happy Fella," where I wear a well-worn pair of overalls or a suit of some kind of greenish stuff cut in the lines of fashion circa 1920, with my bald head gleaming militantly in the spotlight, and my corpulence undisguised by operatic costume, I have, apparently, some kind of romantic aura where the ladies are concerned.

'Love That Weede Man'

Friends report after seeing the show that large numbers of women exit at the final curtain sheepishly wiping away sentimental tears, pleased that Tony's romance came out all right for him. I attributed this to Loesser's having made Tony so lovable a fellow one would need a heart of stone to be indifferent to his fate. But further reports that intermission comment, again by ladies, included more personal remarks like (and please understand I am merely quoting, not gloating) "That Robert Weede's got *something*" or "Don't you *love that* Weede man?" or even, "I tell you, that Weede does something to me!" could *not* be dismissed with quite such facile modesty. I decided that somewhere along the line these women had by some mystic process transferred their reaction to Tony, the character, to the actor who played the role. Perhaps this happens more frequently on Broadway than in opera because audiences relate more personally to someone singing a role in English, in a story set in their own time and country, than to one in a foreign tongue, set in a distant land and a period as remote from their own experience as the Ice Age.

If this seems a bit theoretical, I'd say more specifically that Broadway lends itself to the creation and projection of "personalities" in a way opera doesn't. From its conception to its "birth," opening night, a play or musical commands the kind of fascinated clinical attention once directed only at royal accouchements. And *its* subsequent course is chronicled with as much detail as the formative years in any princeling's life. The accruing stardust rubs off on the performers—even to people who may not have seen the show.

Fan mail, that lovely phenomenon, testifies to this. Operatic fan mail is usually to ask for an autographed photo, the answer to some academic operatic point, or occasionally for career advice. Broadway fan-mail is far more personal and gets right down to cases. One kindly woman hearing that the cast I wear on-stage caused me discomfort at first, said she was a masseuse and would be delighted to give me massage treatments in the afflicted areas. Another, who'd seen the show but didn't know my Italian-American accent had been deliberately cultivated, offered to give me English lessons and have me speaking like a native American in short order. When I was out of the show for a few performances with a sacro-iliac injury, the advice on remedial exercises, poultices, braces, bandages and baths to forestall or cure any future similar afflication, poured in with every mail, heavy with solicitude.

I find this all pretty touching and heartwarming, funny and somehow wonderful. It makes you feel you've reached the audience as a person, not, as in opera, as a performer. The warmth this thought offers is not to be lightly prized. Though I yield to no one in my love for opera as a magnificent art, which has its own rewards for the performer, and though I hope to return to it again and again in the future, still in all candor, I must admit, "Opera was never like this."

A Plea for Playwrights; Is B'way Playing It (Too) Safe?

By MAURICE ZOLOTOW

For the legitimate theatre, this is a period of highriding financial prosperity with a proportionately large number of smash hits and longer runs than ever known previously. Yet, ironically enough, our theatre is threatened by a profound creative bust in the midst of this boom. The present boom rests on insecure foundations.

It is almost impossible for the unknown American playwright to get his works put on. The dedicated playwright, whose mind is concentrated on working exclusively for the theatre, is the core of a soundly functioning theatre. It becomes increasingly difficult to practice the profession of playwrighting and to grow creatively by watching one's earlier plays go through the vicissitudes of rehearsals and production. Out of the 16 plays now holding our stage, no less than 8 are adaptations either of novels, television vignettes, autobiographies or biographies. Of the remaining 8 non-adapted plays, five are importations from England. (If it were not for Terence Rattigan and Bernard Shaw, the flow of rich language would be practically unheard on our stage this season.)

This leaves only three American non-adapted plays — "Long Days Journey Into Night," "Inherit the Wind" and "The Matchmaker." Only these can be considered as having been conceived and written, in the traditional sense, for actors to communicate dramatic moments of reality to an audience in a playhouse. Even "The Matchmaker" is not wholly original, being an imaginative recreation of a 19th century German farce, while "Inherit The Wind" is basically a documentary of the Scopes trial and achieves its dramatic power not through the emotional use of language or the rendering of human character in conflict, but through a brilliant directorial massing of crowds, and scenic and lighting effects as well as several virtuoso acting performances. Only Eugene O'Neill's "Long Day's Journey Into Night" can truly be considered an original American work of dramatic art—an expression of thought and emotion, felt and visualized primarily in terms of dramatic tautness and cast in the distinctive architecture of the play form. (I write this on Dec. 20, 1956 —subsequent productions, such as Tennessee Williams' "Orpheus Ascending" will, I hope, improve the picture.)

O'Neill's Play 15 Years Old

But O'Neill's masterpiece—though it has never previously been staged—is 15 years old. Below the surface of prosperity, therefore, a crisis exists. If our theatre continues to scavenge on best-selling books and television programs while stifling the technical and intellectual growth of new playwrights because of timidity and financial terror—then the theatre will get dull and stale and dried up.

In conversation, once, Lee Strasberg remarked that the Group Theatre disintegrated because it could not develop any consistently productive dramatists aside from Clifford Odets. The heart and soul of the theatre is the play. The period of 1919-1931—the richest in the history of the American theatre—was made possible by a group of writers who thought almost entirely in terms of theatre and wrote for actors: O'Neill, Philip Barry, Robert Sherwood, Maxwell Anderson, S. N. Behrman, George Kelly, Sidney Howard, Elmer Rice, George S. Kaufman. By and large, these men were not adapters or translators. They deliberately cast their experiences into a dramatic mould because, by temperament and training, they found this mould most congenial.

In the last 25 years, their successors have been few: Tennessee Williams, Clifford Odets, Arthur Miller and William Inge. And no successors to these four are on the horizon. Since it now costs anywhere from $50,000 to $100,000 to put on a play, investors feel safer investing money in dramatic versions of best-selling novels like "No Time for Sergeants" or biographical extravaganzas like "My Philadelphia Father" and "Auntie Mame."

There is no future for the theatre in this line. The authors of "My Philadelphia Father" cannot give us a second "Happiest Millionaire," since Cordelia Biddle had only one eccentric father, and the authors of "No Time For Sergeants" cannot yield up another NTFS because Mac Hyman cannot be a raw recruit a second time in the United States Army. Eugene O'Neill, as he matured in awareness of life and knowledge of stage mechanics, could progress from "Beyond the Horizon" to "Anna Christie" to "Desire Under The Elms" to "Mourning Becomes Electra."

Off-B'way Disappoints Too

Now the non-commercial off-Broadway theatre which *is* capable of mounting productions at a sane and sensible cost because of simplicity of scenery and trades-union concessions, has failed dismally in what should be its primary task of giving the new playwrights a platform on which to grow on. Out of the 50 or 60 productions that the off-Broadway theatre offers each season, there aren't a half dozen plays by previously unproduced writers.

While the ancestors of the off-Broadway theatres—such as the Provincetown Playhouse and the Group—took chances on new playwrights, the present non-commercial theatre plays it safe, non-commercially safe but safe nonetheless, by reviving established plays of the classic and modern theatre —Shaw, O'Neill, Chekhov, Brecht. I am all for variety on the New York theatrical scene— and it's a good experience to be able to witness those wonderful David Ross productions of Chekhov or Jose Quintero's simple and powerful stagings of "La Ronde" and "The Iceman Cometh"—but we cannot go on living entirely off the past. We cannot go on squandering the hearts and minds of men who might become the O'Neills and the Sherwoods of our generation and the next by driving them into the sheer hopeless despair that is the result of being continually frustrated and rebuffed by producers and directors.

I am told there are more than 50 fine playscripts now in circulation, written by talented but unknown men, which cannot find production, either on or off Broadway. It is only in writers, dedicated to the theatre and only to the theatre, that Broadway can look to its future health. I have no simple solution for this impasse, beyond urging that Broadway producers begin looking for potential O'Neills and Sherwoods rather than looking for dramatic rights to another "Auntie Mame" or "Diary of Anne Frank" and that producers become suffused with some of the zest and adventure of Arthur Hopkins or that of Jed Harris during his 1926-1931 period.

Broadway investors should be willing to risk money on unknown dramatists if they like the scripts.

And off-Broadway impresarios ought to bestir themselves and attempt to cultivate new dramatic talent with the same audacity and assiduity with which they now cultivate new acting talent.

American Plays Overshadowing Germany's Legit

By HANS HOEHN

Berlin.

Non-Communist Berlin's legit life was in fine shape last year though far from the heydays of the 20s when Berlin had the reputation as Europe's leading theatre metropolis. The best items of 1956 were presented during the Cultural Festival. Add to this "Diary of Anne Frank" and O'Neill's "Long Day's Journey Into Night." It's not accidental that both have been staged by this country's best stage directors, Boleslav Barlog, director of both Schlosspark and Schiller Theatre here, and Professor Oscar Fritz Schuh, of Theatre am Kurfuerstendamm.

"Anne Frank" truly shook the emotions of Berliners—it also became one of the most essential social facts in postwar Berlin. The O'Neill play made Berlin rave for a great actress: Grete Mosheim.

One thing particularly has been remarkable all through the past months: The percentage of U.S. plays which probably has never been so big as last year. Besides "Anne Frank" and "Journey Into Night," local customers also took a fancy to Arthur Miller's "View From the Bridge," N. Richard Nash's "Rainmaker," Eric Remarque's (he's a U.S. citizen too) "Last Station," Faulkner's "Requiem For a Nun," William Douglas Home's "The Reluctant Debutante," Cole Porter's "Kiss Me Kate," George Axelrod's "Will Success Spoil Rock Hunter," the Spewacks' "Boy Meets Girl," to name some of them.

On the depressing side: Only very few new German plays have been preemed here—and most of them flopped badly with the critics. The dominating position of U.S. plays in Germany is evidenced by statistics which "Die Deutsche Buehne" revealed recently. John Patrick's stage adaptation of Vern Sneider's novel, "Teahouse of the August Moon," supplied with a brilliant translation by the late Oscar Karlweis, racked up 790 performances (1955-1956) in W-German cities.

Many foreign ensembles were seen in town, such as the Edinburgh Festival Co., the Jacques Fabbri troupe of Paris, Jean-Louis Barrault's theatre, the Moral Rearmament ensemble with three memorable items, two of them starring Reginald Owen, etc.

Record B'way Gross

"Happy Hunting" nosed out "My Fair Lady" last week in establishing what is believed to be a record Broadway gross. The former musical, starring Ethel Merman, took in about $73,100, while the latter tuner, costarring Rex Harrison and Julie Harris, racked up a sell-out $72,300 (in both cases, exact totals were not available at press time).

The two figures reflected a New Year's Eve ticket price boost for both shows to an $11.50 top instead of the usual $8.05. "Hunting," a recent opener at the 1,625-seat Majestic Theatre, nabbed $13,283 on capacity holiday eve business, but failed to go clean the following night. "Lady," nearing a year's run at the 1,551-seat Hellinger Theatre, got $13,138 on the holiday eve.

On regular capacity weeks, the "Hunting" gross is $70,100, while the "Lady" take is $68,700. "Fanny," which recently began a road tour following a lengthy New York run, set what is figured to have been the previous Broadway high with a $70,282 on the New Year's Eve frame two years ago. Tix for the holiday eve performance were scaled to a $12 top.

'Mame' Laying Off As Rest for Roz

"Auntie Mame" will take a July-August layoff to give Rosalind Russell a vacation. It's figured that Miss Russell's starring performance, generally credited with the success of the comedy, is so long and exhausting that she will need the two-month rest. There is no intention of trying to get a substitute to continue through the summer.

The Robert Fryer-Lawrence Carr production is currently in its 11th sellout week at the Broadhurst Theatre, N.Y.

Ziegfeld And His Follies

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projected into luminous patterns when the house lights dimmed. Charles LeMaire costumed this spectacle.

James Reynolds brought out two new ballets: "Farlanjandio" (Revenge), a Sicilian gypsy number—and "Frollicking Gods," based on high jinks in an art museum after hours when the statuary came to life. Michel Fokine created the choreography for both ballets and Tschkovsky's music was used for the latter. Both of these Reynolds' works attracted raves as daring "Follies" scenes. One timely song in the score, "Listening on Some Radio" directed attention to this budding medium—again showing Ziegfeld's rule to keep his show alert. The rest of the production also measured up to the visual achievements.

Ring Lardner's contributions, mostly for Will Rogers, were two skits, "Rip Van Winkle" and "The Bull Pen." It was Rogers' dry-crackling wit though which always got the biggest applause. Evelyn Law had one unique dancing specialty in which she excelled—she would proceed across full stage on one leg and shake her finger (naughtily) at the other one which was lifted straight above her head. The fact that she was a beauty with marked chic made the acrobatic number a surefire show-stopper.

Ned Wayburn left his stamp on the "Follies" with a representative dancing fiesta featuring Victor Herbert marches, Black Crook amazons, tapdancers, buck & wing, fencing girls—and last, the Tiller Girls from London with their precision routines. Among the new faces (most of which also graced the sheet music covers again) were: Polly Nally, Diana Gordon, Addie Rolf, Margery Chapin, Connor Twins, Eva Brady and Mary McDonald. Martha Lorber and Albertina Vitak, two other distinguished dancers, made this "Follies" one of the strongest dancing shows ever produced by Ziegfeld.

The Closing Period—(1923-1931)

"ZIEGFELD FOLLIES OF 1923." Cast included: Fannie Brice, Ann Pennington, Lina Basquette, the London Empire Girls, Roy Cropper, Marie Dahm, Brooke Johns, Robert Quinault, Iris Rowe, Hilda Ferguson, Alexander Yakovleff, Edna Leedom, Dave Stamper, Arthur West, Martha Lorber, Mae Daw, Florentine Gosnova, William Roselle, Bert & Betty Wheeler and Paul Whiteman's Orchestra. Music by Victor Herbert, Rudolf Friml, Dave Stamper and Gene Buck. Staged by Ned Wayburn. Ran 333 performances.

After 1923 the "Follies" followed an erratic course. Broadway was aglow that season with smash songs but no musical fireworks erupted at the New Amsterdam. The '22 edition overlapped and changed until the production settled down into the basic credits as listed above. That figure of 333 performances points up what amounted to changing summer, fall and winter editions. This one was a hackneyed rather tired "Follies"—even with Ned Wayburn back staging. Gertrude Hoffman was also called in to stage some acrobatic numbers. Many stunts were engineered to bolster up the sagging show but none sparkled. It was Fannie Brice's final "Follies" under Ziegfeld. No matter which way her name was spelt, Fannie or Fanny, she had become one of the funniest women in the theatre through this series. Ann Pennington returned to her alma mater after a stay in the "Scandals." This was also the final work of James Reynolds.

Lina Basquette (later Mrs. Lee De Forest), a brunette ballerina, was singled out for the more important dancing assignments. She was given a typical Ziegfeld buildup for her beautiful legs—and was in and out of the next three editions. Fannie Brice had special Blanche Merrill material again—also two other dramatic numbers, "The Fool" and "Red Light Annie." Ann Pennington was teamed with Ziegfeld's newest discovery banjo-playing Brooke Johns—"Take, Oh Take Those Lips Away" was their most important number. Later they danced and sang before Paul Whiteman's Orchestra which was outstanding.

Dave Stamper, usually behind the production, stepped out before the footlights to team with Edna Leedom from vaude. Bert & Betty Wheeler were newcomers in the personality department. Still striving to inject something extra in the problem-show—Ziegfeld introduced a gimmick Shadowgraph developed by Laurens Hammond, the inventor—which required the use of celluloid glasses—creating optical illusions when held up over the eyes.

Muriel Stryker covered her body with gilt for the "Maid of Gold" number until a doctor ordered her to stop it. Erte of Paris designed special costumes for this glossy production scene. For his last "Follies," James Reynolds created "The Legend of the Drums," a Napoleonic theme with the burning of the war drums providing a startling bit of stage imagery. His decorative pageantry and culture left a lasting imprint on the "Follies"—much copied, but never topped. Rudolf Friml's song, "Chansonette" (originally titled "Lady Fair") carried a haunting melody for a Ben Ali Haggin tableau.

Patricia Salmon, dubbed the Girl of the Golden West when "discovered" by Heywood Broun, Bide Dudley and other sportswriters while covering the Dempsey-Gibbons' fight in Shelby, Mont., was rushed east as a ravishing American beauty—but she had stiff competition from Imogene Wilson, Hilda Ferguson, Mae Daw, Dorothy Knapp, Beryl Halley, Peggy Shannon and Jane Winton.

Jimmy Hussey toured with the show—a special draftee. By this time the Midnight Frolic—Ziegfeld's mint subsidiary had folded—due to prohibition. The girls now prepped in his book shows which came out faster—but these shows never provided that plushy clearing-house like the Frolic did. The Ziegfeld beauty trust now became primarily a "Follies" operation.

"ZIEGFELD FOLLIES OF 1924." Cast included: Will Rogers, Ann Pennington, Evelyn Law, Lupino Lane, Edna Leedom, Tom Lewis, Irving Fisher, Brandon Tynan, Kelo Bros., Vivienne Segal, Phyl Ryley, Alf James, Martha Lorber, Hilda Ferguson, The Tiller Girls, the London Empire Girls and George Olsen's band. Book by Will Rogers and William Anthony McGuire. Music by Victor Herbert, Raymond Hubbell, Dave Stamper, Harry Tierney & Joseph McCarthy, Dr. Albert Sirmay and Gene Buck. Staged by Julian Mitchell. Together with the following '25 edition—ran 401 performances.

The "Follies" slumped—even with Will Rogers present for his adieu. Rogers' unique personality had matured from a cowboy yokel into an authoritative commentator with politico jibes. Always on the funny side. The dailies provided his scripts for the most part. Ann Pennington, another Ziegfeld luminary of stature, also bowed out of the institution after this edition. Next to Marilyn Miller she was the most distinct dancing personality to graduate. Also Victor Herbert turned in his final music this year. In spite of these loyal and established draws the 1924 edition never got off the ground. Nothing distinctive came out of the score though Tierney & McCarthy's "Adoring You" had a certain popularity.

Imogene Wilson made the headlines with her fracas with Frank Tinney and exited. Ann Pennington for her last "Follies" was assigned "Biminy"—a familiar topical number by now—backed up by 'hooch' girls and George Olsen's band. Lupino Lane, the British comic, was present for laughs to only limited results. Precision dancing ran riot with two groups—the John Tiller Girls and the London Empire Girls (Lawrence Tiller) competing with their specialized stepping. But here too the element of surprise was missing. Evelyn Law continued to be a dancing draw.

The newer beauties maintained a very high level: Betty Compton, Marion Benda, Bernice Ackerman, Cynthia Cambridge, Katherine Burke, Dorothy Leet and Catherine Littlefield. Julian Mitchell, the "Follies" first stager—responded to Ziegfeld's call—and became active again on this edition. Even this didn't work miracles. Ethel Shutta eventually joined the Olsen contingent to vocalize—and acquired a certain success. However with the ever changing summer, fall and winter editions—the press became outright bored with the "Follies" and accused Ziegfeld of lacking sophistication. As the time neared for a new show—much of this production seeped over into the '25 edition.

"ZIEGFELD FOLLIES OF 1925." Cast included: W. C. Fields, Ray Dooley, the Tiller Girls, Bertha Belmore, Clarence Nordstrom, Peggy Fears, Barbara Newberry, Al Ochs, Dare & Wahl, Kelo Bros., Fred Easter, Ruth Hazleton, Tom Lewis, Edna Leedom, Dave Stamper and Irving Fisher. Book by W. C. Fields, J. P. McEvoy and Gus Weinburg. Sets by Norman Bel Geddes. Music mostly by Raymond Hubbell, Werner Janssen, Dave Stamper and Gene Buck. Staged by Julian Mitchell. Run closely linked with the preceding '24 edition.

The "Follies" was now blurred—and one by one the big stars were checking out. This year W. C. Fields wound up his New Amsterdam period. He had collaborated with J. P. McEvoy on "The Comic Supplement," a book show, which Ziegfeld never brought into New York—and after several starts on this edition—some of the material from this flop was salvaged here which explained the dullish show. Ziegfeld was growing desperate over the "Follies" plus his book-show flops. Norman Bel Geddes designed most of this show—his sole work on the series. And John Held Jr. created some of the character costumes to depict the Roaring 20's aura. J. P. McEvoy built a character called Gertie for Ray Dooley which was a standard role for her in most of the skits. Next to Fannie Brice she was the funniest comedienne of the "Follies." Edna Leedom remained teamed with Dave Stamper. The Tiller Girls carried over their ropedance from the preceding edition—but it was definitely strained by this time. Peggy Fears, looming among the newcomers, sang "Toddle Along" then the current dance craze. One representative girlie number "I'd like to be a Gardener in the Garden of Girls" was strictly old-hat—but showed Ziegfeld's stubborn sticking to his familiar bring-on-the-girls. Julian Mitchell ended his "Follies" career with this uneven edition. He had worked with Ziegfeld from the time he used 12 Sadie Girls (showgirls) in "The Little Duchess" (1901) starring Anna Held—to the present when show girls and some chorus girls got well over $100 per week.

Marjorie Mae Martyn, Flo Kennedy, Yvonne Grey, Dorothy Wegman and Blanche Satchell decorated the beauty ranks. This is one department which remained happy—and Ziegfeld's publicity never let them down—but nudity wasn't enough—and the show itself was hard to sell. Over the years Ziegfeld utilized the following publicists to build his institution: Channing Pollock, O. O. McIntyre, Will Page, Leon Friedman, John Henry Mears, Walter Kingsley, Ben Holzman, Nat Dorfman and last—a former Purdue University professor—Bernard Sobel.

"ZIEGFELD AMERICAN REVUE OF 1926." Cast included James Barton, Edna Leedom, Louise Brown, Charles King, Barbara Newberry, Irving Fisher, Ray Dooley, Beth Berri, Mary Jane, Polly Walker, Helen O'Shea, Peggy Fears, the Yacht Club Boys, Claire Luce, Edna Covey, William H. Powers, Lew Christy and Greta Nissen (on tour). J. P. McEvoy wrote most of the book—together with Gene Buck, Irving Caesar and James Hanley. Music mostly by Rudolf Friml and James Hanley. Sets by Joseph Urban and John Wenger. Dances by John Boyle. Costumes by John W. Harkrider. Ran 108 performances.

The critical year for Ziegfeld. First he was ordered by law to drop the official "Ziegfeld Follies" banner (for time being) because of legal entanglements surrounding the settling of the Klaw & Erlanger interests. He was in a quandary (what with current competition in the revue field) about ever staging another revue at all—but on second thought—he embarked on one of his most flamboyant actions which made theatrical history. Ziegfeld took his entire show on a junket to Palm Beach. Joseph Urban was sent ahead to redecorate an old assembly hall fitting for a Ziegfeld splash. The result was a dream theatre—with a movable roof and a real palm tree slashing right through the marquee. There was just enough seating capacity to permit the swank winter set to get in—at $200 per seat on opening night—and $12 per seat after that. Ned Wayburn was the original stager—but later Edward Royce stepped in.

"No Foolin'" by James Hanley and Gene Buck broke the music jinx. Title changes were rapid: "Palm Beach Nights," "Ziegfeld's Palm Beach Girl," "Ziegfeld Revue of 1926" and finally "Ziegfeld American Revue" when it finally opened at the Globe Theatre. Ziegfeld's publicity machine worked diligently to build Louise Brown into another Marilyn Miller, with a certain success. She had the hit song, "No Foolin'," as her main assignment. Claire Luce, of the exotic blonde school, was presented in a "Luminous Ball" number—which was sprinkled with innumerable small mirrors—but it frequently failed to open smoothly and practically had the dancer turning into an acrobat to come through safely on her music cue. Redfern of Paris bedecked her in lavish plumage. Morton Downey was in the original cast which went south—and Arthur Bugs Baer also took a flyer into this edition during its embryo processing. "Florida, the Moon and You," another song in the show, was adopted by that state as its official theme. When the show hit the road, Greta Nissen of films (Ziegfeld's first raid on Hollywood talent) was brought in and featured in "Mlle. Bluebeard" which Fokine choreographed. Edna Leedom's best song was "Nize Baby." James Barton never achieved much distinction in this one. He shared comedy with Ray Dooley—who was making her final "Follies" appearance. In the J. P. McEvoy sketches, "The Trial" and "Day Coach"—this comedienne still essayed the same character of little Gertie which featured her scenes in the '25 edition. (Miss Dooley's l'enfant, terrible rates high in Ziegfeld annals).

Peggy Fears and Paulette Goddard graduated to speaking lines. Ben Ali Haggin, whose lush tableaux contributed much to "Follies" prestige—built his final pictures, "Treasures From the East" and "Spring," for this erratic edition. Gene Buck's number, "Rip's Birthday Party," exploited names in the tabloids then: Lulu Belle, Peggy Hopkins Joyce, Raquel Meller, Irving Berlin & Ellin Mackay, Peaches Browning and the Countess of Cathcart. The Yacht Club Boys, great favorites with the Palm Beach residents, entered the cast and came north with it. Lots of Charleston and hey hey filtered through the production. While the show suffered steady pains the new girls were among Ziegfeld's best: Gladys Glad, Noel Francis, Helen Herendeen, Myrna Darby, Mabel Baade, Elsie Behrens, Susan Fleming, Kay English and Marion Strasmick (Kiki Roberts).

[The fate of the "Follies" continued in a hectic state—a tabloid version under George Wintz was sent out—with one song published "Who's That Pretty Baby?" featuring "choice" lookers on the cover. They were closer to Minsky's across the street than Ziegfeld.]

"ZIEGFELD FOLLIES OF 1927." Cast included: Eddie Cantor, Ruth Etting, Claire Luce, Irene Delroy, Andrew Tombes, Helen Brown, Lora Foster, Frances Upton, Phyl Ryley, William H. Powers, Harry McNaughton, Les Ghezzi, Franklyn Bauer, Dan Healy, Fairchild & Rainger, the Ingenues, the Brox Sisters, Cliff Edwards, Ross Himes & Peggy Chamberlain. Music by Irving Berlin. Book by Harold Atteridge and Eddie Cantor. Dances by Sammy Lee. Ballets by Albertina Rasch. Costumes by John W. Harkrider. Ran 167 performances.

Now came the 21st birthday of the "Follies." The way had been cleared to resume the official title and Zieggy was back in his favorite theatre the New Amsterdam. It was a costly project: Joseph Urban was paid close to $30,000 for the sets; the costumes cost $123,096.23 (tights from Paris, $2,329.40) salaries before opening amounted to $15,000 and with sundry other expenses piling up in Ziegfeld style—the total came to $289,035.35 prior to the actual seat sale. Remember this was before the Atomic age economics. Ziegfeld devoted more of his personal attention to this edition—some of his old magic reappeared. Irving Berlin returned to pen the music. Eddie Cantor was the first ranking alumni to win featured billing in a master "Follies"—even so, his name went below the title. Cantor also collaborated on the book. This homecoming of Irving Berlin and Eddie Cantor lent a gala glamour to the come-of-age edition. It was the final "Follies" for both of them.

Ruth Etting entered the select Ziegfeld galaxy and became an established singing star in the best Ziegfeld style. The Coolidge boom was on and Jimmy Walker figured prominently in the book. Two Irving Berlin songs, "My New York" and "Jimmy," complimented Hizzoner—and the City Hall provided the setting. The Brox Sisters harmonized "It's Up to the Band" with the curtains parting and displaying the Ingenues at the keyboards of a battery of white baby grands on the staircase. The ace piano-duo, Fairchild & Rainger, were spotted in the pit. The most spectacular number was a Ziegfeld jungle with the song, "Jungle Jingle" the musical theme—and Claire Luce prancing across the stage riding a live ostrich—which wore a rhinestone collar for that Ziegfeld touch. (An attendant always escorted the bird around during this rather precarious staging.) Eddie Cantor had an amusing taxicab skit with Frances Upton—but he won his loudest applause when he sang "It all Belongs to Me" to Lora Foster. "Shaking the Blues Away" was Ruth Etting's best song. Albertina Rasch staged the ballets with Helen Brown, the pert ballerina. Cliff Edwards and his ukulele in next-to-closing slot. Many new dazzlers were presented: Catherine Moylan, Murrel Finley, Pirko Alquist, Jean Audree, Evelyn Groves, Desha, Gertrude Williams, Louise Powell, Lee Russell, Gladys Rennick and Cladia Dell. Feeling better now . . . Ziegfeld incorporated still another trademark to his imposing list of credits: "He who glorifies beauty glorifies truth."

"ZIEGFELD FOLLIES OF 1931." Cast included. Harry Richman, Helen Morgan, Ruth Etting, Jack Pearl, Mitzi Mayfair, Hal LeRoy, Albert Carroll, Earl Oxford, Buck & Bubbles, Collette Sisters, Grace Moore, Dorothy Dell, Gladys Glad, Faith Bacon and Reri. Music and sketches by Gene Buck, Dave Stamper, Mark Hellinger, J. P. Murray, Barry Trivers, Ben Oakland, Walter Donaldson, Dr. Hugo Reisenfeld, Dimitri Tiomkin, Harry Revel and Mack Gordon. Dances by Bobby Connolly. Ballets by Albertina Rasch. Sets by Joseph Urban. Costumes by John W. Harkrider. Staged by Edward C. Lilley. Ran 165 performances.

Florenz Ziegfeld Jr.'s last "Follies"—and presented in the new Ziegfeld theatre. Gene Buck (with Dave Stamper) and Joseph Urban, the sole remaining members of Ziegfeld's staff during the peak years—were prominently identified with this final work. Joseph Urban especially left his stamp on both sides of the footlights—his scenes were as lush and tasteful as ever—and the rich fretwork of his fairytale murals which enveloped the gold-splashed theatre which he also designed—lent particular pomp and circumstance to this "Follies." But the show itself was uneven. Ziegfeld employed much of his favorite promotional exploitation to put this edition over—glorified beauty-contest winners—elaborate Gene Buck song stories—a jungle number with elephants—and of course a new brigade of lovelies. For the first time Ziegfeld departed from his established custom of only using name tunesmiths—by enlisting the new team of Revel & Gordon for the main score. It was plentiful but not distinguished. In fact the most attractive feature of it was the composite Ziegfeld girl which Albert Vargas painted for the cover.

Harry Richman was new to the "Follies" and presided as m.c. His "Do the New York" was the first-act finale which was set against a perspective of the newly opened Empire State building. Balloons and confetti fell over the stage for a typical Ziegfeldian mardi gras effect as the curtain lowered. For this edition Ziegfeld dispatched his final fancy publicity stunt (and he knew all the angles)—by sending to the South Seas for a native dancer (Reri) who had attracted some attention in a film, "Tabu."

ABC Of British Show Business

By WOLF MANKOWITZ

(Extracts from The ABC of Show Business by Wolf Mankowitz, published in London by Oldbourne Press)

A is for

ANGELS, without whom there would be no show business, since they finance the shows, out of enthusiasm either for the theatre, for actresses, or for profits; which latter (when there are any) go, for the larger part, to the angels. Angels do not have wings, though are sometimes known to disappear as quickly as if they had. Everyone in show business has visions of angels and loves them very much, a feeling not always reciprocated by the angels.

B is for

BOO, the alarm call of certain gallery first-nighters, anonymous birds which infest the roofs of theatres and wreak havoc with theatrical reputations and profits. Being very easily alarmed, these gallery first-nighters are sometimes erroneously thought to be highly sensitive by critics who especially enjoy their muted booming. Such bird-watchers spend much of a first-night studying the gallery for unusual behavior, often missing what happens on the stage. No one knows why some gallery first-nighters (like some critics) insist on haunting places which they so obviously hate.

C is for

CRITIC, a journalist who makes interesting, amusing, or readable copy out of theatrical productions. Since it is easier to make such copy by affecting an adverse attitude, the most readable critics tend to be adverse, some by nature, others by sheer hard work. Occasionally the critic will promote quite pointless controversy: "The greatest living actor is X" (some obvious or totally unknown name). "I declare myself, as the Spanish say, Godotista." "Only French plays are good." Sometimes a critic, by sheer longevity and undeflatable egotism, can promote himself into being "great." James Agate set the pattern for this operation by refusing to find any playwright since Ibsen worth while. Since then critics have improved on Agate by rejecting Ibsen as well. Most critics have a secret sorrow; they would like to be actors or playwrights. Most actors or playwrights would love to see them try.

C is also for

COWARD, Noel, who has through 40 years been all things to all audiences, from a child Prince Mussel in 1911 to the self-styled "Mistinguett of the West End night clubs" at £2,000 a week in 1953. "It was a matter of pressing urgency to me," he has written, "that I should become rich . . . to get mother out of that damn kitchen forever."

D is for

DELUSION, without which no one would enter Show Business. Delusions for Impresarios concern Power and Money. For Actors—Desirability, Dress, Money. Critics—Power. All these simple elements are compounded into what is called "glamour," a magical irrationality which, unlike its exponents, improves with the passage of time, resulting in yet another theatrical delusion — that theatre people used to be much more glamorous than they are now.

E is for

ECONOMICS, which in the theatre are complex and archaic. For example, a London show is staged for (say) £4,000, comprising costumes, sets, and pre-production expenses. No West End theatre being available, it wanders through a wilderness of unsuitable provincial dates losing money steadily (unless it has stars), eventually opening in the West End with an accumulated loss to add to its production costs. Since most London theatres are small in relation to current expenses, the show now has to play to capacity for three months before it shows a profit. Which is why so many shows can open to reasonable business but not be worth running, since every week is adding a small loss to the still undischarged production debt. Alternatively, the star-studded show which is a hit in the star-starved provinces may be a dead flop after the London critics have finished with it. Understand?

F is for

FIRST-NIGHT, the opening of a production in the West End to an audience consisting of critics, opposition managers, starlets with their press-agents and photographers, gallery first-nighters, and the nervous relatives of the company. The success of a production, oddly enough depends on the reaction of this representative group of theatre-lovers.

G is for

GET-OUT, the weekly boxoffice figure which covers the running costs of a show. A show has also to get back its production costs spread over a number of weeks—or perish. Term originates from touring days when, if a company played to inadequate business, it wasn't allowed to get out of town with its costumes, sets and props.

H is for

HIT, an immediate boxoffice success, which, with or without critical approval, everyone in show business wants. A Hit may have many thousands of pounds worth of agency booking before opening. In which case it is a Smash Hit and American. Opposite is Flop and Dead Flop, also known as a Turkey. To be landed with one is to catch a cold.

H is also for

HYLTON, Jack, lives in a country cottage in Mayfair with billiards room, Tudor bar, and private cinema, surrounded by framed photographs of Jack the bandman, showman, horseman, family man and Mercedes Benzman. Hylton, a pasha rather than a patriarch, rules his empire with an apparent carelessness confusing to his enemies. Though is he short he feels in no way littler than Littler.

I is for

IMPRESARIO, flattery for manager. They like to think of themselves as creating the climate in which great enterprises of show business grow, blossom, and come to fruit as cash and kudos. Your great impresario is as theatrical a character as those who work for him, possessing many of the same vanities, limitations, and virtues, though, never having to personally face an audience, he tends to be rather more hammy than those who do.

K is for

KAYE, Danny, who is responsible for a hair-style, a rehearsed casualness and a type of insane humour which, taken up by so many poor imitators, may eventually force him to change his hair-style, his casual approach, and his style of humour.

L is for

LICENSE, which the LORD CHAMBERLAIN (the State's show business watch dog) issues to the LICENSEE who manages a theatre, for the conduct of which he is legally responsible. Licensees tend to look like bank managers. No one knows what the Lords Chamberlains look like.

M is for

MANAGEMENTS, the organizers of a show, called in America producers, normally described as being unadventurous if they make money and artistic if they don't. In the case of art it pays the management best to be a non-profit-making company . . . MUSICALS are as near as the theatre can get to a mass entertainment, and are consequently the most industrialized of productions. Created synthetically in luxurious factory conditions on Broadway involving dozens of highly specialized technicians, the American musical is raucous if not robust, slick if not polished. Its entertainment content being high, it represents an expensive (up to £50,000 per production) but reasonably sure-fire investment for managements, who, if they have the capital to put on a sufficient number of them, are said to be MAESTROS possessing the MAGIC touch.

N is for

NOTICE, of which there are two kinds, the critic's review, which should not appear until the morning after the first-night before, and which, even if it is bad, is not as fatal as that other NOTICE posted by a management to inform a company that its engagement is terminated and all contracts are at an end. To be NOTICED, however, is to receive favourable recognition by the Press rather than to be fired.

O is for

OLIVIER, Laurence, who, when knighted in 1953, still wore his hair in the blond style which had helped to make his film "Hamlet" such a great success. Since he no longer suffered from the housemaid's knee which had indisposed him three years before, he was able to kneel to receive the knighthood with completely self-possessed conviction that his long and distinquished career had more than earned it.

P is for

PROFESSIONALS in the theatre who have an abnormal capacity for work under pressure, going to pieces while resting. Leading the over-stimulated life of show business they do not very often escape from anxiety long enough to enjoy the glamour of success should they achieve it. For when they do they are immediately beset by the fear of successive failure. A hard life, not as Mr. Noel Coward has pointed out, to be recommended to one's daughter.

Q is for

QUOTES, those favourable extracts from critics' reviews which are put up on the front of the house to catch the eye of the passing trade. When a show has done rather badly ingenuity is exercised to misquote sufficiently to obtain quotes . . . This technique fails, however, to draw the QUEUES which are a sure sign that a show is successful. Since theatre management is an anxious and wearing affair of hoping for queues, little unethical face-saving lies till they form up, are an inevitable part of show business.

S is for

SHOWMANSHIP is more often luck rather than good management, involving a daring which takes little account of practicalities and often (not necessarily fatal to showmen) winds up in Carey Street Bankruptcy Court.

S is also for

SHEREK, Henry, who, being more than six feet tall, a possible 20 stone in weight, and in the distinguished 50's, looks more like an impresario than is strictly necessary.

U is for

UNDERSTUDIES who are always bridesmaids, hardly ever brides, though occasionally pass through a form of marriage by playing the understudied part on tour.

V is for

VARIETY, which finds its Olympus in the London Palladium, watched over by Jovian Val Parnell, assisted by Castor and Pollux, played by the booking agents, Lew and Leslie Grade. The Parnellites keep guard over the vaudeville world through a crystal ball in the shape of a television screen supported almost exclusively by a mercurial comedian named Thomas Trinder.

W is for

WE'LL CALL YOU, which is what casting directors, managers and agents tend to say to everybody except stars.

Y is for

YORKSHIRE, where so many comics and impresarios come from.

Z is for

ZITHER discovered by Sir Carol Reed in Vienna and since a feature of West End cabaret life.

London Legit Battles Censor—and Dullness

By HAROLD MYERS

London,

It has been an undistinguished year theatrically. No one can seriously deny that. There have been hardly a handful of worthwhile new British plays and not all the Broadway imports have come up to expectations.

The most notable event has been the mounting wave of opinion against the Lord Chamberlain's official censorship. Admittedly, most managements favor the present safeguards of the censor's seal, which provides a reassuring green light and makes them immune from police prosecution.

Playwrights, on the other hand, complain that censorship has a stifling effect on their creative talents and the taboos on certain topics—including homesexuality—compel them to bypass important controversial issues. They point to the lack of any official censorship in the United States and to the greater freedom it gives their writers to deal with adult subjects.

'Club' Gimmick

The arguments for and against the Lord Chamberlain's blue-pencilling authority have been going on for many years, but the controversy took a new turn in the latter part of last year when a club management launched a bold undertaking which clearly gets round the official restriction. The club took over a key West End theatre and announced a program of American imports, none of which had received the censor's approval. Admission to the theatre is limited to members, but the annual membership fee is only 70c and, apart from that, regular West End prices are charged. The experiment has proved so successful that in a matter of just a few weeks they recruited 30,000 paying members (each of whom is entitled to buy four seats at any performance) and the applications are rolling in with every mail.

The first play presented under this club's auspices is "A View From the Bridge" by Arthur Miller. It was probably chosen to open the season because of the playwright's presence in London and it provided the gimmick of enrolling his wife, Marilyn Monroe, as the club's first member. Everyone agreed that this is a serious play, well worthy of the attention of London's vast public of theatregoers. That, in itself, has made quite a crack in the censor's authority and if the subsequent plays—"Cat on a Hot Tin Roof" and "Tea and Sympathy"—are deemed here of equal quality, sincerity and merit, and attract equally wide audiences, censorship will have been reduced to a farce.

Arthur Miller also authored one of the year's other notable imports, "The Crucible," which formed part of the repertory season inaugurated last year at the Royal Court Theatre, which also staged several interesting, if not always successful plays, among them being "The Mulberry Bush," "Look Back in Anger," "Don Juan," "The Death of Satan," and "The Good Woman of Setzuan."

Over the year many of the Broadway imports to London were a financial disappointment, the notable exceptions being "The Rainmaker," which is the biggest hit at the St. Martin's for some years, "No Time For Sergeants," which is a smash hit at Her Majesty's Theatre and "The Diary of Anne Frank," which has only just begun a run in the West End.

U.S. Musicals Letdown

It has been a particularly disappointing 12 months also for American musicals and, for the first time since the war, there were two new tuners presented at Drury Lane. "Plain and Fancy," which opened in January, lingered on for nine months and was heavily in the red at the time of its withdrawal. "Fanny," which replaced it a few weeks back, also fell below expectations, although it is likely to prove a profitable undertaking.

"The Caine Mutiny Court Martial," with Lloyd Nolan in the lead, held up for only a limited run at the Hippodrome and "Gigi" was pulled after just a few months when Leslie Caron had to leave the cast for a film commitment. "The Silver Whistle" lasted only a couple of weeks in the West End and "Children's Hour" was revived for a short season at the Arts Theatre Club.

By comparison, the British theatre seems to have fared somewhat better in the United States. Terence Rattigan's double bill, "Separate Tables," after a great two year run in London, appears to be a smash event of the Broadway season, even though "The Sleeping Prince," by the same author, only received mild acclaim. That comment applies also to "The Reluctant Debutante," which is still a big hit in its second West End year. The familiar procedure was reversed in the case of Enid Bagnold's "The Chalk Garden," and it came to London after a moderate Broadway run and is one of the major legit successes.

Apart from the Old Vic season and the "Cranks" revue, other West End productions due on Broadway include "Under Milk Wood" by the late Dylan Thomas, "Waltz of the Toreadors" by Anouilh and "The Quare Fellow," a first play by Brendan Behan.

British musicals fared particularly badly in 1956. Only one, "Summer Song," had any pretensions and even that lasted only a few months at the Princes Theatre. "Trevallion" stayed the course for just a few nights and "Wild Grows the Heather" struggled on for just a few weeks after a harsh critical panning. "Jubilee Girl" was also deservedly a quick casualty. "Pajama Game" on the other hand, now well into its second year, is still in the chips.

The Broad Picture

Peter Brook and Paul Scofield took over the Phoenix Theatre in the early part of last year to stage a succession of plays, starting off with their production of "Hamlet" which had previously been presented in Moscow. Their season, which included "The Power and the Glory" and "The Family Reunion," was a worthy effort, even though, in some measure, their productions fell below top critical and artistic standards. At the Saville Theatre actor-manager John Clements has been staging a series of classical revivals as part of an unusual tie-up with commercial tv. Each play is put in for a limited run and a streamlined version is then screened on the commercial network. Originally the plays were filmed, but that operation was found to be financially prohibitive.

Comedies have clearly predominated among the smash new entries of 1956. "Waltz of the Toreadors" and "Romanoff and Juliet" are still playing to capacity biz and "Hotel Paradiso" could easily have run on into the New Year if Alec Guinness had not left the cast for his film assignment. "Under Milk Wood," a later entry, also has a strong comedy angle, while "For Amusement Only" is a sophisticated intimate revue with the accent on laughs.

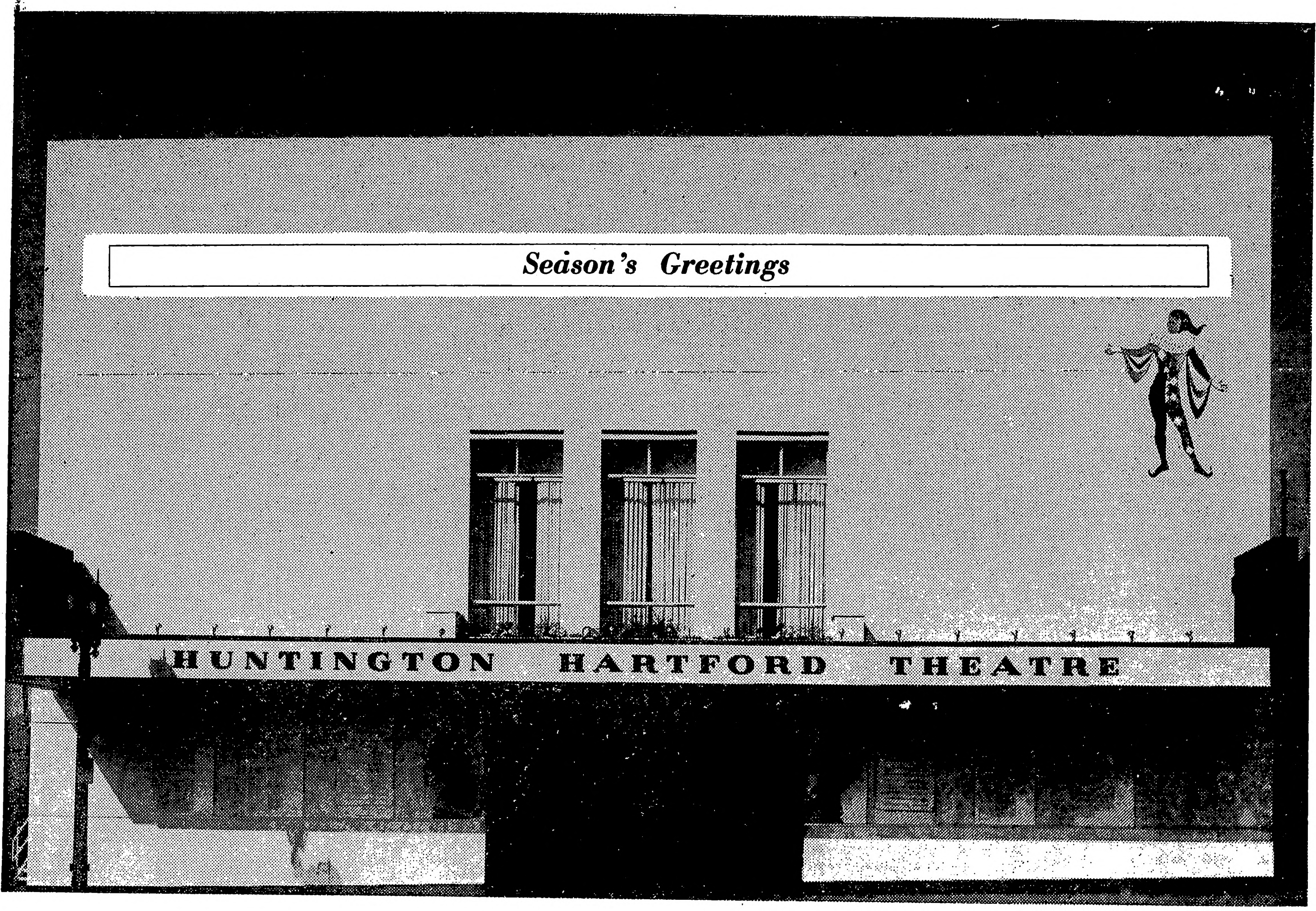
In any review of the London theatrical calendar, one must not overlook the longtime hits that have become part of the everyday scene. Hits, for example, like "The Mousetrap," the Agatha Christie thriller, now in its fifth year; or "The Boy Friend," which is well into its third year; or "Salad Days," still displaying House Full notices in its third year; or "Dry Rot," which is still a healthy contender and also in its third year. By comparison, long-run hits like "Sailor Beware!" (21 months), "La Plume De Ma Tante" (14 months) are almost newcomers.

AUTHORS' BONANZA

There's now no doubt "Guys and Dolls" has the distinction of being the most expensive legit property bought for the screen. On the basis of the percentage deal, writers Abe Burrows and Jo Swerling, composer Frank Loesser and the Damon Runyon estate will share over $1,500,000 for rights to the play.

Arrangement has producer Samuel Goldwyn paying 10% of the film's worldwide gross with the minimum set at $1,000,000. Global rentals will amount to $15,000,000 in the minimum.

Film still has many situations still to play in the domestic market, incidentally. Disagreement over terms has a number of exhibitors refusing to enter licensing deals. Because of the boxoffice power the picture has demonstrated, it's regarded as a cinch that same theatremen will play it eventually, perhaps with an adjustment in the deals offered.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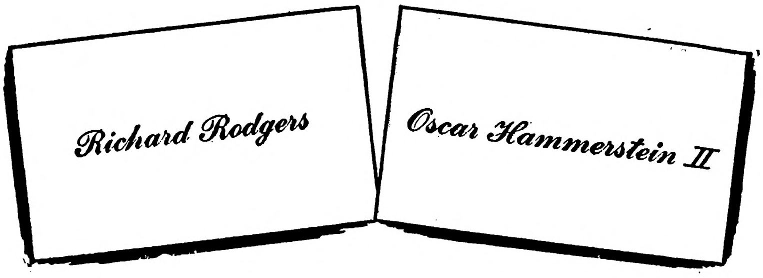
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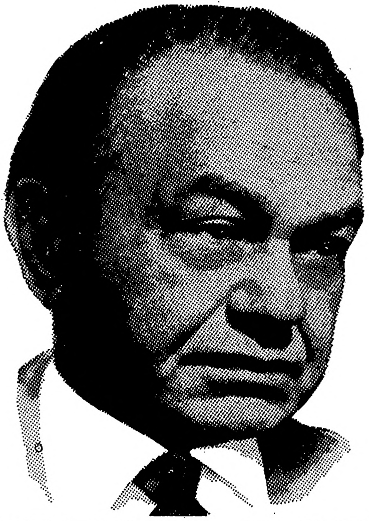

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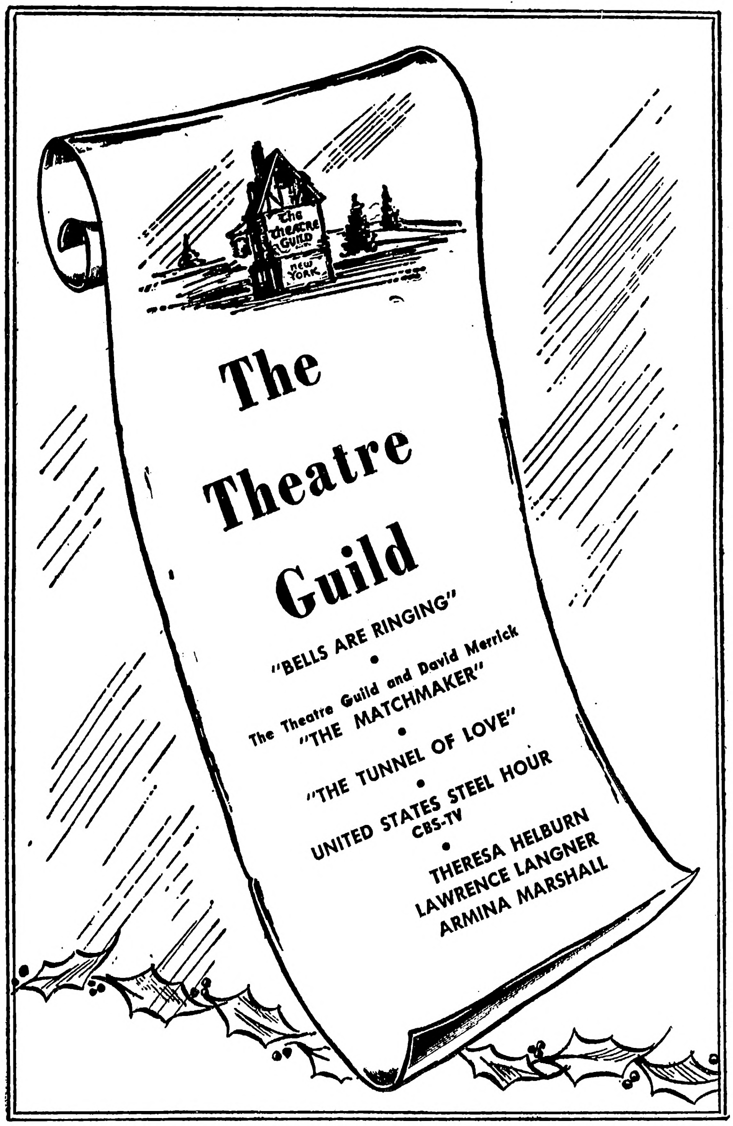

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Show Out of Town

The Hidden River

New Haven, Jan. 2.

Martin Gabel & Henry M. Margolis production of a drama in three acts (five scenes) by Ruth & Augustus Goetz, based on Storm Jameson's novel. Staged by Robert Lewis; setting and lighting, Stewart Chaney; costumes, Anna Hill Johnstone. Stars Robert Preston, Dennis King, Lili Darvas; features Gaby Rodgers, Peter Brandon, David King-Wood, Tonio Selwart, Roger DeKoven, Jack Bittner. At Shubert, New Haven, Jan. 2, '56.

Father Baussan	Jack Bittner
Jean Monnerie	Robert Preston
Francis Monnerie	Peter Brandon
Marie Regnier	Lili Darvas
Elizabeth Regnier	Gaby Rodgers
Adam Hartley	David King-Wood
Amalie	Margot Lassner
Daniel Monnerie	Dennis King
Gen. Otto Von Kettler	Tonio Stewart
Dr. Montalti	Roger DeKoven

Although not billed as a whodunit, "Hidden River" turns out to be an absorbing one.

Getting off to tense dramatics quickly, this Ruth and Augustus Goetz adaptation of Storm Jameson's novel holds a consistently gripping pace. There's a solid punch in the exciting second act curtain and the following stanza keeps things rolling.

One of refreshing things about the scripting is the absence of contrived elements. The story unfolds logically as it tells of an aftermath of World War II as events catch up with members of a French family involved in both collaboration and resistance.

The action consumes a single day as a former member of British Intelligence revisits the French family in hopes of unearthing the informer who betrayed a young member of the household. Dialog weaves a neat pattern as it points suspicion in various directions and brings threads to a suspenseful climax.

The Robert Lewis staging cleverly mixes tense scenes with lighter moments and maintains an engrossing tempo. Stewart Chaney's handsome, workabe setting provides a nice groundwork for the attractive physical production.

Robert Preston, playing an older brother of the dupe of the enemy, gets an opportunity for some sturdy acting, and meets the challenge skillfully. Dennis King gives an accomplished performance as an elderly Frenchman who has collaborated with a German General on a friendship basis, if not from an actual military standpoint. Lili Darvas is fine as the overwrought mother of the informer's victim.

There's considerable talent in the supporting troupe. Gaby Rogers shines as a war-orphaned fiance of the younger brother, the latter role being well played by Peter Brandon. David King-Wood plays the Britisher convicingly.

Lesser roles get able treatment from Tonio Selwart as a German General, Jack Bittner as a priest, Roger Dekoven as a doctor and Margot Lassner as a maid.

Bone.

Off-B'way Show

Sh-h-h!

Harold Meyers (in association with Bill Smillie) presentation of farce in three acts by Meyers. Staged by John Hale; settings, Charles Somaha; lighting, Tom Grabien. At Chanin Auditorium, Dec. 29, '56; $2 top.

Cast: Jeanette Randall, Ray Kingston, Paul Barry, Henry de Shields, Ben Cotey, Edward Rutzisky, David Hardison, Byron Whiting, Ray Lo Prest, James Stockham, Ralph Sommer, Pat Gilbert, Nicolas Hartos, Zipora Peled, Bernard Reed, Fred Kenyon, Jeanne Asch, Janet Boyd, George Stauch, Francesca Fontaine, William Wilson, Catherine Mandas.

"Sh-h-h!" purports to be a farce about Sh-h-h!, an exposure magazine dedicated to "all the news unfit to print." A tastelessly woebegone piece of dramania, it cost $4,500 to mount at the Chanin Building's 50th floor theatre (where the air should be fresher), and calls needlessly on the energies of 22 misdirected actors.

Every time the phone rings, the switchboard girl says, "Good morning. Sh-h-h!" She's got an excellent idea there.

Geor.

Alan "Lanny" Bunce, son of Alan Bunce and Ruth Nugent and grandson of the late J. C. Nugent, in N. Y. on leave. Private Bunce was with Community Concerts before he joined Signal Corps at Fort Dix, N. J.

'Boy Friend' Ends Tour; Earned $400,000 Profit

For the first time in several years, Cy Feuer & Ernest H. Martin are without a show on Broadway or the road. The last of their entries to close was "Boy Friend," which ended a post-Broadway tour in Philadelphia last Saturday (5). The British musical has earned approximately $400,000 profit on a $140,000 investment.

Meanwhile, "Can-Can," another F&M production, which closed several months ago, is currently being done on the Coast. That musical has earned about $940,000.

Show Abroad

Halluzinationen
(Hallucinations)

Berlin.

Renaissance Theatre production of comedy in four acts, by Robin Maugham. Stars Theo Lingen; features Friedel Schuster, Ursula Guetschow, Erich Fiedler, Boy Gobert, Kurt Waitzmann, Manfred Inger, Kurt Vespermann, Kaethe Haack, Elisabeth Ried. Staged by Kurt Raeck; settings, Ita Maxinowna. At Renaissance Theatre, Berlin; $2.75 top.

One of the most publicized new legit items here recently, this comedy by Robin Maugham (a nephew of novelist Sommerset Maugham) is an outright flop at the Renaissance Theatre, despite the presence of Theo Lingen, one of Germany's top comedians. "Hallucinations" is a farce too foolish for real consideration.

The piece involves an eccentric English family whose father has the ability to move up into the air whenever he sees a beautiful girl. At first he has the trick under control, but presently can't help soaring into space whenever a pretty dame looks at him. Among the complications is an attempt by the British Secret Service to utilize this man's gift for its own purposes.

If there's laughter out front it is primarily due to Lingen in the role of the husband. He makes even the most superficial scenes amusing.

A number of established local actors also have roles, and try hard to be funny, but their material is too conventional. Kurt Raeck's staging is moderate, but Ita Maxinowna's scenery is better.

Hans.

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Legit Bits

Herman Rosse, scenic designer of the Paper Mill Playhouse, Milburn, N. J., planed Jan. 1 to Greece to do research on the fourth century B. C. Greek Theatre.

Bridget Boland's "The Prisoner" is current at the Arena Stage, Washington, through Jan. 20.

Basil Langtop is directing a stock revival of "Much Ado About Nothing" for the Studebaker Theatre, Chicago.

Max Eisen, doing advance publicity in Boston, Philadelphia and New Haven for the touring "Fanny," is due back in New York late this month.

All proceeds for the Jan. 15 preview of "Easter" at the 4th Street Theatre, N. Y., will be turned over to the International Rescue Committee for Hungarian Relief.

Fanny Bradshaw, New York speech and drama coach, has been elected to the board of governors of the Shakespeare Memorial Theatre, Stratford-on-Avon, England, making her one of the few Americans to have received that distinction.

Kermit Bloomgarden has bowed out as co-producer with film director **William Wyler** of "The Last Station," **Eric Remarque's** first play, which preemed successfully in Berlin recently.

"The Strongest," a play by **G. F. Reidenbaugh,** assistant professor of drama at Syracuse U., is scheduled for Broadway production next April by **Michael Laurence** and **Stephen Richards.**

Siobhan McKenna's one-woman performance of "Hamlet" will not be put on Jan. 22 at the next special matinee to be given by the Greater New York Chapter of the American National Theatre Academy at the Theatre de Lys, N. Y. The presentation, originally scheduled for that date, is being replaced by **Eva Le Galliene** soloing in "An Afternoon of Oscar Wilde."

Reich Legiters Stay Home and See World; Shows From All Over

Berlin.

German legit is on an international kick this season. Besides native scripts, U. S., English, Irish, French, Italian, Spanish and Scandinavian plays have either been produced already or are scheduled.

American entries include three current Broadway offerings, "Diary of Anne Frank," "Long Day's Journey Into Night" and "Inherit the Wind." Productions of "Diary" have been widespread and the awed reaction of German audiences to the play has, in itself, received international coverage. Also on tap is a recent Broadway musical, "Pajama Game."

Robert Penn Warren's "All the King's Men," retitled "Blood on the Moon" in Germany, was recently given an experimental presentation by the Frankfurt Municipal Stages in a factory building of a dye and chemical concern. The play has been moved to another theatre, but the factory innovation is expected to be repeated elsewhere.

English and Celtic contributions include the late James M. Barrie's "Admirable Crichton," Graham Greene's "Power and the Glory," Sean O'Casey's "Red Roses for Me" (also produced on Broadway) and Dylan Thomas' "Under Milkwood." "Hamlet" is also getting widespread revival, while "Unicorn From the Stars," by William Butler Yeats, and other short plays are also being offered.

French playwrights represented are Jean Giradoux, Paul Claudel, Jean Anouilh and Jean-Paul Sartre. The Italian lineup includes Pirandello, Goldoni and Levi, while the Scandinavian roster takes in Helgesson's "Tower of Babel" and Kjell Abell's "Writing On the Wall." Spanish playwright Frederico Garcia Lorca is also due for representation, while Switzerland's Frederich Duerenmatt's "Old Lady's Visit" has been given several scattered productions.

German playwrights are also getting in their licks. Entries include Berthold Brecht's "Life of Galileo Galilei," Erich Maria Remarque's "The Last Station," Peter Hirche's "Triumph in 1,000 Years," Kurt Goetz' "Nothing New From Hollywood," Richard Beer-Hoffmann's "Young David," Hans Holt's "Heart Specialist" and Stephan Andres' "And Zeus Smiles."

Fred Schang, prexy of Columbia Artists Management and Mrs. Schang returned from a holiday vacation in Jamaica and Puerto Rico where they were joined by Aaron Richmond, vet Boston impresario, and his wife.

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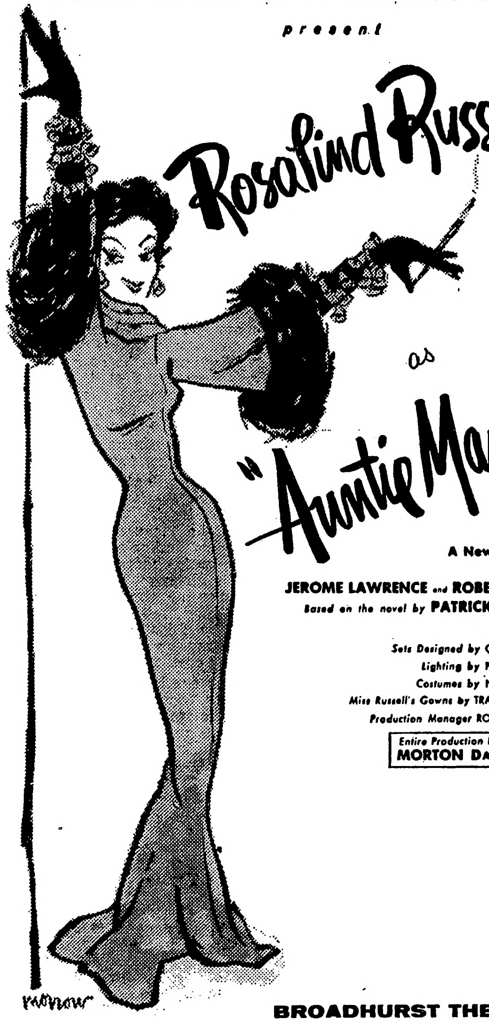

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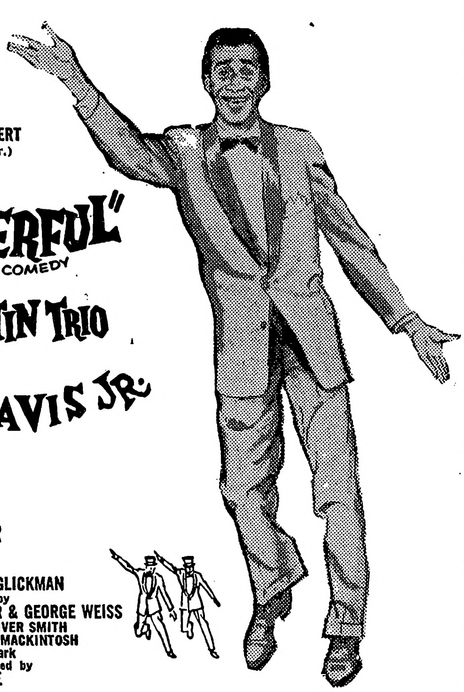

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CHATTER

Hollywood

Jack Lawton retired as Universal location manager after 40 years at studio.

American Cinema Editors held annual election of officers Jan. 8.

Charles Coburn planed to London.

Gia Scala filed for U.S. citizenship.

David S. Garber resigned as general manager of Kling Studios.

Palm Springs

By Alice Scully
(*Tel* 4077)

Not one arrest over New Year's.

All niteries began the year okay, Chi Chi's having capacity with Ben Blue and Co., Joanne Gilbert, Chop Chop and Charlene.

Bob and Andrea Leeds Howard played up color tv of Rose Bowl for their Howard Manor guests.

Harry Gould, Lucille and boys blowing for frigid Manhattan after three weeks of perfect weather.

Irwin Schuman, guesting Liberace personally for his stint at Chi Chi's—George, Jane and Seymours going on to La Quinta.

George Murphy Smoke-Treed before heading for D.C. to emcee inaugural show for Ike.

Greg Bautzer, prez of now billed Marion Davies' Desert Inn, spends his time around Charlie Farrell's Racquet club.

Jeff Chandler bought a house at Rancho Mirage, from pitchman Art Linkletter whose dough is in the development.

Amsterdam

By Hans Saaltink
(121 *Pythagorasstraat, Amsterdam*)

A new play by Dutch poet-playwright Ed Hoornik, "Water" inspired by the flood of 1953, will be produced by the Nederlandse Comedie next season. It was awarded the Van der Vies prize.

The Haagse Comedie performed Hugh Mills' thriller, "The House By The Lake."

Albert Husson's comedy, "Les Paves Du Ciel," directed by Peter Holland, at the Rotterdams Toneel.

The Nederlands Ballet invited foreign choreographers to rehearse ballets for its company. David Liahine will rehearse "Graduation Ball," "Creation Of The World" and Serge Grigoriev Fokine's ballet, "Le Carnaval."

Film producer Hans Boekman, who scored with his "Ciske The Rat," at Venice Film Festival in 1955, plans to make a new film, "Kleren Maken De Man."

Belgian author and playwright Hugo Claus' new play, "Song Of The Murderer," will be performed next March by the Rotterdams Toneel.

First Italian-Dutch co-production, "Sil The Beachcomber," will start next spring.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli* 43; *Tel* 240018)

The Liceo has the modern presentation of the opera, "Boris Goudunov."

The Calderon musical show is "Patio of Stars."

Harrison and Kossi on ice rink at the Emporium nitery.

Beba Rosalini at Bolero nitery as well as Pearl Primus and Co.

Mary Santpere at the Apolo with the show, "Fountains of Love."

Paco Martinez Soria at the Talia with the new comedy, "The Second Husband."

Rome

Ralph Ellison is finishing a novel at the American Academy.

Melton Davis is awaiting spring publication of his book about Rome by Putnam's; meanwhile he is using Rome as the setting for a new novel.

Ettore Maria Margadonna finishing script of "Santo Cowboy" for Joe Mankiewicz, which may be shot here next summer.

Dawn Addams will star in Shaw's "The Millionairess," first production of new English-speaking Theatre Club opening at Marguita Theatre.

Jean Negulesco off for N.Y. with completed print of "Boy On A Dolphin" accompanied by his wife.

Yvonne Menard denied reports that she will retire from Toto revue, "Beside the Point," because of illness.

Australia

By Eric Gorrick
(*Film House, 25Ia Pitt St. Sydney*)

Jack Haley and his Comets due here Jan. 17 under Lee Gordon management via Stadium loop.

Jessie Matthews preemed here Dec. 29 in "Janus" under J. C. Williamson management.

Harry Wren is scoring in Sydney with an oldtime vaude setup at Tivoli via arrangement with David Martin.

Classical Troupe of China winding up a brief Melbourne run under the Garnet Carroll-Williamson management.

Harlem Globetrotters replayed Melbourne Jan. 7 under the Lee Gordon tent. Sydney run follows.

J. C. Williamson will debut "The Pajama Game" in Melbourne early this year. Aussie choreographer Betty Pounder is now in N. Y. studying routines.

David Martin is readying some top shows for here in 1957. He's just waiting to get performers' okay in N. Y. and London.

J. Arthur Rank will have his cameras turning early in January on "Robbery Under Arms," local classic starring Peter Finch.

Following the big success coast-to-coast with "Rock Around Clock," Columbia will release over the Greater Union Theatres chain, another of same type, "Don't Knock, Rock."

Vienna

By Emil W. Maass
(*Grosse Schiffgasse 1 A; Tel A45045*)

Georg Cziffra, Hungarian refugee, pianist, inked or concerts in Paris and London.

Academy Theatre prepping O'Neill's "Journey" with Joseph Gluecksmann directing.

Janina Szarvas and Gyula Fueleki, Hungarians inked by Volksopera for "Annie Get Your Gun."

Spanish thrush Nati Mistral is star of Ronacher variety show.

City of Vienna earmarked $1,500,000 for cultural purposes.

Fire destroyed Vienola disk factory.

EFO Film company in Graz, Styria, completed a series of foreign tourist trade pictures.

Reported that largest Austrian bank will buy Wien Film.

O'Neill's "Touch of a Poet" will have its German language preem during Salzburg festival season.

Scotland

By Gordon Irving
(*Glasgow: Kilvin* 1590)

Jimmy Logan, Scot comedian, doing tv show for juves from stage of Alhambra Theatre, Glasgow.

"Best Things in Life Are Free" (20th) at La Scala, Glasgow, for holiday season.

Jim Poole, Edinburgh exhib, reviving two Scot oldies, "Floodtide" and "Whisky Galore."

Fred Lukar is new manager of Empress Theatre, Glasgow.

More cinema shutterings blamed on tele.

"Fol-De-Rols" group at Lyceum, Edinburgh, with Kathleen West, Leslie Crowther, Stewart & Mathew, Peter Felgates and Jimmy Green.

"King and I" legiter opened at King's, Glasgow, to enthusiastic reviews.

"Battle of River Plate," Rank pic shown at recent London Royal Performance, did two weeks at Odeon, Glasgow.

Jimmy Shand and Scot Dance Band playing for dancers on last BBC-TV program of 1956.

Mexico City

By Pete Mayer
(189000—*Tlalpan*—264)

Manuel Alonzo here from Havana to sign new Cuban-Mex inter-union pact.

Dolores del Rio dickering for local legit rights to Jean Anohuils' "The Savage."

Orlando Ramos of the N.Y. Puerto Rico theatre in to sign up some talent for 1957.

Pix comics Clavillazo and Resortes to duet for first time in the Calderons' "Beggars Union."

200 STIC technicians signing a work contract with the new America Studios, which specializes in tv.

Pic megger Alfredo Crevenna to direct the legiter, "The Judgement of Jesus."

Robert Parrish and Don Gardner in from L.A. to work on first film to be shot at the new Tijuana studios.

Starlet Lilia Guizar getting a Paramount screen test based on her thesping in latin version of "The Boy Friend."

There were 72 legit shows here during 1956, according to the local theatre federation.

Yma Sumac recording two songs for producers Gomez Muriel and Alfonso Patino Gomez at Tepeyac Studios.

Obituaries

LAWRENCE M. KLEE

Lawrence M. Klee, 42, television and radio writer, died of a heart attack at Westport, Conn., Jan. 1. A writer for such shows as "Mr. and Mrs. North," "Fat Man," "The Chase," and "The Clock," he also created and wrote the "Man Against Crime" video scripts. He broke into radio writing while at the U. of Wisconsin where he was a pre-med student.

Klee also wrote the narration for the film, "The Roosevelt Story," and at one time was honored by the Treasury Dept. for his work on their programs.

Survived by wife, daughter and a son.

ROBERT SENSENDERFER

Robert E. P. Sensenderfer, 73, dean of Philadelphia's drama critics and retired sports editor of The Philadelphia Bulletin, died Jan. 2 in Ivyland, Bucks County, Pa. Sensenderfer, who covered legit and sports for approximately 50 years, had been sports editor of The Bulletin from 1922-1937.

In 1948, he retired from active daily work, but continued as drama critic for The Bulletin. He was the son of the late John Phillips Jenkins Sensenderfer, an outfielder for the first organized professional baseball team in Philadelphia, the Philadelphia Athletics of 1871.

MAXINE V. WILLARD

Maxine V. Brown Willard, 59, musical comedy singer and pioneer radio performer, died Dec. 27 in Oakland, Cal. A native of Denver, Mrs. Willard appeared on Broadway in such shows of the 1920s as "No, No, Nanette" and "Plain Jane."

Her husband survives.

ADOLPH LUND

Adolph Lund, 49, an attorney who represented the Shubert interests, died Dec. 31 in New York after a brief illness.

Survived by wife, two sons and a daugher.

N. Y. 'Eve' Sellout As Crowds 'Shop'

New Year's Eve, per usual, sold out in the bulk of the representative spots. Major hotels put up the SRO signs somewhat ahead of the niteries. The streets of Manhattan were crowded on the big night, as is usual every Eve when the weather was right.

However, as has been the case for several years, the sellouts came at almost the last minute. This, the bonifaces say, is the result of shopping. When prices are first posted—in a range up to $25 in the top spots—the bulk of the cafegoing public feel that there's a more inexpensive way to celebrate the big night. The first assignment is to seek a house party, and failing to come through with one, they start shopping for cafes.

Operator logic continues with the premise that the amusement-seeker thinks the smaller clubs might be cheaper. However, comparisons indicate that the small nabe spots charged almost as much as th cheaper tiers at the Latin Quarter or the Copacabana, and thus they wait for the last-minute rush to fill up entirely. There's turnaway business after the SRO is first posted.

With the heavy crowds in Times Square, those seeking admission to the niteries were heavier than usual during the latter part of the night. However, doormen stopped the bulk of them with the info that there were no vacancies. The smaller rooms such as the Blue Angel and Ruban Bleu also did handsomely. The Ruban used the downstairs adjunct as well as the upstairs room for capacity business. The show worked both rooms.

Unusual for New York were the sizeable turnouts of showfolk (1) at the New Year's eve preem of Lena Horne at the Waldorf-Astoria and (2) the subsequent follow-through at The Lambs, marking the first time that that traditional male stronghold of theatrical clubs permited femmes for the occasion. About a month ago the rules were relaxed for members' wives for cocktails and dinner—as part of the exchequer resuscitation program—and was marked, early in December, with a gala for the Old Vic Company, which Lambs' shepherd William Gaxton hosted.

The Waldorf, like most major hotels, caters to the mass hoopla, but the management had invited certain VIP press and show people for the opening of Miss Horne, hence the strong cross-section of non-"civilians" at her premiere.

MARRIAGES

Virginia M. Fletcher to Erskine Caldwell, Reno, Jan. 1 He's the author.

Constance Smith to Araldo di Crollalanza, San Marino, Dec. 20. Bride's an Irish film actress; he's an Italian journalist.

Jane Connell, who appeared in the recently-closed Broadway production of "New Faces of 1956," has taken the role of Mrs. Peachum in "Threepenny Opera" at the Theatre de Lys, N. Y.

In Memoriam
1956

BORIS CHARSKY
GEORGE DUNN
WILLIAM GRAHAM FEAD
MAE FROHMAN
E. LENWOOD HARDY
GILMAN HASKELL
EDWARD A. JOHNSON
JOHN HENRY MEARS

ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS

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CHARLES V. YATES
January 9, 1955
REGGIE, HARRIET, STEVE, JACK

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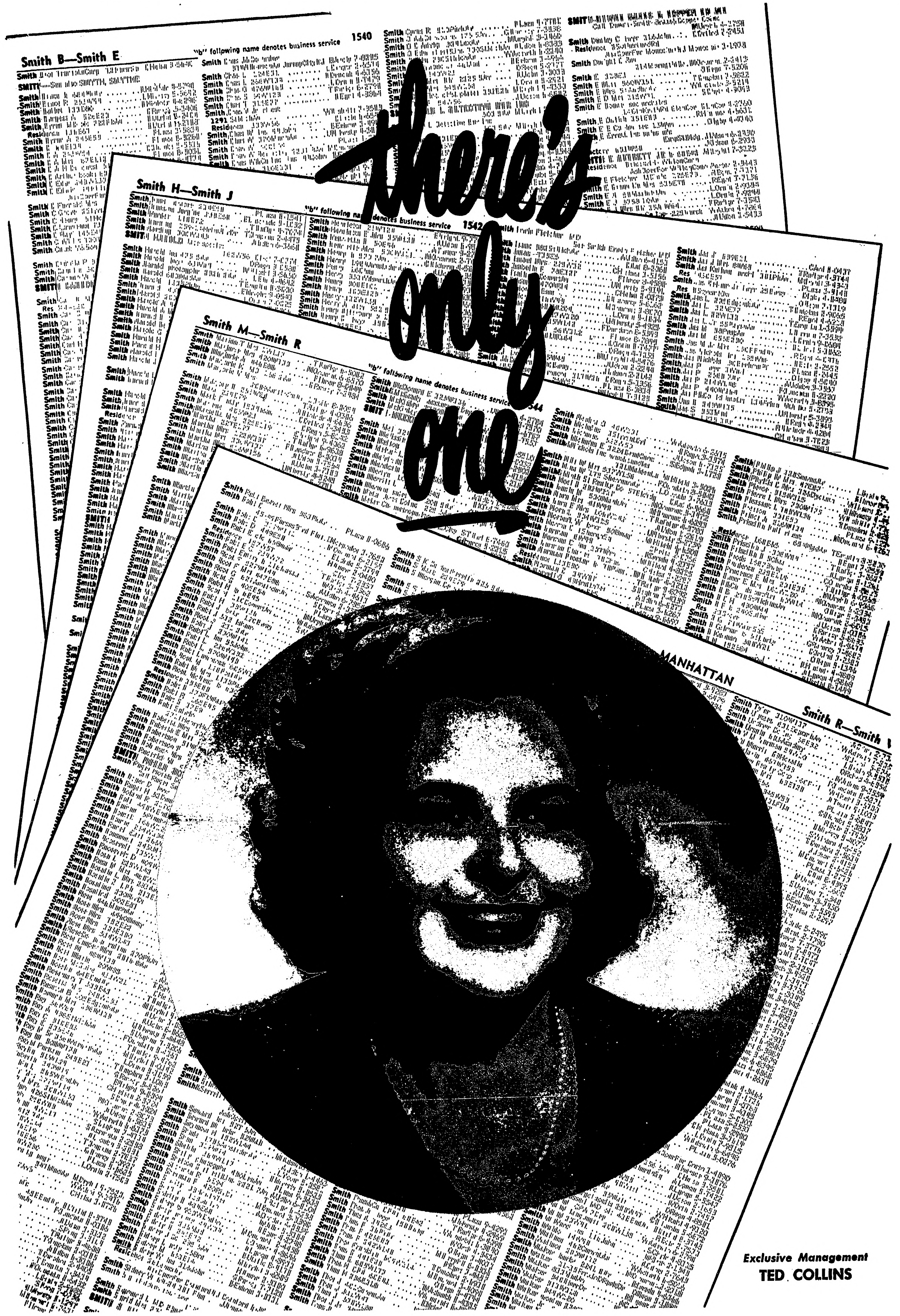
BROTHER HAROLD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SCALPERS GYP LEGIT TALENT

Federal Trade Commission Eyeing Contestant Rules of TV 'Big Surprise'

The Federal Trade Commission is now in the midst of "looking into" certain "surrender of rights" by contestants on one or more quiz shows aired nationally. The interest of the FTC in this connection is figured to take precedence over the Federal Communications Commission for all practical purposes. This view argues that the FTC would be more directly concerned because it was established (by Congress, some 42 years ago) to pursue activities relating to unfair competition, deceptive practices, false advertising, price discrimination, monopolies and kindred fields of investigation. But the FCC is figured to be similarly interested, though perhaps lacking the "policing" powers of the Federal Trade Commission except that inherent in licensing and renewals.

The FTC's specific concern turns on a "release" signed by contestants before their appearance on "The Big Surprise," NBC-TV Tuesday night quizzer packaged by Entertainment Productions Inc. and generally known as a show on which a successful contestant can win $100,000. The specific release believed to be under scrutiny is the one purportedly signed by (Miss) Dale Logue, styling her address at the time (about last summer) as 5820 So. Van Ness, L. A. (Los Angeles) 47, Calif. Miss Logue appeared last fall as a contestant on "Big Surprise." In a suit brought

(Continued on page 75)

Brussels Sprouts '58 World's Fair; U.S. in a 'Debut'

Brussels shapes as an international show biz centre during the World's Fair to be held in that Belgian city starting April 17 and continuing to Oct. 19, in 1958. Present blueprints call for festivals and exhibits from virtually every show biz field.

Slated for the Brussels expo

(Continued on page 66)

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Wynne Miller First Actress Ever to Perform at Lambs

Lambs Club's 84-year-old masculine rule, which was recently broken by the admission of women guests for dinner on the ground floor, is being further dented later this month when two actresses, Wynne Miller (romantic lead) and Grany O'Malley (character) appear in the club theatre upstairs. Heretofore, dame roles have been played drag at Lambs Washes and other entertainments.

Lambs 400-seat auditorium will

(Continued on page [illegible])

Mobile Boxoffice

San Francisco, Jan. 15.

First mobile boxoffice in the U. S. probably will open in Los Angeles next month, according to Bill Doll, national publicist for "Around the World in 80 Days," who was here with Mike Todd last weekend.

Doll said Todd plans to buy either a station wagon or hook a trailer to a car, record an "80 Days" pitch and send mobile boxoffice to plant entrances in industrial areas. Reservations would be made by radiophone to theatre boxoffice. If plan works, Doll said, it'll be put into operation in other cities.

Dames Got It, French Male Appeal Blah

France seems to have plenty of young actresses, but it suffers from a shortage of attractive male leads, vet French producer Michel Safra said in New York last week.

Situation, he explained, causes casting problems and in addition is a handicap abroad where France is trying hard to expand its export markets.

Safra noted that, as a result of the paucity of male leads, the same people were being used over and over again. Stars in France, he said, occasionally get participations, but more often it's the directors who cut in on the pie. In fact; he said, if the director has a name, he can be more of a draw in France than the stars.

HOTEL LOBBY FOR BOXING

Ryan at St. Paul Used as Gym For Training Pugs

St. Paul, Jan. 15.

Showmanship in a new form made its Twin Cities appearance during the promotion for the Del Flanagan and Jim Hegerle boxing bout when part of the main lobby of a loop St. Paul hotel, the Ryan, was turned into a boxing gym where the fighters went through their full-scale training stunts.

As far as is known, it's a brand new and novel idea—this promoter Jack Raleigh's brainchild. Stunt garnered much newspaper publicity and word-of-mouth as well as bringing the pubic closer to the bout. Among other things, it led to many people seeing boxers in the flesh for the first time and is believed to have stimulated attendance.

NO ROYALTIES ON TICKET 'ICE'

By HOBE MORRISON

Prevailing complaints against the high price of tickets to Broadway hits and recurring mutterings, official and otherwise, against the perennial Broadway ticket-scalping "evil" never get anywhere. The reason, though simple, escapes general notice but amounts to this: the Broadway legitimate theatre is not obeying the law of supply and demand. Its black market is a direct result.

Something else that is practically never mentioned out loud but is a key explanation to "ice" (euphemism for broker bribes to boxoffice treasurers) are the notoriously low wages paid ticket sellers, who are also off payroll when the theatre is dark. If theatre owners or lessees compensated their boxoffice men adequately they could then perhaps insist upon, and have some hope of enforcing, an "honest" system.

Those who know the facts of Broadway best think that the scalping evil will end when, and only when, those in the theatre itself who are directly "cheated" by the "ice" decide to act. Every star, author, composer, stage director, designer or other person who is partly or wholly on percentage against the gross is cheated as to the differential between the official capacity of the house and what the public actually paid for tickets.

Hence the growing view that the existing setup violates the law of supply and demand, spawning abuses to a degree amounting to economic anarchy.

Tickets for Broadway shows are priced arbitrarily according to an utterly antiquated tradition, instead of actual demand value. The result is that over-priced tickets (for medium-popularity shows) go unsold, while the under-priced ones (for smash hits) are pushed into illegal channels.

Scalpers make a killing, which they share (in the form of "ice")

(Continued on page 70)

Declares War on Texas

London, Jan. 15.

John Gordon, editor of the London Sunday Express, has taken another swipe against dollar payments for American film imports in retaliation to the "cold, harsh, economic war" launched on Britain by the Texas oil companies.

In his own weekly column he suggests that Britain should answer the Texas declaration of economic war by suspending the export of dollads to pay for Hollywood films, which, he said, amounted to $20,000,000 in the first nine months of last year. He also proposes that purchases of Virginian tobacco should be cut for the same reason.

Booz, Allen, Hamilton Chief Named RCA Prexy As Folsom's Successor

The Radio Corp. of America, in a move which took American industry by surprise, yesterday (Tues.) elected a new president to succeed Frank M. Folsom. Designated as the new head of the $1,250,000,000 empire is John L. Burns, the senior partner of Booz, Allen & Hamilton, the management consultant firm which has been playing a key role over the past year in the reorganization (for the second time) of RCA's broadcasting arm—the National Broadcasting Co.

Folsom will remain with the company, becoming chairman of the executive committee of the board, with David Sarnoff continuing as board chairman and chief executive officer. In addition to his prexy status, Burns, who is 48, becomes a director of RCA.

Folsom's resignation was at his own request, the accompanying Sarnoff statement pointing out:

"This action was taken at the request of Mr. Folsom, who informed me of his intention of retiring from active service upon reaching retirement age in two years. He asked that his successor as Pesident be selected at this time to permit an orderly transition in management."

During his tenure as RCA prexy, Folsom was responsible for rejuvenating the whole consumer products division of the vast corporation. Where formerly the RCA

(Continued on page 75)

Leo's Shoulder Stars

Should the Metro studio decide to make a series of pictures dealing with the U. S. armed services, it should have no difficulty winning the support of its proposed new board of directors, Included are three former officials of the armed services.

To wit: former Secretary of Defense Louis A. Johnson, former Secretary of the Army Frank Pace Jr., and former Secretary of the Navy John L. Sullivan.

N.Y. Palace On A Candelabra Kick In Liberace Woo

Deal is on for Liberace to play the Palace, N. Y., two-a-day starting April 20 for four weeks and options. It would be Liberace's first appearance in New York since his stand at Madison Square Garden a couple of years ago. Pianist-singer has been touring in arenas and, of course, has been on his filmed television series for several years.

For a while, Liberace was the hottest boxoffice item in the country, having gotten a tremendous buildup via video. He holds the record at Madison Square Garden for a one-man show, having scored about $60,000 for a single night.

Meanwhile booker Dan Friendly has set the show for the Jerry Lewis display beginning Feb. 7. Opening will be the Seven Ashtons, Aron & Broderick in the deuce, Chiquita & Johnson, Eydie Gorme,

(Continued on page 75)

GLOBETROTTERS' BOXOFFICE

Basketball-With-Vaudeville Nearly $11,000 in Omaha

Omaha, Jan. 15.

For the fourth year in a row, Abe Saperstein's Harlem Globetrotters basketball tricksters proved a b.o. goldmine at Ak-Sar-Ben Coliseum last week (6). The hoopsters, featuring Meadowlark Lemon this year in place of Goose Tatum, lured 5,081 paid for a gross of nearly $11,000.

Globetrotters' variety acts, used before game and during halftime, included Ray Wilbert, hoop manipulator; Bennie Shingtzer, baton twirler; Bernie Burket and Richard Bergman, ping pong artists; Jimmy Garner and Yvonne, trampoline; Jackie, equilibrist; and the Tong Brothers, acrobats.

Arts Commission, U.S. Culture Sec'y Under Proposal

Washington, Jan. 15.

Retiring Senator Herbert Lehman's pet bill for a Federal Advisory Commission on the Arts will be up again in the present Congress. It got much verbal support last year, although the National Guild of Sculptors and proponents of the 47-year old Federal Fine

(Continued on page 75)

Miss Alberghetti Woos Composer GBS for Vegas

Hollywood, Jan. 15.

Anna Maria Alberghetti is attempting to work out a deal to introduce a little known facet of "young" George Bernard Shaw's talents, for her stand at the Flamingo, Las Vegas, starting Jan. 24. Negotiations are underway, it's reported, with the Shaw estate, through British legit director Maurice Colbourne, eminent actor who staged many Shaw plays, for

(Continued on page 66)

Chi Churchmen Go Into Action As WGN Sticks to 'Luther' Ban

Chicago, Jan. 15.

The controversy touched off by WGN-TV's cancellation of a scheduled showing of the biographical feature film based on the life of Martin Luther started boiling anew again last week when the Chicago Tribune station announced it had "no present intention" of rescheduling the picture.

The latest decision not to run the film of the 16th Century Reformation leader came as a surprise since the station earlier had indicated to protesting parties that it would play the picture.

Continuation of the "Luther" ban brought a heated counterblast from the Protestant Action Committee which disclosed it is retaining legal counsel to prepare a formal protest before the FCC. Action Committee, comprised of reps of the Church Federation of Greater Chicago and the Lutheran Council, was set up just before Christmas to spearhead the campaign against WGN-TV's decision not to screen the picture, originally set for telecasting on Dec. 21.

After meeting with WGN veep and general manager Ward Quaal last week, at which time he reaffirmed that the concellation is sticking, the Action Committee released a strongly worded "we have just began to fight" pronunciamento.

Claiming WGN-TV cancelled "Luther" as a "consequence of pressure," the Committee said "we consider that the position of the station is unreasonable, lacking in

(Continued on page 73)

12 From Japan In for 'Festival'

Delegation of 12 Japanese industry reps is arriving in Gotham this week for the week-long Japanese film festival at the Museum of Modern Art which starts Sunday (20).

Six Japanese features and six shorts are to be screened on a one-a-night rate. Five major Japanese producing companies are repped in the delegation that is on hand for the event.

Japanese visitors are headed by Hiroshi Okawa, president of Toei Films. Several stars also are due. Motion Picture Assn. of America is cooperating fully to make the fest a success.

Cantor Recovered

Hollywood, Jan. 15.

Eddie Cantor is described as completely recovered from exhaustion which struck him after his Saturday night teleshow honoring his 65th birthday.

He has been released from Cedars of Lebanon Hospital after a two-day stay.

These Seats Are Pews

Hartford, Jan. 15.

As a result of recent fires that gutted two local Catholic churches, a pair of downtown showplaces are being utilized for church services. Allyn Theatre, filmer, is being used for morning services by members of St. Patrick's Church. State Armory was pressed into service for members of St. Joseph's Cathedral.

Armory, in addition to National Guard activities, houses indoor circuses, dances, exhibitions, etc.

Art, Not Politics Musician Test For B.A. Opera

Buenos Aires, Jan. 8.

Attempts by the Colon Opera Management to clean house after the indiscipline and slack organization of the Peron era, have stirred a head-on conflict with the Musicians' Union, and caused the dismissal of a major part of the 100-man orchestra, and of the supplementary Buenos Aires City Symphony, created somewhat haphazardly back in 1951.

The conflict is not really between the Opera Management and its musicians, but between the small core of Peron diehards still dominating the Sindicato Argentino de Musicos (created by the Dictator), which has intimidated the old-established APO (Associacion del Profesorado Orquestal) by the usual Communist-type tactics of rule by the minority.

The outcome of this battle will be interesting to watch, as the Colon Management is resolute and firm in determination to regain control and restore discipline.

The trouble came to a head re-

(Continued on page 75)

U. S. TOURISTS SPENT $134,400,000 IN BRIT.

London, Jan. 15.

American tourists to Britain in 1956 totalled about 275,000, and their expenditure, including fares, totalled about $134,400,000. These figures contributed to a record-breaking tourist year, and the British Travel and Holidays Assn. estimates that around 1,100,000 overseas visitors came to this country.

The international situation had little effect on tourist trade. For instance, in November there was a drop of only 2%. The association is expecting an increase of about 5% on traffic this year.

1/16

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Carl Brisson's Surgery

Detroit, Jan. 15.

Carl Brisson has been forced to cancel his appearance next month at the Detroit Athletic Club because of ill health. In a letter to Martin C. Callahan, DAC entertainment chairman, Brisson said he would undergo surgery on Friday (18) in Jamaica, B.W.I.

Callahan said another date would be set for Brisson once he recuperates.

Ike Favors More Coin for 'Info'

Washington, Jan. 15.

President Eisenhower told a joint session of Congress last week that the U.S. Information Agency should get more money. In his State of the Union message, he explained that he would request a higher appropriation for the agency for the coming fiscal year.

"World events," he said, "have magnified both the responsibilities and the opportunities of the United States Information Agency. Just as in recent months, the voice of Communism has become more shaken and confused, the voice of truth must be more clearly heard.

"To enable our information agency to cope with these new responsibilities and opportunities, I am asking Congress to increase appreciably the appropriations for this program and for legislation establishing a career service for the agency's overseas foreign service officers."

Sign of the Times (Sq.): Walgreen's, Childs Scram For Clothing Emporium

The Paramount Bldg. cast out a pair of long established Broadway landmarks when the Walgreen Drug Store, long a hangout for fledgling legit, etc., actors, and Child's Paramount Restaurant, which played some of the top names in the jazz firmament, closed its doors last week to make way for a clothing store. Walgreen's was given a $50,000 bonus to vacate.

Child's restaurant, which opened in 1927, had some of the top jazzstars operating out of there for many years, and was long considered a haven for such names as Bobby Hackett, George Lewis, Turk Murphy. After Prohibition, the spot had dance bands, but it failed to pay off and the smaller but cheaper jazz combinations were substituted.

Walgreen's had a downstairs room in which penurious actors and actresses received telephone calls and conducted much of their business. Over a coffee in the upstairs fountain, they exchanged leads for jobs, made their social engagements and lingered interminably over a Coke or sundae.

The neighboring restaurants and drugstores were grateful for the existence of Walgreen's. Otherwise, they might have had the hordes of beautiful non-spending femmes, and ambitious but broke juveniles. But the spot had its compensations. Many of these legiters were always "on." For the casual droppers-in, there always seemed to be a floorshow in progress—with no 20% tax.

FIGHT DETROIT TAX ON AIRCONDITIONERS

Detroit, Jan. 15.

Allied Theatres of Michigan Inc., is asking Detroit area exhibs to contribute 50c per ton of their refrigeration equipment to raise a fund for legal action appealing legality of a tax of $7.50 for each ton of air conditioning equipment.

Tax goes into effect this spring in Detroit Metropolitan area.

Another Pechulis Heard From

Dolores Dauphine, a newcomer, is singing this week with the Dick Himber orchestra on the NBC radio "Bandstand" 10-12 daily.

She's sister of Eleanor Pechulis, a CBS television producer.

Tote That Ballad, Wear Those Tails

William Warfield, American Baritone Penetrates Darkest Africa for State Dept. But Not Congo

By ROBERT J. LANDRY

A rugged American baritone, William Warfield, has just returned from a tour of darkest Africa where he was dispatched by the U. S. State Dept. because his own skin is dark. He sang in white dinner jacket or in formal tails, depending upon the weather, and was paid fees ranging from the equivalent of $2.63 in American money to $1,100. His accompanist, Otto Herz, played on borrowed grand pianos, on honkytonk uprights and on instruments with a dehydrating lamp within the works to prevent the tropical moisture putting it suddenly out of tune. Some of the dates, especially on the west coast of Africa, were in forsaken outposts where as far as anyone knows the American was the first singer ever to give a professional performance.

There were no theatrical managements and no halls in many of the spots Warfield hit for the International Exchange program. The dates were lined up by correspondence, by embassy contacts in Washington and by a diligent study of airline scheduled flights, some of the communities visited having but one plane weekly, so that fact determined the booking.

Warfield sang in five languages and came back with the conviction that what is popular in an American or European concert hall is pretty likely to be equally popular in an African movie theatre or YMCA. Natives love music and have no prejudices. They don't

(Continued on page 72)

Steber to Asia

Opera diva Eleanor Steber is currently on a four-month State Dept. concert tour of foreign lands, including Yugoslavia where she previously appeared in 1955, accumulating so much frozen money in fees she had to go back there for a vacation to use it up.

Her current dates embrace Turkey (this week) Lebanon, Iraq, Pakistan, India, Ceylon, Thailand, Malaya, Indoni Indonesia, Philippines, Hong Kong, Formosa, Korea and Japan.

Singer's travelling with three other people, her accompaniest Edwin Biltcliff, and two tour managers, Halley Erskine and Keene Curtis.

Although on leave from the Met she did a "Tosca" Jan. 3 at the Vienna Opera.

Vet Execs Fade As Loew Board 'Goes Tomlinson'

With the selection of Ogden R. Reid, 31-year-old president and editor of the New York Herald Tribune, as the 13th member of the board of directors, the management of Loew's Inc. and Joseph Tomlinson, the Canadian industrialist challenging the management, have reached an agreement on a full slate of directors to be presented to the company's stockholders at the annual meeting on Feb. 28. Reid was accepted by both sides on Monday (14) after a series of meetings between Loew's and Tomlinson.

Agreement on the slate of directors has the effect of discontinuing Tomlinson's threat of a proxy fight. The Canadian millionaire, who controls 250,000 shares of Loew's stock, shut down his headquarters at the Hotel Biltmore and halted his efforts to solicit proxies.

The new board that will be presented to the stockholders on Feb. 28 contains only one employee representative — prexy Joseph R. Vogel. The remainder of the board, in addition to Vogel, Tomlinson, and Reid, includes: George A. Brownell, a partner in Davis, Polk, Wardwell, Sunderland & Kiendl, Loew's longtime law firm; George L. Killion, president of American President Lines; Frank Pace Jr., former Secretary of the Army and executive v.p of General Dynamics Corp.; William A. Parker, chairman of the board of Incorporated Investors of Boston; John L. Sullivan, Washington attorney and former Secretary of the Navy; Fred

(Continued on page 73)

Canada Moves To 'Subsidize' Legit

Ottawa, Jan. 15.

Organization of the Canada Council on Arts, Humanities and Social Sciences, with a federal grant of more than $50,000,000, may indirectly abet show business in Canada. Council's eventual formation was announced in the "Speech from the Throne" at the opening of parliament in Ottawa (7).

Details of its purposes were not touched in the speech, delivered by Governor General Vincent Massey who once headed a Royal Commission (before his vice-regal appointment) that recommended setting up such a body. However, it is possible the Council will spend some of its millions subsidizing or otherwise supporting the legit stage in Canada, promoting the existence of legit theatres, drama groups, schools for dramatic arts and so on. It will be presumably one place where a project such as the Stratford (Ont.) Shakespearean Festival could turn if it needed assistance.

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RKO IN 'STRATEGIC RETREAT'

Employe-Directors Ebb To Vogel Alone on Metro 'Peace Board'

With only prexy Joseph R. Vogel nominated as a candidate for Loew's new 13-man board, Loew's will have the smallest management representation of any film firm. The next smallest representation on the board is at 20th-Fox where prexy Spyros Skouras is one of two management reps on the 10-man board.

The 20th situation stems from a similar experience now facing Loew's. In the course of winning a proxy battle with Charles Green several years ago, the 20th management had to agree to a large slate of outside directors as Loew's has done this week.

At Columbia, there is a board of nine directors, including the seat of the late Jack Cohn. For many years a total of five employee directors out of nine has served on the board.

Warner Bros. has an 11-man board, ten of whom are either management or employee representatives.

Paramount has a 12-man board; five are management representatives. Universal, controlled by Decca Records, has an 11-man board, with four being management representatives.

On the proposed new Loew's board, only two members have previous experience in the motion picture industry—Vogel and Stanley Meyer, former theatreman and onetime partner with Jack Webb in Mark VII Productions.

Okay By Justice

Washington, Jan. 15.

Justice Dept. sees no violation of the 1948 motion picture antitrust case decree in the plan to have Universal distribute RKO product in this country and Canada.

Instead, says a spokesman for the Division, "if there is a violation it would be something entirely new. A violation would exist, for instance, if the distribution plan were to eliminate competition between the two studios and to achieve similarity of sales terms."

It was explained that Universal and RKO did not consult with the Justice Dept. to determine the legality of the plan.

Louis B. Mayer Not to Play A Metro Return?

As part of the compromise arrangement between Loew's and Canadian industrialist Joseph Tomlinson on the selection of new board of directors, it's understood that an agreement was reached that Louis B. Mayer, former production chief, would exercise no influence in the board or in the management of the studio.

In return for accepting candidates suggested by Tomlinson, it's reported that Loew's management insisted that a guarantee be made that Mayer would have no connection whatsoever with the company.

When Tomlinson launched his fight against the Loew's management, he declared that if he were successful he would bring Mayer back to Loew's in an advisory ca-

(Continued on page 73)

Foresee Frisco's Lurie Liquidator Of Loew Realty

Louis R. Lurie, San Francisco realtor and onetime bidder for control of Warners, this week was in line to take a significant role in the affairs of Loew's. Lurie is aligned with the Joseph Tomlinson stockholder group.

Lurie's job probably will be to supervise liquidation of a good portion of the Loew's assets on the theatre and real estate end. He has connections in realty and investment fields around the country and is regarded as being particularly equipped to convert some of the Loew's non-earning holdings into cash.

It was several years ago that Lurie and a syndicate that included Wall Streeter Charles Allen offered to buy out the Warners in a $25,000,000 deal that eventually collapsed. Louis B. Mayer, at that time, was tied in with Lurie to the extent that he loomed as the WB production head. With Lurie now in the Loew's setup, it's suggested in financial circles that Mayer will be called in to serve as an M-G production consultant.

Some weeks ago Tomlinson let it be known that he had high regard for Mayer and this gave rise to speculation that Mayer might again head production at M-G. This, however, is not in the cards.

Did Tex McCrary's P.R. Mind Pick Ogden Reid, At 31, for Loew Board?

Although Lehman Bros. and Lazard Freres are said to be responsible for the nomination of Ogden R. Reid, president and editor of the N.Y. Herald Tribune, as the 13th man on the Loew's board of directors, the idea, it's suggested, may have come from the public relations firm of Tex McCrary Inc.

The p.r. company, which represented Joseph Tomlinson in his threatened proxy fight, also has the Herald Tribune as a client.

RKO'S EASTERN STORY EDITORS UNSHACKLED

RKO's eastern story department will be closed at the end of this month in line with the shrinkage of the film company's operation. Don Moore, who has headed the department for the past year, will bow out shortly after although his contract has several more months to go. He switched from story manager at CBS-TV to join the Tom O'Neil outfit and is now talking with another picture company about a new affiliation.

Also checking out is Archibald G. Ogden, associate story editor, who joined RKO after serving as editor-in-chief of Appleton-Century-Crofts.

RKO's studio story department was shuttered recently.

GENTEEL CONDUCT

Theatres Were Fearful of Elvis Presley's Admirers

Minneapolis, Jan. 15.

Local neighborhood theatres in the earliest subsequent-run availability slot, with only a few exceptions, grabbed up "Elvis Presley's "Love Me Tender" following its big loop business.

Some of the exhibitors played Par film with some trembling, but as far as can be learned their theatres escaped property damage and there was no disorder during the engagements.

The Volk Bros. Terrace, which caters mainly to an exclusive adult clientele, had heretofore fought shy of rock 'n' roll pictures or others likely to attract the livelier teen-age crowd.

However, "Love Me Tender" was set into the Terrace and, according to William Volk, co-owner, the engagement was sans vandalism or disorder.

SALES VIA U; STUDIO GOING?

RKO appears ceasing as a major company in the film industry. Tom O'Neil, who took over control from Howard Hughes in 1955, has called in his key foreign territorial execs to meetings in New York this week to apprise them and other officials of the corporation of drastic changes that include elimination of all domestic exchanges and a shift of the American release of RKO productions to Universal.

Further, RKO's major production centre, it's Gower Street studio in Hollywood, reportedly is to be shuttered and taken over by a branch of General Tire & Rubber, which is controlled by O'Neil's father, William O'Neil. Picture company will shift its film-making to its Pathe lot in Culver City in the near future, it's expected.

Widescale personnel dismissals are regarded as an obvious consequence.

RKO's foreign distribution setup will be continued but cut down in size, perhaps substantially. Company is not likely to have more than 10 pictures per year, if that many, and will not require its present elaborate network of world-wide offices.

Persons to remain on the domestic sales and homeoffice front are only those in supervisory capacities to handle administrative matters and excercise contract approval over exhibitor deals set by U, plus an accounting and statistical force.

Overhaul of RKO has been in the engineering stage or some time. Deal for Allied Artists to handle the domestic distribution

(Continued on page 20)

Bernard Cantor Behind Proxy Move To Control National Theatres

Bernard Cantor, member of the Beverly Hills banking concern of Cantor & Fitzgerald, is behind the proxy movement against National Theatres (which has valuable realty and $15,000,000 cash) as first disclosed in the Anniversary edition (Jan. 9) of VARIETY. Cantor, who's now in New York, presumably in connection with the matter, has filed the 14D statement with the Securities & Exchange Commission which is required as a preliminary to proxy solicitation.

Also reportedly involved is Reuben Resnick, a non-practicing lawyer who has been identified as a "substantial" NT investor.

A source on the Cantor side claimed this week that Cantor has no beefs against the NT management but, being a stockholder, wants "adequate" representation on the board. It was admitted that he wants a seat on the board for himself.

It was Cantor who, last year, obtained a option on Herbert J. Yates' controlling stock in Republic. He was unsuccessful in finding a buyer and nothing came of it.

Interest in NT has been running high on the New York Stock Exchange, apparently stemming from the Cantor moves. The price

(Continued on page 12)

Actor as Navy Sec'y?

Washington, Jan. 15.

Secretary of the Navy Charles S. Thomas today (Tues.) refused to confirm or deny reports that actor Robert Montgomery was under consideration as an assistant secretary of the Navy.

Montgomery, a Commander in the Naval Reserve, also is President Eisenhower's advisor on matters pertaining to the Chief Executive's tv appearances.

Briton's Arty Films Include Diva La Callas

Filmed "art" with a capital 'A'—operas, ballets, etc.—is in for a run.

That, at least, appears to be the feeling of a nucleus of indie distribs who're setting themselves up in the U. S. market. Plan is to nurture this fragile flowering of "culture" on the screen via a limited and highly specialized release setup that'll sidestep fixed overhead as much as possible.

Newcomer to the field, and confident in the belief that the devotees of fine things represent

(Continued on page 20)

Victory on Mexican Standoff?

Loew's Management Sees Avoidance of Bitter Public Proxy War Worth Housecleaning at Top

The selection of a board of directors acceptable to both the management of Loew's Inc. and to Joseph Tomlinson has all the earmarks of a compromise, although both factions claim a victory. Loew's feels it has been successful in that it avoided what may have been a destructive proxy fight and Tomlinson's faction maintains it has been successful in ridding the board of the alleged influence of former president Nicholas M. Schenck.

Tomlinson scored in achieving his announced purpose of eliminating from the board pub-ad v.p. Howard Dietz, v.p., and treasurer Charles C. Moskowitz, house attorney Benjamin Melniker and sales v.p. Charles M. Reagan. Tomlinson was willing to accept Arthur

(Continued on page 17)

National Boxoffice Survey

Longruns, Cold Hit Biz; 'Commandments' 1st, 'Moon' 2d, 'Anastasia' 3d, 'Doll' 4th, 'Wind' 5th

Most key cities in current session continue to taper off, what with end of year-end holiday upbeat plus frigid weather in a vast majority of communities-covered by VARIETY. Fact that many keys also have to lean on extended-run pix also is contributing to offish totals. Downbeat appears all the more severe because most cities registered mighty biz in their Xmas and New Year's weeks.

New champ in current session is "10 Commandments" (Par) which is now playing in 12 key cities. Showings range from big to terrific or capacity, manner in which it is holding up in varied keys being even beyond most optimistic hopes. "Teahouse of August Moon" (M-G) is a close second.

"Anastasia" (20th) is capturing third money. "Baby Doll" (WB) is not far behind in fourth position. These two have been running in about that sequence in recent weeks.

"Written on Wind" (U), a comparative newcomer, is taking fifth place even though mainly on hold-over this round. "Seven Wonders of World" (Cinerama) is winding up in sixth spot. "King and 4 Queens" (UA) is landing seventh position. "Girl Can't Help It" (20th) is finishing eighth.

"Oklahoma" (Magna) and "Zarak" (Col) round out the Big 10 in that order. "Bundle of Joy" (RKO) and "La Strada" (T-L) are the two runner-up pix, latter spurting as a result of a flock of annual awards.

"Around World in 80 Days" (UA) still is doing terrific to capacity biz in the six representative key cities covered by VARIETY where now playing. Mike Todd opus is not carried in the weekly rating because not out in enough playdates thus far to reflect its vast potential.

"Wild Party" (UA), a newcomer, is fair in Portland and okay in Frisco. "Iron Petticoat" (M-G), also new, is rated okay in Balto.

"Great Man" (U) continues terrific in second N.Y. week after near-record opening stanza. "Nightfall" (Col), which comes into N.Y. Paramount next, looms sturdy in Providence. "Rock, Pretty Baby" (U), fair in Omaha, shapes hefty in Louisville.

"Giant" (WB) shapes smash in Toronto. "Brave One" (RKO) still is good in Frisco. "Silent World" (Col), stout in Chi, looms fine in Providence.

"Friendly Persuasion" (AA), brisk in Minneapolis, shapes hefty in Toronto. "Edge of Hell" (U) is rated hotsy in Boston.

(Complete Boxoffice Reports on Pages 8-9.)

UA's Financial Pool Maturing With Circuits

United Artists is making "good progress" in its projected deal by which a group of top circuits would advance the company's production fund in the estimated amount of $6,000,000, according to president Arthur B. Krim. That such an arrangement was on the fire was exclusived by VARIETY three weeks ago.

Participating chains would take the same financing position as banks in the new setup with UA guaranteeing all monies borrowed. Exhibs would have no preemptive rights on the films involved.

Theatre revenue is being sought as a "backstop," said Krim, in pointing to the tight-money facet of the current national economy. Point is that bank credit is becoming tougher to negotiate and UA, via the exhib coin, wants to be unimpeded in moving ahead with its program of more elaborate productions. Eased banking situation in the future could mean that the exhib fund, even though established, might not even be tapped.

Film company also is continuing to give "active consideration" to a public stock issue as another means of broadening its financial base.

Errol Flynn Back And Fed Up on Production Headaches in Europe

After several years of operations abroad, Errol Flynn will return to film-making in the United States "where you know everything is right." Contractual involvements, inferior technical facilities and abnormal financial problems overweigh the advantages of colorful locales and actual story sites in overseas production, the actor stated in New York last week.

Best foreign production centre is England, said Flynn, but this entails hiring of native performers whose accents militate against the pictures in the American market.

Flynn's recently completed "The Big Boodle," adapted from a Robert Sylvester novel, for producer Lewis Blumberg. This was locationed in Havana. He said he's now talking to Blumberg about doing a picture in Gotham.

WHAT THIS INDUSTRY NEEDS IS SOME LONG-RANGE PLANNING—JOHNSTON

Top level series of "study" meetings within the Motion Picture Export Assn. (the first of which with Eric Johnston and the foreign toppers took place last week) are designed to anticipate some of the expected developments in the overseas market this year.

Johnston is represented as feeling that (1) the accent in 1957 will be more than ever on the foreign market, and (2) that the companies tend to act after the fait accompli instead of trying to head off negative developments.

Example is given should France, in the negotiations for a new pact this year, insist on a reduction in American imports. MPEA takes the position that, under such circumstances, most of the U. S. distribs couldn't continue maintaining their own exchanges in France. Therefore, it's argued, why not study—in advance—possible countermoves and detail the economics of possible mergers, etc.

In other words, what Johnston is trying to do is to induce the companies to do some longrange planning in the foreign market, not only to counteract restrictions, but also with a view to needed expansion in certain areas.

MPEA prexy has made it plain on several occasions when talking with top execs that he favors an accent on the—from the filmic point-of-view—underdeveloped areas, such as Latin America and the Far East, rather than the "stagnant" territories where the best that can be hoped for is a retention of present levels.

The study powwows he intends to hold at regular intervals with the foreign toppers are designed not only to brief him firsthand, but also to work out strategy and give the American industry abroad more of a direction than it has had heretofore.

In this line of thought fits the dispatch to India last week of former N. Y. Times man Charles E. Egan on a factfinding mission for MPEA. Similarly, Charles E.

(Continued on page 73)

Ilya Lopert Withdraws Cannes Prize Short, Peppers Oscar Bosses

Hollywood, Jan. 15.

Angrily charging that there is "something behind this," Ilya Lopert pulled his Cannes Festival Special Award winning short "The Red Balloon" from the Academy Award sweepstakes after the Academy has classed it as a feature because it was 10 seconds over the required maximum running time. A total of 15 feet is involved in the dispute—and ironically, more than 15 feet of the film is taken up with an inserted blurb listing the Cannes Award for the film.

Lopert said he had learned only accidentally that the 33½ minute short was over the 3,000 foot maximum length.

"Everybody here but me knew that the picture was not going to be considered as a short," Lopert charged. "And by everybody I mean the nominating committee—many of whom have their own shorts up for nomination in the Academy Awards."

Lopert said he had learned his short was placed in the feature category through a conversation a

(Continued on page 6)

Par Homeoffice Echelon Join Studio Planning

Key Paramount homeoffice executives went west over the past weekend for a round of product and merchandising meetings with studio chief Y. Frank Freeman. On the agenda was consideration of new properties on the lineup, campaigns, titles, releasing plans and general discussions.

Participating are Barney Balaban, president; Paul Raibourn, v.p.; George Weltner, global distribution head; Jerry Pickman, ad-pub v.p.; Hugh Owen, v.p. of Paramount Distributing, and Sidney Deneau, western sales manager.

Weltner, Pickman and Deneau follow the Coast confab with a western division sales meeting in St. Louis the latter part of this week.

MORE FROM 'JOE SMITH'

Terry Carpenter Proposes 5c-Per-Head Amusement Tax

Omaha, Jan. 15.

Terry Carpenter, Nebraska legislator who caused the rumpus at last year's Republican Convention when he nominated "Joe Smith" for v.p., last week hogged the spotlight as Nebraska's Legislature went to work.

Among Senator Carpenter's tax bills was one that would collect five cents a person "from the gross receipts from shows or other amusements."

Little chance the bill will pass.

Bogart, B.O. Star And 'Copy,' Dies

For more than 20 years the world public fancied Humphrey Bogart, an actor whose career of being "tough" on and off screen, ended with his death of cancer of the esophagus in Hollywood Monday (14). Whether a realist or cynic or just full of the mischief that goes hand in hand with freewheeling living, Bogart had a particular talent for being in public view and he was most of all seen by his friends as an amiable, colorful character. James Cagney is credited with describing Bogey as a "Scotch-and-Soda Athlete."

He had wit and spark and a particular attraction as reliable copy to columnists and reporters. "Classic" was the 1949 episode in New York's El Morocco nitery when actress Robin Roberts did a prattfall with his assistance when she tried to take away his 20-pound toy panda. The gal lost out in a subsequent legal suit but gained for herself the greatest publicity break in her career—one that will endure, too, for she's since become a paragraph in the Bogart legend.

The actor, who came into prominence as Duke Mantee in "Petrified Forest," both in the stage and film versions, was capable of biting sarcasm which provoked retort in kind. "The trouble with Bogart," said one observer, "is that he thinks he's Bogart."

Professionally, Bogart was to some extent symbolic of the changing times. The aforementioned Robert E. Sherwood play had cast him as crime and gangsterism personnified. That was in 1934. Through the balance of the 1930's his characterizations were of the same mold, as in, for example,

(Continued on page 22)

Theatre Thief Under Life Sentence Sues for His 'Rights' Vs. Prosecutor

San Antonio, Jan. 15.

James D. Green, a convicted theatre bandit, has asked for permission to file suit for $500 he claims was taken from him illegally by the local district attorney's office. Green was sentenced to life imprisonment last Nov. 6, 1956, for an armed robbery in which $800 was taken at the Broadway Theatre.

Green sent a letter in the form of a civil petition which was received by Judge Eugene Williams of Special 37th District Court. The convicted robber asked that a civil suit be filed against District Attorney Hubert W. Gree Jr., for "conversion" of more than $500 Green said belonged to him, and for $50,000 damages.

The money was taken from the bandit at the time of his arrest. The district attorney's office said the cash was part of $800 taken from Eric Brendler, manager of the Broadway.

The district attorney said that he would deposit the money in the court registry and name Brendler and the Interstate Theatre Circuit, owners of the Broadway, as parties to the suit.

"We're going to let Green and the theatre people fight it out in court," said the D.A. "I don't want to have anything to do with it!"

'Commandments' Due Into Strand, Albany; House Under Bishop's Interdict

Albany, Jan. 15.

The six months' ban on the Stanley Warner Strand directed by Bishop William A. Scully for all Catholics, because it played "Baby Doll," has created a tenuous situation for "The Ten Commandments." It is slated to be screened there in March.

Paramount had expected strong Catholic cooperation and support for the Cecil B. De Mille production, which the company received in Boston, Buffalo, New York and elsewhere.

Archbishop Richard J. Cushing, of Boston, gave enthusiastic support, attending a civic luncheon for De Mille, publicizing the film in The Pilot (diocesan publication), and offering to take over a theatre for morning screening, attended by a thousand high school pupils.

QUICKENED TEMPO NEEDED ON 20TH LOT

Hollywood, Jan. 15.

To meet the demands of a release schedule which promises 15 top-budget features in the next seven months, 20th-Fox ordered a speedup of production activity at the Westwood lot. Six of the 15 listed for release by August have not yet gone into production.

Simultaneously, studio slated a number of top echelon departmental meetings on such films as "Bernardine," "The Sun Also Rises," "South Pacific," and "The Wayward Bus" to get them started as quickly as possible.

Studio will start five films this month, "Gold," which is slated for April release; "Desk Set" and "Wayward Bus," May releases; "Three Faces of Eve," scheduled for June; and "Hatful of Rain," listed as a July release.

N. Y. to L. A.

Barney Balaban
Steve Broidy
Ralph Cohn
Paul Crabtree
Sidney Deneau
Nanette Fabray
William J. German
Joseph Gould
Steve Krantz
John Mitchell
Richard Ney
Hugh Owen
Jerry Pickman
Paul Raibourn
George Weltner
Edward Wolpin
Herbert J. Yates

L. A. to N. Y.

Buddy Adler
Robert Aldrich
Herbert Baerwitz
Jeff Chandler
Mike Conner
Joe Corey
Kirk Douglas
William Dozier
Clint Eastwood
Stanley Garfinkel
George Gobel
F. Hugh Herbert
Mitchell Leisen
Edwin Lester
Art Linkletter
David A. Lipton
Julie London
Ann Miller
Meyer Mishkin
David P. O'Malley
Jane Powell
Ingo Preminger
Charles M. Reagan
Debbie Sherwood
Marc Spiegel
Joseph Szigeti
Gloria Vitto
Fred Zinnermann

N. Y. to Europe

Feodora Barbieri
Leslie Caron
Marie Carr
Eddie Condon
E. H. Ezzes
Mary Gray
Robert L. Joseph
Erich Leinsdorf
Jerry Whyte

New York Sound Track

Harold MacMillan, new Prime Minister of Britain, is married to a daughter of the Duke of Devonshire. At press time VARIETY hadn't figured out whether she was a sister or a cousin of the late **Lord Charles Arthur Francis Cavendish,** a son of a Duke of Devonshire, and who distinguished himself by marrying **Adele Astaire,** who is now **Mrs. Kingman Douglass.**

Loew-Down: **Charles M. Reagan,** Metro v.p. in charge of distribution, has another six months to go under his employment contract with the company. Deal, which provides a salary of $1,750 per week, is due to terminate July 20 of this year. Arrangement also called for an escrow fund for Reagan, which now amounts to $83,200, and this is to be paid to him over a period of 12 years . . . **Serge Semenenko,** Boston banker and big stockholder and director at Warners, was in the wings while Loew management and the **Joseph Tomlinson** agreed to work out their differences, averting an unpleasant proxy row. He acted as peacemaker to ease matters for all concerned, including the banking groups . . . **George Hickey,** who has exited as M-G's western division manager, was an associate of **Nicholas M. Schenck** in the early days and an important franchise holder. Schenck's bowout cued Hickey's . . . Number of M-G sub-department heads and up bought company stock, presumably to vote on management's side in the event a fight developed. Ad-pub v.p. **Howard Dietz** acquired 380 shares . . . Those early reports anent **Louis B. Mayer** being in the picture stemmed from his longtime association with **Louis R. Lurie.** Latter is aligned with the Tomlinson group . . . Tomlinson is figured as the next board chairman.

Hollywood plays back to N. Y.: An unconfirmed report concerns the possibility that at least two of the major studio national magazine publicity contacts will be sent to the Coast in the near future to give slick writers a run-down on the current situation. The theory is that with curtailment of space for articles, due to the recent foldos, competition is heavy for screen credit lines in remaining publications and tips from New Yorkers will result in the fustest and mostest in plants and layouts . . . **Terry Hunt's** booklet, "Conditioning" will be published by Prentice-Hall this Spring. Treatise, created for organizational and industrial use, is based on the physiotherapist's experiences in Hollywood and Army Air Force, and emphasizes importance of getting in condition instead of reducing. **Kay Campbell** collaborated . . . **Woodrow Wirsig,** who exited Woman's Home Companion before the foldo, has returned from several months' vacation in National Parks . . . **James Reid,** ex Fawcett ed, who has been hibernating in Carmel while writing novel and book for children, illustrated by **Feg Murray,** returns to Hollywood next week . . . **Cameron Shipp** is rushing to meet deadline on **Fred Astaire** biog for Harper Bros.

Board of Picture Pioneers confirmed **Ned E. Depinet** as the next president . . . Communion breakfast for Catholics in the industry set for Feb. 3 at the Waldorf, following 9 o'clock mass at St. Pat's.

Dr. Vittorio Sala, director of Istuto Nazionale Luce, the Italian national newsreel, arrived in New York last week on the Cristoforo Colombo for a brief U.S. stay . . . Scripter **Paul Crabtree,** who visited his family over the holidays, returned to the Coast last week to complete Universal writing chore . . . Metro's "Teahouse of the August Moon" will gross over $1,000,000 when it concludes its seven-week engagement at the Radio City Music Hall today (Wed.) Show biz attorneys are featured in a series of lectures on copyright law to be presented by the copyright committee of the Federal Bar Assn. of New York, New Jersey and Connecticut. Meetings, to be held at the U.S. Court House in Foley Square, will hear Warner Bros.' **Morris Ebenstein,** BMI's v.p. **Robert J. Burton,** and attorneys **John Schulman** and **Alfred H. Wasserstrom** . . . Universal's eastern pub-ad chief **Charles Simonelli** in Marietta, O. to set up the "Battle Hymn" premiere . . . F. Hugh Herbert and Mark Robson in from the Coast to discuss promotion and distribution plans for "The Little Hut" with Metro homeoffice officials . . . The world premiere of "Albert Schweitzer" at the Guild Theatre Jan. 20 . . . **Ernest Gold** signed by Dudley Pictures to write and conduct the original score on "The Fever Tree" . . . Baum-Newborn set deal for **Robert Morse** to recreate his stage rôle in Paramount's film version of "The Matchmaker" . . . **Lowell Thomas Jr.** presenting a one-night only stand at Carnegie Hall today (Wed.) of "Flight to Adventure," a one-hour film of his recent 50,000-mile aerial trip with wife in their single-engine plane. . . .

RKO had a special showing of "Public Pigeon No. One" for inmates in an upstate prison. You hardly get captive audiences like that anymore . . . For a title switch dig "Crime of Passion" which is now at the Palace. Used to be called "Love Story" . . . **Mitchell Leisen** is in to direct his first legiter, **Joseph Carole's** "The Gay Felons," for producers **H. Clay Blaney** and **Geoffrey Jones** . . . "Tempest in the Flesh," French import opening at the World Theatre Friday (18), has a nympho as its central character . . . **David E. (Skip) Weshner** is producer's rep on UA's "Drango." . . .

Cantor Bela Herskowits skedded to sing at the Eisenhower inaugural banquet in Washington Jan. 20. He'll sing Nicholas Brodsky's new "My Budapest" which he's also recording for MGM Records, with proceeds going to Hungarian relief. Herskowits is preparing to appear in a Metro film . . . **Renato Gualino** and **Renzo Ruffini** in from Rome to huddle with **Seymour Poe** on IFE's future . . . Rank Org's (USA) ad-pub chief **Geoffrey Martin** assembling a staff . . . Companies are shipping to Egypt. Real trouble spot is Syria. Pix go in via Lebanon . . . Competish playing Mr. Dubious re **Wolf Cohen's** plans to expand Warner Bros.' theatre holdings in the Far East.

Columbia has acquired the French "Julietta" for release by **Edward L. Kingsley.** It'll go into the Paris Theatre. Another French pic, "En Effuillant La Marguerite," taken on by Distributors Corp. of America for $25,000 guarantee. It runs 150 mins. DCA earlier took on "Rouge et Noir."

The film critics' award ceremony Saturday (19) at Sardi's, with **Ingrid Bergman** attending, is a sellout. Critics are making sure no "outsider" can crash their party. The Bergman arrival is expected to create the biggest publicity splash in years. It's her first visit to the U.S. in seven years. If it hadn't been for Darryl F. Zanuck's insistence, Miss Bergman wouldn't have appeared in "Anastasia." 20th-Fox's sales department, prior to production of the film, polled major circuits and got a negative reaction against the actress. However, Zanuck stuck to his guns and cast her anyway. Today, 20th is most eager for Miss Bergman to do another picture for the studio.

Alan Mitchel, tele and screen player, who just recently got out of the Army Air Force, is returning to Hollywood this month to resume his career on the screen. Before going back to the Coast, he is marrying **Natalie Eisen,** daughter of **the John Eisens** (he's a vet Wall Street broker) on Jan. 20 in Brooklyn. Mitchel appeared in five screen productions, notably "Blackboard Jungle" and "The Trial."

Otis Guernsey Jr. of Herald Tribune, Dr. Hugh M. Flick, ex-head Censor of N. Y. State discuss "Censorship" on **Galen Drake's** (Foster Rucker's) new show over ABC-TV, Feb. 3.

Ben Gazarra will do his original stage role in 20th-Fox' picturization tion of "A Hatful of Rain" . . . **Vittoria de Sica** set by **David O. Selznick** to costar with Jennifer Jones in "A Farewell to Arms" . . . **Carroll Baker** goes into Hecht-Hill "The Devil's Disciple."

Europe to N. Y.

Mario Colombo
Henry Fonda
Joan Fontaine
Graham Greene
Arnold Picker
Michael Redgrave
Dr. Vittorio Sala
Charles Smadja
Maria Tipo
Patrice Wymore

ALIENS BANKROLL U.S. FILMS

Chalk Marks: Todd Was Here

San Francisco, Jan. 15.

Mike Todd whirled through Frisco last weekend and said:

(1) That "I've got a deal cooking with Bill Paley"—no specifics;

(2) That he figures the eventual gross of "Around the World in 80 Days" may hit $50,000,000;

(3) That on the basis of his present projections "80 Days" ought to get him upwards of $850,000 in film rental here in its first year, $1,500,000 for a two-year run;

(4) That he's considering posting a "million-dollar bond with Lloyd's of London to be collected by anyone who sees '80 Days' in an ordinary motion picture theatre within the next five years";

(5) That he's writing a no-popcorn clause into his "80 Days" contracts;

(6) That "all those guys who try to imitate the 'cameo' technique are going to fall flat on their face because they'll try to accommodate their scripts to their guests."

Todd was in Frisco to accept a pair of awards—his 37th and 38th—from the local Film Critics Council and the Press and Union League Club. He also checked the "80 Days" operation at the United California chain's Coronet.

Allied Artists: 36 Sure, Maybe 40; Several in $3,000,000 Category

Allied Artists will produce 36 features in the minimum this year and "very likely" the figure could go to 40, president Steve Broidy disclosed in New York over the past week. He added the program may include three or four major entries of the $3,000,000 class but acknowledged that casting problems could interfere with the plan. For example, he added, it was no easy matter mailing down Gary Cooper, Audrey Hepburn and Maurice Chevalier for "Love in the Afternoon," which Billy Wilder made in Paris for AA.

Broidy covered a variety of subjects in a discussion anent the AA modus operandi and future prospects. He revealed the company has abandoned plans to develop a new studio property in the San Fernando Valley, which was in the blueprint stage a year ago. Instead, reported the chief exec, the facilities of an existing studio may be put to use by AA. He declined to identify the lot he was alluding to; Warners appeared a possibility.

Company execs review the rapidly changing market conditions once every three months with the intent of keeping in tune with the times, said Broidy. Such reviews determine which new properties are given the production go-ahead signal. AA now has an open door policy for independent producers, he stated, noting that half of the current year's lineup will be via

(Continued on page 12)

Sub-Runs A-Wash In 'Revivals'

Minneapolis, Jan. 15.

The hardship stage for the subsequent runs here has reached an acute stage in consequence of the increased number of long runs and their growing length along with the fewer number of first-run theatres, claims William Volk, co-owner of four of this city's leading neighborhood houses, including the Terrace, one of the nation's newest and finest theatres and biggest uptown grosser here.

This serves to explain, he says, why neighborhood exhibitors currently seeming to be vying with television in bringing back oldies.

The trouble isn't only that the "milking" of pictures in their loop first-runs has reached its greatest proportions, but also that numerous periods are occurring when, on the earliest 28-day clearance breaks, no suitable product is available for such a house as the Terrace, declares Volk.

Currently, he points out, with only seven downtown first-run houses as feeders, "Teahouse of the August Moon," "Anastasia" and "Baby Doll" are in the midst of long runs in three of them. When "The Ten Commandments" next month a minimum run of 12 weeks at another o fthese theatres the situation will be aggravated, he declares.

DUBBING THEMSELVES

Quinn, Basehart In N.Y. to Re-Voice 'Strada' For U.S.

The two stars of an Italian import are due in New York tomorrow (Thurs.) to dub in their own English voices. Film is "La Strada" and when it was made originally Anthony Quinn and Richard Basehart had Italo voices dubbed in for them.

Distributor Richard Brandt, aiming for wide circultaion, is having the picture dubbed in Americano and Quinn and Basehart are doing the job themselves. Since they lipmoved in English for the original, the dubbing job ought to be as near-perfect as possible. Or, so it's figured.

Writers Guild Out to Unionize N. Y. Biz Films

Factual Film Committee of the Writers Guild of America East Inc. held an organizational meeting in New York last night (Tues.) to map plans to bring some 600 industrial writers into the fold. Membership campaign not only would be aimed at industrial and documentary scripters in New York and Los Angeles, but would also tap Dallas, Chicago and Detroit.

Gotham conclave, which was attended by about 100 writers, marked the beginning of the first major organizational campaign the Guild has embarked upon since its inception several years ago. One segment of the drive will be leveled at industrial writers who spend more than 50% of their time in factual film work. This would include training films as well as documentaries used by public relations departments.

Adrian Scott Denial; Court Holds Hiding Red Attitude Is 'Bad Morals'

San Francisco, Jan. 15.

RKO Films' firing of director Adrian Scott, one of the "Hollywood Ten," for refusing to tell House Un-American Activities Committee if he was or had been a Communist was upheld here Friday (11) by U. S. Court of Appeals.

Scott had sued film corporation for $1,314,200, claiming breach of contract in his 1947 dismissal, but lost in district court at Los Angeles. He then appealed.

Appeals Court upheld firing on grounds Scott had breached his contract's "morals clause," which included a proviso that he not bring RKO into public disrepute.

Scott was charged with contempt of congress, sentenced to a year in prison after committee hearings.

FEDERAL SQUEEZE OPENS NEW FUNDS

Crackdown on bank loans for indie production because of the U. S. Government's tight money policies is witnessing the emergence of new sources of film financing. Foreign exchange firms with beaucoup coin tied up in frozen foreign currency and wealthy foreign businessmen are untieing bankrolls for American producers willing to make films in certain countries abroad either in cooperation with local producers or as individual efforts.

Perera Company Inc., an international foreign-exchange firm with offices in principal cities throughout the world, has indicated its willingness to make available substantial amounts of money in foreign-countries to be employed for making motion pictures. According to a spokesman for Perera, the firm is willing to capitalize reputable American producers for as much as $1,000,000 per picture. Although the coin will be made available in foreign currency, it's understood that Perera can assure dollar payments for cast members and technicians. Perera, however, prefers arrangements in which coproduction deals can be made with local film-makers. The company, which specializes in the buying and blocked funds, is particularly anxblocked funds, is particualrly anxious for deals that would involve film-making in Italy, Spain, Japan, Turkey and the Philippine Islands.

Under certain circumstances, Perera will also make coin available for the acquisition of foreign films to be distributed in the U. S. In its desire to unthaw frozen funds, Perera occasionally acquires foreign pictures and is not adverse to making deals with U. S. distributors to take care of the releasing operation.

In a different type of arrangement, a syndicate of wealthy figures in Spain and Portugal is offering financing of up to $500,000 per picture for American producers to make pictures in Spain. Portugal and Greece. A. J. Amateau, who headquarters in Hollywood, is the representative for this group in the U. S.

DCA Broadens To Handle 23 Films

Distributors Corp. of America, exhibitor-owned film financing and releasing outfit, has widened its operational range with a lineup of 23 features for handling this year and the opening of 10 of its own branch offices in the United States, Fred J. Schwartz, president, disclosed this week.

Product will come principally from foreign producers, the exec reported, via co-production tieups with DCA. Included are "Their Greatest Glory, made by Wilcox-Neagle Productions with Richard Todd in the lead; "Bermuda Affair," lensed in association with Bermuda Film Studios with Gary Merrill and Kim Hunter; Titanus' "Scandal in Sorrento" with Sophia Loren and Vittorio DeSica, and "My Teenage Daughter," Herbert Wilcox production with Anna Neagle starred.

New DCA offices are set to open immediately, said Schwartz, in N.Y., Boston, Philadelphia, Washington, Chicago, Cincinnati, Des Moines, Los Angeles, San Francisco and Seattle. These are to take the place of franchise dealers and will be operated under Irving Wormser, general manager, and Arthur Sachson, general sales manager.

Dick Weaver With RKO Unit

Dick Weaver is set as unit publicity director of RKO's "Stage Struck," which is to be locationed in New York.

He doubles in the film and legit fields.

In 1958 Total of Features From United Artists Cuts Back to 36

'STALIN'S CHILDREN'

Edward Golden Produced 'Hitler's Children' 13 Years Ago

Hollywood, Jan. 15.

Edward A. Golden, who produced "Hitler's Children" 13 years ago, will roll "Stalin's Children" in March on a $500,000 budget. He's partnered in the indie film venture with Charles Green. 20th-Fox minority stockholder and chairman of the board of the Whelan drug chain.

Golden revealed that the hassle with RKO over the title has been resolved and the studio has withdrawn its objection filed with the MPAA title registration service. RKO had protested because of "Hitler's Children," which it purchased from Golden after he had produced it.

"Stalin's Children" script deals with the misadventures of a Ukrainian family under the Stalin regime and was written by UCLA prof Hugh Gray.

Video Gravy Ups Warner Profit To $17,393,560

The "oneshot" sale of its pre-1949 film library for a net of $15,295,000 gave Warner Bros. a healthy $17,393,560 profit for the year ended Aug. 31, 1956, the company's annual report disclosed last week.

However, it also showed that, despite an increase in film rentals and sales, the net from this revenue dropped almost 100%—from $4,002,530 last year to $2,098,152 in 1956. In that the report followed the industry pattern of higher grosses and lower nets, mostly due to higher costs.

The 1956 net was the equivalent of 84c per share on 2,482,247 shares outstanding, compared with $1.61 per share outstanding at the end of August, 1955.

The tv sale actually brought $21,000,000. Included were shorts, cartoons and features. Profit after taxes was $15,295,000, or $6.16 per share.

The company made provisions for $1,700,000 for Federal income taxes in 1956 compared with $3,400,000 in 1955. Total of $5,000,000 for taxes was set aside for the tv deal.

Film rentals and sales rose to $73,350,938 in 1956 compared to

(Continued on page 75)

Hartford Nixes Copy On 'New Sin Sweeping U. S.'; Okay With N. Y. Times

Hartford Times and Hartford Courant have turned thumbs down on ads submitted for publication by United Artists for "The Wild Party," Sidney Harmon production. The two dailies found objectionable the copy line, "The new sin that is sweeping America!" as well as art work showing Anthony Quinn and Carol Ohmart in an embrace.

New York's Times, News and Journal-American ran the same insertion without quarrel. Film concerns youngsters in the jazz cellars of downtown Los Angeles.

U's $1.06 Quarterly

Board of directors of Universal has declared a quarterly dividend of $1.0625 per share on the 4¼% preferred stock of the company.

Divvy is payable March 1 to stockholders of record Feb. 15.

United Artists has drawn plans for a 25% numerical cut in its production for 1958 with 36 features being on the sked instead of the usual 48 but with new emphasis on costlier entries, according to Arthur B. Krim, president.

Prompting the policy switch, said the chief exec, is the fact that various other companies are turning to lower-case product to round out their programs to the extent that exhibitor needs for such entries should be easily met. As a matter of fact there could be a surfeit of the programmers, he added.

Specific plan is to have the indie production units aligned with UA concentrating on fewer numbers. Objective is to come up with more "A" calibre merchandise—that is, pictures that can stand on their own or play the top half of any double-bill theatre. As for the economics, Krim maintains the 36 next year will mean more money to exhibs and his company that the usual sked of 48 because of the new emphasis on production values.

Krim offered a new flock of gross revenue figures reflecting the company's continuing climb since he and his associates took over six years ago. Total income was $19,000,000 at that time; progressively moved up to $55,000,000 in 1955, comprised of $33,000,000 in domestic money and $22,000,000 foreign. And in 1956 the gross jumped to $65,000,000, made up of $36,000,000 domestic, $27,000,000 foreign and $2,000,000 from television.

That 1957 will mark still further gains is regarded as a certainty by

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Walt Disney Net At $2,623,541

Walt Disney Productions' net income zoomed to the highest point in the company's history for the fiscal year ended Sept. 29, 1956, hitting $2,623,541, or $2.01 per common share.

Net income compares with $1,352,576, equal to $1.04 per share in 1955 after giving effect to the two-for-one stock split effective last Aug. 20, 1956.

Gross income was up from all sources, except film rentals, for the 1956 fiscal year, totalling $27,565,394, compared with $24,638,652 in 1955. Film rentals dropped to $15,054,742, down $2,615,341 from 1955's all-time high of $17,670,083. Television income took a $4,444,378 jump over 1955, reaching $6,996,890, primarily as the result of launching the daily Mickey Mouse Club show in October, 1955. Publications, character merchandising, music and all other ancillary activities combined for a gross of $5,513,762, up $1,097,705 over the preceding year.

In discussing the year's activities in his report to stockholders, Roy Disney, prexy, pointed out that a later reappraisal of income estimates indicates possible losses from certain recent theatrical product of approximately $500,000. Also that estimated final costs of the 1956-57 series of television programs exceeds the amount of fixed income from ABC for telecasting the shows in the U. S., by about $269,000.

Disneyland Park had accumulated retained earnings of $617,929 to Sept. 30, 1956, after deducting $887,692 preopening expenses, $2,304,029 depreciation and $649,400 provision for income taxes. Disney Productions owns 34.48% of Disneyland, but does not consolidate the accounts of the latter company with its own.

Five features are slated for release during the 1957 fiscal year, including "Secrets of Life" and "Westward Ho, the Wagons," both in release now, and "Cinderella," re reissue, "Johnny Tremain" and "Perri."

Top Secret Affair

Susan Hayward and Kirk Douglas in slick comedy routine. Strong b.o. values.

Warner Bros. release produced by Milton Sperling and Martin Rackin. Stars Susan Hayward, Kirk Douglas; features Paul Stewart, Jim Backus, John Cromwell, Roland Winters. Directed by H. C. Potter; written by Roland Kibbee and Allan Scott and based on characters from J. P. Marquand's "Melville Goodwin, U.S.A.;" camera, Stanley Cortez; editor, Folmar Blangsted; music, Roy Webb. Previewed in New York, Jan. 10, '56. Running time, **100 MINS.**

Dottie Peale	Susan Hayward
Maj. Gen. Melville Goodwin	Kirk Douglas
Phil Bentley	Paul Stewart
Col. Gooch	Jim Backus
Gen. Grimshaw	John Cromwell
Senator Burwick	Roland Winters
Butler	A. E. Gould-Porter
Lotzie	Michael Fox
Sgt. Kruger	Frank Gerstle
Bill Hadley	Charles Lane

Since there seems to be a strong demand these days for light, escapist screen entertainment, "Top Secret Affair" should get a warm welcome from both trade and public. It's got a good basic plot, plenty of glib laugh lines and—for the marquee — two top performers who'll definitely draw 'em in.

Writers Roland Kibbee and Allan Scott have fashioned their yarn using characters from J. P. Marquand's "Melville Goodwin, U.S.A." and they've tossed in an almost bewildering variety of situations, ranging from the hilarious to the almost solemn. Upshot is a click comedy that functions on three levels—slapstick, sophisticated humor and, in spots, straight romantic drama.

Since the script is barbed with shafts of satirical wit aimed in the direction of the military, Congress and the magazine publishing field (they wouldn't be talking about Time?), "Affair" in spots suffers from a profusion of plenty and from some abrupt changes in pace. It's not always easy to tell how director H. C. Potter meant his audience to react. There's no doubt, however, that he's concocted a ribtickler that'll have wide and popular appeal.

Story is about a femme mag publisher who boosts a man for a government job. When latter goes to a general, she decides to do a cover story on him which will "expose" his character. Inevitably, she falls for "Old Ironpants." He walks out on her, and she runs the story, which brings on a Congressional investigation and threatens to ruin his career.

Finale: Girl publisher admits the yarn is a fake. The general clears his record by getting White House okay to declassify a romantic episode in which he was involved during the Korean war and during which he was required to feel false information to a spy.

Comedy roles are something different for both Susan Hayward and Kirk Douglas and the change of pace becomes them. As the publisher, Miss Hayward is amusing and attractively temperamental, but it isn't a uniformly good performance. Her drunk act is great and there are moments when, in small gestures, she catches the spirit of the play. But, more often than not, Miss Hayward doesn't appear fully at home in her part, and she's also exposed to some n.s.g. camera angles.

Douglas as the publicity-conscious general who soon sees through the trap Miss Hayward sets for him does a top job in every respect. This is a savvy portrayal that milks the role for all it's worth, without giving in completely to what must have been a great temptation to do an all-out slapstick act. Douglas contributes to some very funny scenes as Miss Hayworth takes him slumming, with photogs hidden all over the place to catch him in compromising situations.

Paul Stewart as Miss Hayward's sarcastically resigned aid-de-camp is handed some of the best lines and he turns in a sock performance. Ditto Jim Backus in the role of Col. Gooch, the army p.r. man. John Cromwell as the general holds up his end well and ditto Michael Fox as the Russian-born lenser, Frank Gerstle as Sgt. Kruger and Charles Lane as Bill Hadley.

Producers Martin Rackin and Milton Sperling have given the production plenty of rich, visual values. The interiors of Miss Hayward's Long Island mansion and her office are plush. Director Potter keeps things moving along without letup and makes the most of a funny script. Potter's handling of the swimming pool scene, with a tipsy Miss Hayward balancing on the diving board while Douglas calmly gets ready to fish her out of the water when she falls, is uproarious.

Scripters Kibbee and Scott aren't lacking in punch lines, nor do they flinch from biting satire. Stanley Cortez's camerawork is fine; ditto Folmar Blangsted's editing. Roy Webb's music is in tune with the proceedings.

"Top Secret Affair" may not hit everyone as being the year's funniest, but it's a plenty bright entry from the Warner lot. *Hift.*

Three Brave Men
(C'SCOPE)

Topical plot, inspired by actual security risk case, gives authenticity to see through general market to okay biz.

Hollywood, Jan. 9.

20th-Fox release of Herbert B. Swope Jr. production. Stars Ray Milland, Ernest Borgnine, Frank Lovejoy, Nina Foch, Dean Jagger; features Virginia Christine, Edward Andrews, Frank Faylen, Diane Jergens, Warren Berlinger, Andrew Duggan, Joseph Wiseman, James Westerfield. Directed and written by Philip Dunne; based on Pulitzer Prize-winning articles by Anthony Lewis; camera, Charles G. Clarke; editor, David Bretherton; music, Hans Salter. Previewed Jan. 4, '57. Running time, **88 MINS.**

Joe Di Marco	Ray Milland
Bernie Goldsmith	Ernest Borgnine
Captain Winfield	Frank Lovejoy
Lieutenant McCoy	Nina Foch
Rogers	Dean Jagger
Helen Goldsmith	Virginia Christine
Major Jensen	Edward Andrews
Enos Warren	Frank Faylen
Shirley Goldsmith	Diane Jergens
Harry	Warren Berlinger
Browning	Andrew Duggan
Jim Barron	Joseph Wiseman
O'Reilly	James Westerfield
Lt. Horton	Richard Anderson
Miss Scott	Olive Blakeney
Dietz	Robert Burton
Perry	Jason Wincrien
Sanford	Ray Montgomery
Alice	Sandy Descher
Ruthie	Patty Ann Gerrity
Gibbons	Jonathan Hole
Susie	Barbara Gould
Miss Howell	Fern Barry
Gaddis	Joseph McGuinn
Funston	Samuel Colt

Familiar names and a topical plot, inspired by an actual "security risk" case, give an air of authenticity to "Three Brave Men" which will see it through the general market as a top-of-the-bill drama. Ray Milland and Ernest Borgnine star in the Herbert B. Swope Jr. production, while Frank Lovejoy, Nina Foch and Dean Jagger carry off costarring roles to give it marquee weight for release intentions.

Director-scripter Philip Dunne bases the picture on Anthony Lewis' Pulitzer Prize-winning articles on the discharge of Abraham Chasanow, longtime Navy Department employe, as a security risk and his subsequent reinstatement with back pay after the charges were proved false. Borgnine enacts the Chasanow counterpart, with Milland as the attorney who fought the case through, and Dean Jagger as the Assistant Secretary of the Navy who finally acknowledged that a mistake had been made.

With its semi-documentary treatment in almost old March of Time style, film points up the jeopardy most everyone lives in when terms such as "security risk" and "commie" are thrown around loosely. Probably intentionally, security investigators are made to appear extremely lax in accepting hearsay as evidence. The laxness carries through to the Assistant Secretary, who accepts such false evidence, despite trial board recommendations to the contrary. It is not a pretty, nor confidence-inspiring, picture of security precautions, particularly since the circumstances of Chasanow's situation are faithfully depicted.

Milland and Borgnine team well. Lovejoy and Miss Foch, as trial board head and attorney, respectively, are good, as is Jagger as the Assistant Secretary. Virginia Christine obtains some touching moments as Borgnine's faithful wife. Competent, too, are Edward Andrews, Frank Faylen, Andrew Duggan, James Westerfield, Olive Blakeney and others portraying friends. Diane Jergens, Warren Berlinger, Sandy Descher and Patty Ann Garrity are adequate as the Borgnine kids.

Borgnine is stripped of job and good name when dismissed as a risk to national security. Milland takes his case, presents it successfully to the hearing board, which recommends reinstatement when it is brought out the accusations come from neighbors and associates who dislike Borgnine. Despite proof that security investigators did no deep digging in their work, the charges stand and it's not until the Assistant Secretary has a change of heart and launches a new investigation that Borgnine is finally cleared.

The documentary style is ably lensed by Charles G. Clarke and the other technical aids supply good support, as does the music supervision by Hans Salter. *Brog.*

Notre-Dame de Paris
(FRENCH—C'SCOPE—COLOR)

Paris, Jan. 9.

Cocinor release of Hakim production. Stars Gina Lollobrigida, Anthony Quinn; features Jean Danet, Philipe Clay, Robert Hirsch, Alain Cluny. Directed by Jean Delannoy. Screenplay, Jacques Prevert, Jean Aurenche from novel by Victor Hugo; camera (Eastmancolor), Michel Kelber; editor, Henri Taverna. At Normandie, Paris. Running time, 110 **MINS.**

Esmeralda	Gina Lollobrigida
Quasimodo	Anthony Quinn
Frollo	Alain Cluny
Poet	Robert Hirsch
Clopin	Philipe Clay
Fleur De Lys	Daniele Dumont
Phoebus	Jean Danet
Louis XI	Jean Tissier
Dame	Valentine Tessier

Already sold to most European countries, and with an English version made via an investment (reportedly $400,000) of Allied Artists, this looks to make a fine boxoffice dent for itself on the Continent. With the names of Gina Lollobrigida and Anthony Quinn, plus the spectacle and locale of the pic, this should be a good general circuit item for the U. S. on its entertainment values. With smart exploitation, its scope and name assets could also make suitable for firstrun chances, but it will need heavy selling.

Made twice before in the U. S. (as a silent pic with Lon Chaney and a talking pic with Charles Laughton), this is the first time the Victor Hugo classic gets a filmic retelling in its own country. Though this lacks the more dramatic quality of the Chaney version and the more bawdy aspects of the Laughton entry, it has a stolid recreation of period and place, with fine decors, acting and special effects to make it good spectacle. Director Jean Delannoy has not quite gotten the seething quality expected from medieval times. He has tried to gloss this over by an almost overinsistent detailing of social forms and concrete places sometimes to the detriment of the plot which seems somewhat literary. However, it still remains essentially a good story.

Quinn is excellent as the misshapen bellringer and adds stature to the character of the deformed Quasimodo who saves his beloved, only to lose her.

The obsessed priest is now an alchemist and it is his desire for Esmeralda (Miss Lollobrigida) that leads him to kill her young, royal lover and brings on her death and his own at the hands of his follower Quasimodo. The settings and recreation of the times is fine, but the excursions into the beggars' and thieves' worlds is less successful. Film picks up with Quasimodo's rescue of Esmeralda from the clutches of the hangman to give her sanctuary in Notre-Dame cathedral.

Miss Lollobrigida is properly provocative and lovely as the gypsy girl who enflames men. She has a chance to parade her pulchritude and do a good dance number plus sing some medieval songs. Quinn seconds her ably and bears the brunt of the film's interest. Alain Cluny is fine as the bedeviled alchemist. Remainder of the cast is suitable.

Special effects are good, but all is dominated by the imposing facade of Notre-Dame. Lensing is blessed with fine hues and C'Scope is well utilized in the more active scenes. In short, this retelling of the story fits into current pic spec trends and should be able to cash in on it, both in Europe and in the U. S., if properly handled.

Anglo version, of Allied Artists, is to be monickered "The Hunchback of Paris" for the other "Hunchback" title is still owned by RKO. However, the crooked back of Quasimodo, in this film, is scarcely noticeable as compared to the other interpretations. It is only bared in the episode in which the bellringer is whipped in public. *Mosk.*

Mister Cory
(C'SCOPE-COLOR)

Tony Curtis as ambitious gambler in okay action-drama.

Hollywood, Jan. 3.

Universal release of Robert Arthur production. Stars Tony Curtis, Martha Hyer, Charles Bickford, Kathryn Grant; features William Reynolds, Russ Morgan, Henry Daniell, Willis Bouchey. Directed by Blake Edwards. Screenplay, Edwards, based on Leo Rosten story; camera (Eastman Color), Russell Metty; editor, Edward Curtiss; music supervision, Joseph Gershenson. Previewed Dec. 27, '56. Running time, **92 MINS.**

Cory	Tony Curtis
Abby Vollard	Martha Hyer
Biloxi	Charles Bickford
Jen Vollard	Kathryn Grant
Alex Wyncott	William Reynolds
Ruby Matrobe	Russ Morgan
Earnshaw	Henry Daniell
Mr. Vollard	Willis Bouchey
Mrs. Vollard	Louis Lorimer
Lola	Joan Banks
Andy	Harry Landers
Ronnie Chambers	Glen Kramer
The Cook	Dick Crockett

This saga of a young man's rise from the slums of Chicago to its gold coast—as a gambler—has been interestingly fashioned to please general audiences. Adding to its chances, which appear okay, in the regular market is the presence of Tony Curtis as the title character, and a couple of real cuties, Martha Hyer and Kathryn Grant, who share star billing with Curtis and Charles Bickford.

Robert Arthur's production wears a slick polish, enhanced by the use of Eastman Color and CinemaScope, and the physical values do a firstrate job of backing the dramatic action, even when the latter shows some thinness here and there. Blake Edwards' direction gets good performances from the cast and gives the story-telling a well-paced unfoldment. Edwards also scripted from a story by Leo Rosten and, while the writing leaves some plot ends dangling, the characters and situations are all they should be for this type general market filmfare.

Curtis, anxious to better himself and playing all the angles, jumps from the slums to a fashionable summer resort where a bus boy's job gives him a chance to make contacts, including the two femmes, for later use. Over a story span of several years he winds up partnered with Bickford in a swank Chicago gambling club, playing it romantically cozy with Miss Hyer, society tramp who figures he's good enough for a backdoor love affair but not for marriage. At fadeout time, it's Miss Grant, the tramp's younger sister, who gets the young man and he decides to try a more legitimate profession.

Curtis gives the title role a good personality ride and pleases. Miss Hyer should play more bad girls, judging by the s.a. and feel she gets into this character. Miss Grant is an engaging miss who'll win fans for her attractive performance as the younger sister who has no trouble making up her mind about Curtis. Bickford is very good as Curtis' gambling partner. William Reynolds, Miss Hyer's weak fiance, scores strongly, particularly in his big drunk scene. Russ Morgan, Henry Daniell, latter very amusing as a snobbish maitre d', Willis Bouchey and others lend capable support.

Russell Metty's lensing heads the list of good technical credits. *Brog.*

Runaway Daughters

Juve delinquency yarn may be exploited for good returns in youthful market.

Hollywood, Jan. 15.

American-International release of an Alex Gordon production. Stars Marla English, Anna Sten, John Litel, Lance Fuller, Adele Jergens; costars Mary Ellen Kaye, Gloria Castillo; features Jay Adler, Steven Terrell. Directed by Edward L. Cahn. Story-screenplay, Lou Rusoff; camera, Frederick E. West; editor, Ronald Sinclair; music, Ronald Stein. Reviewed Jan. 9, '57. Running time, 90 **MINS.**

Audrey Barton	Marla English
Ruth Barton	Anna Sten
George Barton	John Litel
Tony Forrest	Lance Fuller
Dixie	Adele Jergens
Mary Rubeck	Mary Ellen Kaye
Angela Forrest	Gloria Castillo
Rubeck	Jay Adler
Bob Harris	Steven Terrell
Joe	Nicky Blair
Tommy	Frank J. Gorshin
Maureen	Maureen Cassidy
Henry	Reed Howes
Miss Petrie	Anne O'Neal
Detective	Edmund Cobb

"Runaway Daughters" is a lowbudgetter based on teen-age problems and specifically aimed for this age audience where it may be exploited for strong returns. Film is in need of considerable trimming, but after a slow beginning the subject begins to take form and has been well worked out for film's particular market. American-International is packaging it for release with "Shake, Rattle and Rock!"

Topic of the Alex Gordon production focuses on youth in righteous revolt against treatment by their parents. Three young girls are spotlighted in the Lou Rusoff screenplay, who finally leave home and go to Los Angeles to seek a new life. One, Marla English, is a daughter of wealth; Mary Ellen Kaye is dominated by a father whose wife left him; and third is Gloria Castillo, left to her own devices by divorced parents who are out of the country. Yarn follows their various fortunes as they come to different ends.

Trio deliver convincingly. Miss English getting the best break through greater footage. As her parents, Anna Sten and John Litel turn in satisfactory performances. Lance Fuller is Miss Castillo's nogood brother and Adele Jergens his girl friend, both okay in hard roles. Jay Adler grimly portrays Miss Kaye's father who refuses to permit her to wed the boy she loves, Steven Terrell.

Edward L. Cahn's direction fits the pattern of the story, and has been backed by adequate technical assistance. *Whit.*

The Barretts of Wimpole Street
(C'SCOPE-COLOR)

A healthy invalid poetess and her courting. Victorian romance revisited; for old lovers, not the young.

Hollywood, Jan. 8.

Metro release of Sam Zimbalist production. Stars Jennifer Jones, John Gielgud, Bill Travers, Virginia McKenna; features Susan Stephen, Vernon Gray, Jean Anderson, Maxine Audley, Leslie Phillips, Laurence Naismith, Moultrie Kelsall. Directed by Sidney Franklin. Screenplay, John Dighton; from play by Rudolf Besier; camera (Metrocolor), F. A. Young; editor, Frank Clarke; music, Bronislau Kaper; song, "Wilt Thou Have My Hand?"; music by Herbert Stothart. Previewed Jan. 2, '57. Running time 104 **MINS.**

Elizabeth	Jennifer Jones
Barrett	John Gielgud
Robert Browning	Bill Travers
Henrietta	Virginia McKenna
Bella	Susan Stephen
Captain Surtees Cook	Vernon Gray
Wilson	Jean Anderson
Arabel	Maxine Audley
Harry Bevan	Leslie Phillips
Dr. Chambers	Laurence Maismith
Dr. Ford-Waterlow	Moultrie Kelsall
George	Michael Brill
Octavius	Kenneth Fortescue
Henry	Nicholas Hawtrey
Alfred	Richard Thorp
Charles	Keith Baxter
Septimus	Brian Smith

Lovers of the classics, and just plain old lovers, will find "The Barretts of Wimpole Street" a reliving of the romance between Elizabeth Barrett and Robert Browning as originally plotted in Rudolf Besier's play and in a 1934 screen version, also made by Metro. Hence, select playdates may profit from the story's lure for the more mature.

Elsewhere, the film's ability to draw is a question mark. To members of the hotrod, drag strip and youthful freedom set, the Victorian atmosphere and the paternal restrictions in the plot will likely seem no more than a quaint, oldfashioned, boy-meets-girl drama, long, talky and often tedious. Other than Jennifer Jones, the star names do not carry any marquee weight for the popular market; nor does the combination of top players suggest any pop appeal. However, in the British field the combo could mean something at the b.o.

Sidney Franklin, who directed the original film version starring Norma Shearer and Fredric March, helms this Sam Zimbalist production. For the first paragraph fans above, his direction feelingly recreates the era. As in the first pic, he makes great use of Miss Browning's pet spaniel, Flush, and when the dog is on the scenes have appeal for any age. Under Zimbalist's guidance, the film has a quality look, perfectly picturing the era with almost museum fidelity and reflecting astuteness in virtually all phases except possibly the most important—choice of story for the current, highly competitive market.

Miss Jones, while a surprisingly healthy-looking Elizabeth, plays the invalid literary figure with great skill. There will undoubtedly be some pros and cons about Bill Travers' work as Browning, the vigorous, colorful poet who managed to court and win the delicate Elizabeth under the nose of her despotic father. He's personable and competent enough, even though some may find him not their idea of Browning.

John Gielgud, the father with an almost incestuous attachment for his daughter, repeats the film role originally done by Charles Laughton with all the stern menace it requires to give suspense to the plotting. Fortunately, he's the type

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Ilya Lopert

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salesman of his had had with a Disney representative in N. Y. Hastily checking, he learned that it was true—and that it was too late for the overage to be cut since the film had been screened here in its "qualifying" run at the 3015-foot length.

Lopert conceded that he had received an Academy form last November which contained the information that "films 3,000 feet or under will be entered in the shorts division." However, he pointed out, he hadn't bothered to "measure" the length of the short following insertion of the Cannes Festival blurb and was unaware that it had stretched past the limit.

Academy's classification of the film automatically put it into competition for "Best Picture," against such lengthy productions as "Around the World in 80 Days," "Giant," "Ten Commandments," "War and Peace" and others, so Lopert decided to pull the film and skip the Academy Awards completely.

SKIP-DOWNTOWN BOOKINGS

Sees Reds Happy Over 'Doll'

Henry Hart writing in Films in Review (National Board of Review publication) for January calls "Baby Doll" a "culturally worthless and socially debasing film." He denies it represents realism. "It is merely a literary trick whereby the more complicated and degenerative kinds of smut are covered over with pseudo social significance." Critic adds that he doesn't mean just the thumb-sucking and man-with-whip aspects.

Hart passed judgment on the ideological implication of the feature declaring:

"The Marxists of the '30s would have cited "Baby Doll" as the kind of film a decaying capitalism produces. The Marxists of today will probably praise it. Not because Kazan put up some of the capital, but because the Legion of Decency and Cardinal Spellman denounced it. And because, with a little editing of the sound track, 'Baby Doll' can be turned, abroad, into anti-American propaganda."

Columbia's Mexican Films For U.S.

Fresh 'Competition' In Spanish Language Market Here—Mohme Denies His Deal Is a 'Sellout'

Columbia Pictures has definitely decided to go into the distribution of Mexican films in the U.S. Outfit is expected to set up a special unit which will function in the framework of the domestic distribution org.

Several exhibitors playing Mexican films in the East last week had a meeting at which they assured Columbia of their fullest support. Col now has 16 Mex pix available and expects to have 20 before long. It actively produces pictures in Mexico.

Egon Klein is reported under consideration by Col to head up its new unit. There's a possibility, however, that Klein may also move back to Azteca Films where he worked for years.

Cimex, which controls Azteca, has just reorganized its N.Y. setup, with Nat Liebeskind ankling and John Colin taking over as manager. Sam Seidelman, who headquarters on the Coast, also is expected to bow out momentarily. He's being replaced as Azteca topper in the U.S. by Herman Rash who is coming up from Mexico City.

Entry of Columbia into the field brings added competition to the field. Currently active are Azteca and Clasa-Mohme. However, the latter outfit's future is uncertain. Deal understood to have been made early in 1956 saw 83 Mexican

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Warn Local Exhibs Not to Cut 'Doll'

Providence, R. I., incident involving "Baby Doll," with Warner Bros. threatening to sue any exhibitor allowing the film to be cut, is seen illustrative of the new legal strength the distributors have via the growth of the independents.

While, in the past, the entire responsibility rested on the big companies, vulnerable as they are to outside pressures, they now share it with the indies who have a mind of their own.

Thus, in Providence, it was possible for WB to point out that, under its contract with Elia Kazan, it could not make any cuts in "Baby Doll" unless he—as the producer—approved. (Pic was cut.)

In another area, it was left up to Kazan's Newtown Productions to defend "Baby Doll" in strongly positive terms when Francis Cardinal Spellman attacked the picture from the pulpit. There was no word that time from Warner Bros., the company holding that it was Kazan's picture and he had had his say.

While the actual (financial) relationships between the majors and the indies are hardly as tenuous as that (Warners financed "Baby Doll,") the independence of the independent is being maintained and stressed for both legal and convenient reasons. Attitude is seen gaining in importance during the coming year when several offbeat pix are due to reach the theatres and are bound to create controversy.

EVANSTON RECONSIDERS

Lifts Ban on 'Wind'—But 'Doll' Shut Out

Evanston, Ill., Jan. 15.

The police censor board banned Universal's "Written on Wind" and Warnets' "Baby Doll" from Evanston screens last week but later reversed itself on the former film.

"Wind" will open in Evanston around March first at an unannounced Balaban & Katz house.

Liberties Union Attacks Censor Setup in N.Y.

Calling the New York licensing system "the most extreme form of prior restraint," an American Civil Liberties Union brief has called for a court ruling eliminating the entire film licensing system.

Libertarian brief was filed with the Appellate Division in connection with the D. H. Lawrence novel —based on picture "Lady Chatterley's Lover," a Kingsley International release. Film was nixed as "immoral" by the N. Y. Board of Regents. Edward L. Kingsley then took the case to court. ACLU filed as a friend of the court.

Apart from arguing that the licensing system per se is violative of the 14th Amendment, the ACLU brief, drawn by Charles Ballon, Nanette Dembitz and Jacob M. Usadi, also argued that the "immorality" clause of the N. Y. censor law was excessively vague, broad and indefinite, that the pro-

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Odd Organized Protest On 'Doll' in Kansas City; City Nay on Censoring

By JOHN W. QUINN

Kansas City, Jan. 15.

Campaign against the Warner film, "Baby Doll," is being waged here at the instigation of Catholic Church authorities. Catholics within the Kansas City-St. Joseph area are advised against seeing the picture at the Paramount Theatre by a letter sent out by the Rev. Thomas J. O'Brien, director of the diocesan Legion of Decency at the direction of Bishop John P. Cody.

City offices report receiving complaints against showing of the picture, but welfare director Hayes Richardson cited the present ordinance as giving city officials "no power to interfere with this showing." Members of the commercial recreation department viewed the film, and reported the picture is not a violation of the ordinance which prohibits indecent performances.

For Harold Lyon, manager of the Paramount, opening of the picture last Thursday (10) meant a skyrocketing in the amount of his

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DETROIT RESULTS CASE IN POINT

Experience of Allied Artists in day-dating its "Friendly Persuasion" in eight Detroit neighborhoods firstrun, skipping the downtown opening altogether during the holidays, has accentuated a trend in the making.

AA reported doing socko biz via the neighborhoods. Other companies say that, quietly, suburban houses in other cities have begun taking the play away from the downtown runs which did—and to a large extent still do—hold undisputed sway over the firstrun product.

Sales execs, some of whom wholeheartedly believe that the industry is missing a bet in not following the large-scale migration to the suburbs, feel that the year to come will see a battle over the status of the downtown firstruns, which are also counted on as the key moneyearners for the companies till now. It's pointed out that a change in distribution pattern, while already in the works, would create a good deal of confusion inasmuch as many houses would vie for firstrun rights once the barriers are broken.

Also, say some, in some places where changes have been instituted, the results haven't been outstanding, i.e., the suburban house hasn't gained in the ratio in which the downtown run has lost. Furthermore, runs the argument, while some pictures play downtown that obviously could stand better opening in the suburbs, others need the big house boost and the extended publicity that accrues from it.

What Price 'Showcase?'

One sales exec opined in Gotham this week that day-dating selected big films downtown and in suburban first-runs was an inevitable development of the future and he acknowledged that the role of the downtown showcase may diminish in years to come.

Supporting those calling for a greater consideration of the outlying parts of metropolitan areas are statistics cited last week (7) by Arno H. Johnson, v.p. and director of research for the J. Walter Thompson Co. in a speech before the Phoenix Advertising Club at Phoenix, Ariz.

He pointed out that, since 1940,

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THREATS OVER 'BABY DOLL'

But Mississippi Exhib Proceeds To Show Film

Jackson, Miss., Jan. 15.

The city council warned a Jackson exhibitor he may be fined and imprisoned if he shows Warner's "Baby Doll." Manager John Williams indicated he nonetheless intends to show the feature.

At a special council meeting, city commissioner Chalmers Alexander curtly told Williams that showing an "immoral" film violates the state law and that penalties range from $100 and up and a 60-day jail term.

Williams, indicating he planned to show the flicker, asked "are you going to have cops down to handle the crowds?"

Wiliams said his attorney had advised him he was within his legal rights in exhibiting the Warner release which carries a Production seal.

Mayor Allen Thompson told Williams the city can get an injunction from chancery court to halt the showing here. Alexander ordered city attorney E. W. Stennet to "have the papers ready by Wednesday."

Rank Books 'Doll' As Quebec Not Yet Heard From

Toronto, Jan. 15.

"Baby Doll" (WB) has been passed uncut by the Motion Picture Censorship Board but O. J. Silverthorne, chairman, has ordered that nobody under 18 years of age be admitted, even though accompanied by an adult. The Canadian franchise has been given to the Arthur Rank Organization, which operates some 120 coast-to-coast houses.

"Baby Doll" will open in Canada on Jan. 25 when the controver-

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Cops Raid 'Sex Education' Film

Houston Exhibitor Jailed—Lawyer Denounces 'Local Bigots'—'Mated' Got Down to Anatomical Details

Houston, Jan. 15.

A flying squad of 15 uniformed patrolmen and plainclothes detectives descended on northside Avalon Art Theatre last night (9) in midst of fourth unreeling of sexucational nudie, "Mated," hustled 250 patrons into the street, confiscated the print, and jailed the house manager and his assistant. Latter were charged with exhibiting a "lewd and lascivious movie," but released on $400 bond apiece.

Police Juvenile Division Lt. L. C. Colley said the raid was stimulated by "several calls from people complaining about juveniles getting to see that sex stuff." Advances called film "educational, informative"; but Lt. Colley explained, "In our opinion it wasn't necessary to show all the nude bodies to get the point across.

Avalon Mgr. Harry M. McGaffie who leases from O. K. (Oscar Korn) in Dallas, has hired counsel for himself and Ass't Manager E. F. Brown and plans to fight the charge. The attorney, Walter Conway, w.k. local criminal lawyer, said clients "are going through baptism of fire on the part of local bigots. They are martyrs in the cause of education . . . and freedom of motion pictures."

"Mated" (60 min.) opened Tuesday (8) with "Back to Nature" (10 min. shortie), skedded for two-a-night three-week run. Brown said Sonney Pictures Corp., Dallas, distrib, billed film as one "we are now able to show on screens, though heretofore not allowed to be shown." He said reference was made to "1952 U. S. Supreme Court decision."

"Mated," as described by Brown, gives the facts of life, utilizing "drawings, stills and occasional scenes of people moving in the nude." There is no dialogue, no background music—only the voice of a narrator speaking in a "factual, scientific" manner, Brown said.

"The only scenes which could be termed controversial, were the ones in which the film shows how to develop the breasts with cream oil and with a breast pump. But the girl shown didn't talk."

"Mated" print is still in police possession, and Brown said he is not sure how Avalon or Bonney Pictures will go about recovering it. "They have wired me however, that Texas Board of Review passed the film," he said.

Officers say film will be screened "as soon as possible at a downtown movie house, for the benefit of the grand jury and reporters." The charges against McGaffie and Brown are only misdemeanors calling for not more than six months in jail and $1,000 fine on conviction.

Californians 'Magnificent Isolation' From Film Public Relations Scored

Roger Lewis, chairman of the Motion Picture Assn. of America's advertising - publicity committee, this week blasted Coast groups for what he termed a lethargic aloofness from joint industry promotion endeavors. He accused members of the Assn. of Motion Picture Producers and this outfit's ad-pub heads of sabotaging the public relations program that had previously been given enthusiastic approval by the MPAA in New York. He said the Coastites are living in a state of "magnificent isolation"—that is, concerned only with their own immediate affairs and indifferent to the efforts and objectives of the rest of the picture business.

In a private conversation with a reporter, Lewis was particularly burned over the scuttling of the plans for a so-called Golden Jubilee celebration. This called for a protracted series of promotions tieing in with the 50th anniversary of feature production and entailed the junketing of newsmen from around the country to Hollywood. The jubilee proposition originated with the Coast tradesters, they were the ones to kill it, but they sent a $1,700 bill for preparation of a presentation piece on the program to Lewis in his MPAA capacity. He hasn't paid it.

This and other institutional schemes were thumbs-downed in the west for the stated reasons that costs would outweigh the advantages and, further, all were impractical and workable. Lewis rebuts that more than likely the Coast people are simply refusing to recognize that the much upbeating of the films could be accomplished by the jubilee and numerous commercial tieins with the industry celebration would render the cost factor insignificant.

The press junketing could bring about columns of favorable copy about new pictures in papers in

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'Baby Doll' Reaps Heaps of Bally

Minneapolis, Jan. 15.

With even university professors and local archbishops and other clergy members participating in the newspaper debate regarding the merits or demerits of Warners' "Baby Doll," the picture has been garnering by far the largest amount of gratis newspaper space, publicity or notoriety and attention of any film in local film industry history.

Scarcely a day has passed since it opened here two weeks ago that it hasn't received newspaper columnist comment or that the dailies haven't carried some article about it or a sheaf of letters from readers condemning or defending it. And it has been doing big business despife the act that, with a single exception, the newspaper critics here panned it and much of the patrons' word of mouth has been unfavorable, according to the theatre management.

Its newspaper defenders in published letters to the editors have included Prof. E. Ellis of the U. of Minnesota and Joseph Warren Beach, U. of Minnesota English professor emeritus and author of many books.

"The moving picture art in the U. S. has been greatly handicapped and retarded artistically by the way we have been going to the movies as a family without distinction of age, and by the lack of control exercised by parents over their teen-age children," said Prof. Beach in his letter which also flayed censorship. "Our pictures tend to be mere entertainment for children and 'lowbrows' and the intelligent adult's cultural needs are sadly neglected.

"There is finally the supremely important question of censorship. Obviously for people who depend

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L.A. Offish; 'Rattle, Rock' Modest $11,000, 'Lust' Oke 15G, 'Can't Run' Fair 14G, '80 Days' Wham 25G, 4th

Los Angeles, Jan. 15.

Downtown trend is in evidence in current week as theatres mostly are in holdover or extended-run. Of the newcomers, two are hitting pop-scale runs after showcase engagements while the single new entry, "Shake, Rattle, Rock" with "Runaway Daughters," is just moderate $11,000 in two houses.

"Lust For Life" shapes okay $15,000 in two locations while "Can't Run Away From It" looks medium $14,000 or near, also two spots. Third week of "Baby Doll," in two sites, still is good at $27,000.

"Around World in 80 Days" is holding steady at $25,000 plus in fourth stanza at Carthay. "10 Commandments" also is steady with $22,000 in ninth round at Warner Beverly.

Estimates for This Week

State, Hawaii (UATC - G&S) (2,404; 1,106; 80-$1.25)—"Lust For Life" (M-G) and "Magic Fire" (Rep). Okay $15,000. Last week, State, "Brave One" (RKO) and "Man Is Armed" (Indie) (3d wk), $7,200; Hawaii, with Orpheum, "Hollywood Or Bust" (Par) and "White Squaw" (Col) (3d wk), $9,900.

Orpheum, Iris (Metropolitan-FWC) (2,213; 816; 80-$1.25)—"Shake, Rattle, Rock" (Indie) and "Runaway Daughters" (Indie). Moderate $11,000. Last week in different units.

Hillstreet, Hollywood (RKO-FWC) (2,752; 756; 80-$1.25)—"Can't Run Away From It" (Col) and "Texas" (Col) (reissue). Medium $14,000 or close. Last week, "Zarak" (Col) and "Suicide Mission" (Col) (2d wk), $18,000.

Los Angeles, El Rey, Loyola (FWC) (2,097; 861; 1,248; $1.25-$1.50)—"Oklahoma" (20th) (2d wk). Okay $16,000 or near. Last week, with Iris, $32,200.

Chinese (FWC) (1,908; $1.25-$2.40)—"Anastasia" (20th) (3d wk) Slowing to $17,000. Last week, $20,300.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 23; 44; 885; $1-$1.75)—"Baby Doll" (WB) (3d wk). Hearty $27,000. Last week, $35,900.

Hollywood Paramount (F&M) (1,468; $1-$1.50) — "Written On Wind" (U) (3d wk). Fair $11,000. Last week, $14,300.

Fox Beverly (FWC) (1,334; $1-$1.75)—"Full of Life" (Col) (3d

(Continued on page 22)

'Queens' Fat 11G, Balto; '80 Days' Boffo $16,000, 4th; 'Wind' Big 8G, 2d

Baltimore, Jan. 15.

Film grosses reflect a more leisurely pace after the spurt provided by the holidays. "King and Four Queens" is fairly big at the Century. Fourth week of "Around World In 80 Days" looks wham at the Film Centre. "Ten Commandments" is also boff in fourth at the New. "Written On Wind" looms big in second stanza at Mayfair. "Baby Doll" remains oke at Stanley in third.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"King and 4 Queens" (UA). Big $11,000 or over. Last week, "Hollywood Or Bust" (Par) (3d wk), $5,000.

Cinema (Schwaber) (460; 50-$1.25)—"Snow Was Black" (Indie) (3d wk). Slim $1,500 after $2,500 for second.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Around World in 80 Days" (UA) (4th wk). Wham $16,000, same as third stanza.

Five West (Schwaber) (460; 50-$1.25)—"Wee Geordie" (Indie) (3d wk). Still nice at $3,000 after $4,000 in second.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Zarak" (Col). Fairish $7,000. Last week, "Bundle of Joy" (RKO) (3d wk), $6,000.

Mayfair (Hicks) (890; 30-90)—"Written On Wind" (U) (2d wk). Big $8,000 after $15,000 opener.

New (Fruchtman) (1,600; $1.25-$2.25) — "Ten Commandments" (Par) (4th wk). Fancy at $16,000 after $18,000 for third.

Playhouse (Schwaber) (410; 50-$1.25)—"John And Julie" (Indie) (3d wk). Modest $2,000. Last week, $3,000.

Stanley (WB) (3,300; 50-$1.25)—"Baby Doll" (WB) (3d wk). Okay $8,500 after $12,000 in second.

Town (Rappaport) (1,400; 50-$1.25)—"Slander" (M-G). Starts tomorrow (Wed.). Second week of "Iron Petticoat" (Par), okay $6,000.

Broadway Grosses

Estimated Total Gross

This Week $574,600

(Based on 23 theatres)

Last Year $587,400

(Based on 23 theatres)

'80 Days' Huge 25G Frisco; 'Moon' 20G

San Francisco, Jan. 15.

Nearby Auto Show is helping "Anastasia" and "Seven Wonders of World" to excellent totals this stanza. "Zarak" is rated good at Paramount while "Bundle of Joy" is only okay at Golden Gate. "Around World in 80 Days" still is terrific in third session at Coronet. "Teahouse of August Moon" and "Baby Doll" are holding up solidly, especially "Doll," in third week at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Bundle of Joy" (RKO) and "Finger of Guilt" (RKO). Okay $12,000. Last week. "Written on Wind" (U) and "Man in Vault" (RKO) (2d wk), big $14,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Anastasia" (20th) and "Men Sherwood Forest" (Indie) (2d wk). Smash $18,000. Last week, $31,000.

Warfield (Loew) (2,656; $1.25-$1.50) — "Teahouse of August Moon" (M-G) (3d wk). Great $20,000 or near. Last week, $30,000.

Paramount (Par) (2,646; 90-$1)—"Zarak" (Col) and "Cha-Cha-Cha Boom" (Indie). Good $15.000 or near. Last week, "Nightfall" (Col) and "Wicked As Come" (Col), $12,000.

St. Francis (Par) (1.400; $1-$1.25)—"Baby Doll" (W-B) (3d wk). Splendid $12,000. Last week, $21.000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (8th wk). Excellent $26,600. Last week, $38.500.

United Artists (No. Coast) (1,207; 70-$1)—"Wild Party" (UA) and "Four Boys and Gun" (UA). Okay $8,500. Last week, "Four Queens" (UA) and "Tomahawk Trail" (UA) (3d wk), $8,200.

Stagedoor (A-R) (440; $1.25-$1.50)—"Brave One" (RKO) (3d wk). Good $3,000. Last week, $6,000.

Larkin (Rosener) (400; $1) — "Fruits of Summer" (Indie) (2d

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'Can't Help' Bangup 14G, Seattle; 'Moon' 9G, 3d

Seattle, Jan. 15.

Town is loaded with holdovers, many of which were launched for year-end holidays but biz is okay. One of few newcomers, "Girl Can't Help It" is socko at Coliseum. "Written On Wind" still is okay on 8-day holdover at Music Hall after a nice opening round. "Teahouse of August Moon" shapes sock in third Music Box session. "Anastasia" is rated big in third week at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2)"Oklahoma" (Magna) (11th wk). Okay $7,000. Last week, $7,500.

Coliseum (Evergreen) (1,870; 95-$1.25)—"Girl Can't Help It" (20th) and "Pitcairn Island" (20th). Great $14,000. Last week, "Zarak" (Col) and "Ride High Iron" (Col) (2d wk-4 days), $3,200.

Fifth Avenue (Evergreen) (2,500; $1.$1.50)—"Anastasia" (20th) (3d wk). Big $7,500. Last week, $10,000.

Music Box (Hamrick) (850; 90-$1.25) — "Teahouse of August Moon" (M-G) (3d wk). Sock $9,000. Last week, $14,500.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Written on Wind" (U) (2d wk-8 days). Okay $6,500. First week was $10,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Baby Doll" (WB) (3d wk). Okay $6,500. Last week, $12,500.

Paramount (SW) (1,282; $1.20-$2.45)—"This Is Cinerama" (Cinerama) (22d wk). Swell $10,000. Last week, $11,000.

'Queens' Loud 14G, Indpls.; 'Wind' 9G

Indianapolis, Jan. 15.

"King and Four Queens" opened solid and ahead of "Teahouse of August Moon," holiday attraction it followed into Loew's to grab lead in first-run division here this week. Situation otherwise is dominated by holdovers, with "Oklahoma," in 20th week at Lyric, still being the most spectacular. "Written On Wind" at Circle looks sock in second round. "Anastasia" at Keith's looms fast in third.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Written on Wind" (U). (2d wk). Sock $9,000 after $16,000 opener.

Indiana (C-D) (3,200; 60-90) — "Bundle of Joy" (RKO) (2d wk). Fair $8,000. Last week, $17,000.

Keith's (C-D) (1,300; 75-$1.10)—"Anastasia" (20th) (3d wk). Fast $6,000, making it about $24,000 for three stanzas.

Loew's (Loew) (2,427; 60-80)—"King and 4 Queens" (UA) and "Huk" (UA). Solid $14,000. Last week, "Teahouse Of August Moon" (M-G) (3d wk). $7,000 at 90c-$1.25 scale.

Lyric (C-D) (850; $1.25-$2.50)—"Oklahoma" (Magna) (20th wk). Steady $14,000. Last week, $13,000.

Hub Hot Despite Storm; 'Wagons' Sock $24,500, 'Bundle' Bright 20G

Boston, Jan. 15.

Hub film biz is soaring to highest levels in the last 12 months despite snowstorms, freezeups and transport snarls. Snow and cold seemed to push the patrons in and first-runs opened the post New Year's week with a bang. While little new product arrived, turnstile gears were being heated up by heavy traffic from big holdovers, New entry, "Bundle of Joy" is nice at the Memorial. "Westward Ho, the Wagons" shapes sock at Paramount and Fenway.

Big winner is still "Teahouse of August Moon" in fourth round at State and Orpheum. "Edge of Hell" is nice at the Beacon Hill. "Ten Commandments" picked up in eighth round.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"Ten Commandments" (Par) (9th wk). Big $21,000. Last week, $27,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Edge of Hell" (U). Hot $11,000. Last week, "Rififi" (UMPO) (9th wk), $8,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.65)—"Seven Wonders" (Cinerama) (20th wk). Great $22,000. Last week, ditto.

Exeter (Indie) (1,200; 60-$1.25)—"Simon And Laura" (U) (3d wk). Nice $10,000. Last week, $14,000.

Fenway (NET) (1,373; 60-90)—"Westward Ho, Wagon" (BV) and "Passport to Treason" (Indie). Big $8,000. Last week, "4 Girls in Town" (U) and "Everything But Truth" (U), $5,000.

Kenmore (Indie) (700; 85-$1.25)—"Lust For Life" (M-G) (8th wk). Smash $12,000. Last week, ditto.

Memorial (RKO) (3,000; 60-90)—"Bundle of Joy" (RKO) and "Above Us the Waves" (Rep). Nice $20,000. Last week, "Written on Wind" (U) and "Man In Vault" (RKO) (3d wk), $16,000.

Metropolitan (NET) (4,357; 60-75-$1.10)—"Baby Doll" (WB) (3d wk). Second week ending Sunday (14) oke $22,000. Last week, $35,000.

Paramount (NET) (1,700; 60-90)—"Westward Ho, Wagons" (BV) and "Passport to Treason" (Indie). Fast $16,500. Last week, "4 Girls in Town" (U) and "Everything But Truth" (U), $14,000.

Pilgrim (ATC) (1,000; 65-95)—"Hooked" (Indie) and "Wetbacks" (Gib). Passable $8,500. Last week, "Zarak" (Col) and "Running Target" (UA) (2d wk), $7,500.

Orpheum (Loew) (2,900; 90-$1.50)—"Teahouse of August Moon" (M-G) (4th wk). Hotsy $19,000. Last week, $20,000.

State (Loew) (3,600; 90-$1.50)—"Teahouse of August Moon" (M-G) (4th wk). Good $10,000. Last week, ditto.

Saxon (Saxon) (1,100; $1.25-$2.20)—"Oklahoma" (Magna) (19th wk). Great $22,000. Last week, about same.

'Anastasia' Terrif 22G, Pitt.; 'Wind' Mighty 11G, 'Moon' Socko $15,500, 3d

Key City Grosses

Estimated Total Gross

This Week $2,979,200

(Based on 24 cities and 238 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,638,300

(Based on 23 cities and 222 theatres.)

'80 Days' Big 19G, Philly; '10 C's' 30G

Philadelphia, Jan. 15.

Blue-chip pix are holding strongly here especially over the [illegible] weekend. Trans-Lux topped New Year's Eve record Saturday with "Anastasia," with third week rated mighty. "Ten Commandments" is currently fast pace-setter with terrific eighth week at Randolph. "Around World in 80 Days" is still a sellout in third session at the Midtown. "Baby Doll" and "Teahouse of August Moon" still are plenty potent.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Teahouse of August Moon" (M-G) (3d wk). Brisk $15,000. Last week, $17,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (38th wk). Stout $11,000. Last week, $12,000.

Fox (20th) (2,250; 55-$1.80)—"Girl Can't Help It" (20th) (2d wk). Still good at $12,000. Last week, $17,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Four Girls in Town" (U). Dull $8,000. Last week, "Hollywood or Bust" (Par) (2d wk), $13,000.

Green Hill (Serena) (750; 75-$1.25) (Closed Sundays)—"Constant Husband" (Indie) (3d wk). So-so $3,200. Last week, $3,900.

Mastbaum (SW) (4,370; 90-$1.49) "Written on Wind" (U) (2d wk). Mild $16,000. Last week, $18,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (3d wk). Terrific $19,000. Last week, $25,000.

Randolph (Goldman) (2,250; $1.40-$2.75) — "Ten Commandments" (Par) (8th wk). Mighty $30,000. Last week, $40,000.

Stanley (SW) (2,900; 99-$1.49)—"Girl He Left Behind" (WB). Drab $9,000 or close. Last week, "Bundle of Joy" (RKO) (3d wk), $12.000.

Stanton (SW) (1,483; 99-$1.49)—"King and 4 Queens" (UA) (4th wk). Sockeroo $9,000. Last week, $12,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Anastasia" (20th) (3d wk). Whopping $21,000. Last week, $20,000.

Viking (Sley) (1,000; 75-$1.40)—"Baby Doll" (WB) (3d wk). Boffo $15,000. Last week, $26,700.

World (Pathe) (499; 99-$1.49)—"Doctors" (Indie). Poor $3,500. Last week, "Mama, Papa, Maid" (Indie), $2,500.

'ANASTASIA' TALL 18G, ST. L.; 'MOON' BOFF 10G

St. Louis, Jan. 15.

Biz at first-runs held almost stationary following a drop in the mercury to 2 above zero Sunday, with severe cold continuing through Monday. The controversial "Baby Doll" is being launched today at the huge Fox with a big day to start this rolling. "Anastasia" continues to pace the field in second session after a swell opening stanza. "Westward Ho, the Wagons" also is fine while "Teahouse of August Moon" is rated smash for fourth round at Esquire. "Seven Wonders of World" sagged a bit but still is good for 38th stanza at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders" (Cinerama) (38th wk). Good $7,000. Last week, $7,500.

Esquire (Indie) (1,400; 90-$1.25)—"Teahouse" (M-G) (4th wk). Big $10,000 after $13,000 in third.

Fox (F&M) (5,000; 51-75)—"Baby Doll" (WB). Opened today (Tues.). Last week, "Girl Can't Help It"

(Continued on page 22)

Pittsburgh, Jan. 15.

Downtown got a new blockbuster in "Anastasia" at Harris to join the longrun hits, "Teahouse of August Moon" at Penn and "Written on Wind" at Fulton. Both of these two hits are in their third weeks after sensational holiday trade and will stay fourth sessions. "Baby Doll" is fading at the Stanley and comes out after three. "La Strada" holding up very well at Squirrel Hill and sticks again, pushing back "The Great Man." "Seven Wonders of World" still is good in 39th stanza at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Written on Wind" (U) (3d wk). Still getting femme trade and holding great at $11,000 this session. That's terrific here at this stage of run and it naturally holds again. Last week, also smash at $12,500.

Guild (Green) (500; 85-99)—"Secrets of Reef" (Indie) (3d wk). Winding up okay at $1,800. Comes out tonight for two benefit showings of "Wee Geordie" (Indie) for Carnegie Tech Kiltie Band with the regular engagement opening tomorrow. Last week, $2,000.

Harris (Harris) (2,165; 80-$1.25)—"Anastasia" (20th). Great $22,000. Last week, "Zarak" (Col) in 10 days, $7,500.

Penn (UA) (3,300; 80-$1,25)—"Teahouse of August Moon" (M-G) (3d wk). Best thing and longest run house had in three years. Shooting for wow $15,500 on top of sock $20,000 last week. Stays a fourth.

Squirrel Hill (SW) (900; 85-99)—"La Strada" (T-L) (2d wk). Word-of-mouth on top of fine notices turning the trick. Holding to big $3,500. Last week, $4,500.

Stanley (SW) (3,800; 80-$1.25)—"Baby Doll" (SW) (3d wk). Falling off sharply and comes out tomorrow for "Bundle of Joy" (RKO). Church action against this one was conducted quietly without giving newspapers anything to air; hence local run didn't benefit from front-page publicity. Will wind up with fair $10,000. Last week, $14,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (39th wk). Falling off again after big holiday recovery and down to about good $9,000. Last week, $10,000.

'Queens' Sturdy 20G In Det.; 'Anastasia' $22,000, '80 Days' Wow 29G, 3d

Detroit, Jan. 15.

A good week is in prospect among the downtown deluxers. "King and Four Queens" looks strong at the Michigan. "Anastasia" shapes fine at the Fox. "Rock, Rock, Rock" is only average at Broadway-Capitol.

"Ten Commandments," in its eighth week at the Madison, is rated terrific as is "Around World in 80 Days" in third round at the United Artists. "Seven Wonders of World" is still solid in 31st week at Music Hall. "Teahouse August Moon" looms great in third week at the Adams; ditto "Baby Doll" at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25) — "Anastasia" (20th) and "Black Whip" (20th). Fine $22,000. Last week, "Girl Can't Help It" (20th) and "Gun Brothers" (UA) (2d wk), $14,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"King and 4 Queens" (UA) and "The Boss" (UA). Strong $20,000. Last week, "Bundle of Joy" (RKO) and "Amazon Traitor" (WB), $14,000.

Palms (UD) (2,961; 90-$1.25)—"Baby Doll" (WB) and "Great Day in Morning" (RKO) (3d wk). Good $16,000. Last week, $25,000.

Madison (UD) (1,900; $1.25-$2.75)—"Ten Commandments" (Par) (8th wk). Terrific $28,000. Last week, $30,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Rock, Rock, Rock" (Indie) and "Spin Dark Web" (Col). Average $10,000. Last week, "Rock, Pretty Baby" (U) and "Gun Man Down" (UA) (2d wk), big $12,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (3d wk). Wham $29,000. Last week, $29,300.

Adams (Balaban) (1,700; $1.25-$1.50)—"Teahouse August Moon" (M-G) (3d wk). Great $18,000. Last week, $23,500.

Music Hall (Cinerama Productions) (1,205; $1.50-$2.65))—"Seven Wonders" (Cinerama) (31st wk). Fine $20,400. Last week, $20,000.

Cold Freezes Chi Biz But 'Queens' Sock $37,000; 'Zarak' Rousing 21G, 'Doll' Hep 40G, 'Wind' 12G, Both 2d

Chicago, Jan. 15.

Loop transportation, impeded by snow and compounded by sub-zero weather, froze Windy City turnstiles at the start of the weekend. However, "King and Four Queens" is off to a sock $37,000 start at the State-Lake while "Zarak" at the Roosevelt is cracking the ice with a smash $21,000. "Constant Husband," another opener, at the Esquire; looms fairish at $7,500. "Back From Eternity" and "Beyond Reasonable Doubt" at Grand is okay $8,000.

Third round pix are easing off from earlier peaks with "Baby Doll" still torrid at the Chicago and "Written on Wind" lively at United Artists. "La Strada" remains hotsy at the World.

"Ten Commandments" is still potent in its eight frame at McVickers. "Seven Wonders of World" is holding strong in fourth round at the Palace. "Teahouse of August Moon" is showing good stretch pace on its eight lap at the Woods. "Anastasia" is holding up sturdily in fourth stanza at the Oriental.

Estimates for This Week

Carnegie (H&E Balaban) (480; 95)—"Third Man" (20th) (reissue) (2d wk). Slow $2,000. Last week, $3,000.

Chicago (B&K) (3,900; 98-$1.80) —"Baby Doll" (WB) (3d wk). Sockeroo $40,000. Last week, $47,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Constant Husband" (Indie). Fairish $7,500. Last week, "Can't Run Away From It" (Col) (2d wk), $6,800.

Grand (Indie) (1,200; 98-$1.25)—"Back From Eternity" (RKO) and "Reasonable Doubt" (RKO). Oke $8,000. Last week, "Seventh Cavalry" (Col) and "Rumble on Docks" (Col) (2d wk), $9,000.

McVickers (JL&S) (1,580; $1.25-$3.30) — "Ten Commandments" (Par) (8th wk). Big $38,000. Last week, $45,000.

Monroe (Indie) (1,000; 67-87)—"Rosanna" (Jacon) and "Forbidden Cargo" (Jacon). Fast $7,000. Last week, "Don't Knock Rock" (Col) and "Houston Story" (Col) (2d wk), $4,500.

Oriental (Indie) (3,400; 98-$1.50) —"Anastasia" (20th) (4th wk). Tidy $23,000. Last week, $33,000.

Palace (Indie) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (5th wk). Torrid $46,000. Last week, $45,000.

Roosevelt (B&K) (1,400; 90) — "Zarak" (Col) and "Utah Blaine" (Col). Terrific $21,000. Last week (8 days) "Westward Ho, Wagons" (BV) and "Disneyland U.S.A." (BV) (2d wk), $26,000.

State-Lake (B&K) (2,400; 98-$1.80)—"King and 4 Queens" (UA).

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Can't Help' Smash 18G In L'ville; 'Baby' Hefty $8,000, 'Queens' Hep 11G

Louisville, Jan. 15.

Bumper week is in prospect at town's first-runs, "Girl Can't Help It" at Rialto looming as the leader. Big capacity house played same pic New Year's Eve at upped scale to tremendous gross, and current stanza at regular prices is likewise socko. "King and Four Queens" at Loew's shapes good. "Rock, Pretty Baby" at the Kentucky looks big. "Baby Doll" in third stanza at Mary Anderson is okay. Brown, with "Anastasia" also in second, looms sock.

Estimates for This Week

Brown (Fourth Avenue-United Artists) (1,000; 74-99)—"Anastasia" (20th) (2d wk). Big $8,000 after first week's $12,000.

Kentucky (Switow) (1,000; 50-85) —"Rock, Pretty Baby" (U). Younger element going for this one, with hefty $8,000. Last week, "Hollywood or Bust" (Par) (2d wk), $6,000.

Loew's (United Artists) (3,000; 50-85)—"King and Four Queens" (UA) and "Huk" (UA). Healthy $11,000. Last week, "Teahouse August Moon" (M-G) (2d wk), $10,000.

Mary Anderson (People's) (1,000; 50-85)—"Baby Doll" (WB) (3d wk). Sustaining robust pace with likely $5,000 after last week's $8,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Girl Can't Help It" (20th). Going great guns at regular scale, after one night showing New Year's Eve at upped scale. Wham $18,000, and sure to hold. Last week, "Bundle of Joy" (RKO), $11,000.

'Wind' Hot $10,500, Mpls.; 'Queens' 10G

Minneapolis, Jan. 15.

Its another case of holdovers dominating the first-runs here. They number six compared to only a pair of newcomers, 'King and Four Queens" and "Written on Wind." Latter loops brisk at Orpheum while "King" shapes fairly good at Radio City. However, the lack of fresh fare and sub-zero temperatures undoubtedly are holding down the Loop total currently. It's the 24th week for "Seven Wonders of World," third for "Teahouse of the August Moon," "Friendly Persuasion" and "Hollywood or Bust." "Anastasia" and "Baby Doll," both in second sessions, are rated great.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) —"Seven Wonders of World" (Cinerama) (24th wk.). After $27,000 for New Year's week, settling down to calm but still very profitable mid-winter pace. Good $13,000. Last week, $12,500.

Gopher (Berger) (1,000; 90-$1.25) —"Teahouse of August Moon" (M-G) (3d wk). Record-breaker for this theatre. Virile $9,000. Last week, $14,000.

Lyric (Par) (1,000; 85-90)—"Hollywood or Bust" (Par) (m.o.). Here after 11 days at Radio City. Okay $4,000. Last week, "Girl Can't Help It" (20th) (2d wk), $6,000.

Radio City (Par) (4,100; 85-90)—"King and 4 Queens" (UA). Fairly good $10,000. Last week, "Hollywood or Bust" (Par) (2d wk), $3,200 in 4 days after $15,000 initial stanza.

RKO Orpheum (RKO) (2,800; 75-90)—"Written on Wind" (U). Looks as if this has what it takes for the boxoffice. Brisk $10,500. Last week, "Baby Doll" (WB), $17,000 in 9 days.

RKO Pan (RKO) (1,800; 75-90)—"Baby Doll" (WB) (m.o.). Here after nine flourishing Orpheum days and still riding crest of tremendous gratis publicity. Tall $5,000. Last week, "Bundle of Joy" (RKO) (2d wk), $8,000 in 9 days.

State (Par) (2,300; 85-90)—"Friendly Persuasion" (AA) (3d wk). Okay $6,000. Last week, $10,000.

World (Mann) (400; 90-$1.25)—"Anastasia" (20th) (2d wk). Is even outdistancing this theatre's previous b.o. champ, "King and I" (20th). Great $6,700. Last week, $12,400, house alltime single week record.

WASH. OFF; 'WONDERS' SOLID 22G, 'MOON' 14G

Washington, Jan. 15.

Mainstem b.o. is at low ebb between the holiday boom and the anticipated Inaugural flurry. Most houses are winding up longruns in order to bring in new features for the Inauguration influx. "Seven Wonders of World" continues socko in third Warner week. "Baby Doll" shapes fancy in third rounds, two houses. "Teahouse of August Moon" looks brisk in fourth week at Palace. "Ten Commandments" shows good staying power in ninth week at RKO Keith's. "Anastasia" shapes pleasing in fourth stanza at Capitol.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Baby Doll" (WB) (3d wk). Lively $5,000. Last week, $9,300.

Capitol (Loew) (3,434 85-$1.25)— —"Anastasia" (20th) (4th wk). Pleasing $14,000 in final 8 days. Winds up Saturday (19) afternoon, with Inaugural Festival taking over

(Continued on page 22)

'Party' Modest $7,500, Port.; 'Anastasia' 11G

Portland, Ore., Jan. 15.

Lone newcomer here this season is "Wild Party," rated fair at Paramount. Most extended-runs are holding well to give the downtown sector a bright appearance. "Anastasia" looks big in second stanza at the Fox. "Teahouse of August Moon" likewise is lusty in first holdover frame at Liberty. "Baby Doll" has slipped down to a just okay figure in second round at Orpheum.

Estimates for This Week

Broadway (Parker) (938; $1.50-$2) — "Oklahoma" (Magna) (9th wk). Fine $9,000. Last week, $14,200.

Fox (Evergreen) (1,536; $1-$1.50) —"Anastasia" (20th) (2d wk). Big $11,000. Last week, $16,300.

Guild (Indie) (400; $1.25)—"Secrets of Life" (BV) (3d wk). Okay $1,500. Last week, $2,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Teahouse August Moon" (M-G) (2d wk). Lusty $11,000. Last week, $23,300.

Orpheum (Evergreen) (1,600; $1-$1.50) — "Baby Doll" (WB) and "Chasing Sun" (WB) (2d wk). Okay $7,000 or near. Last week, $15,000.

Paramount (Port-Par) (3,400; 90-$1.25) — "Wild Party" (UA) and "Four Boys and Gun" (UA). Fair $7,500. Last week, "Hollywood or Bust" (Par) and "Running Target" (UA) (3d wk), $7,800.

'Doll' Great 12G, K. C.; '4 Girls' 10G

Kansas City, Jan. 15.

Operations are back to normal following the holiday extras, with only two new entries on the list currently. "Baby Doll" shapes great at the Paramount and holds. "Four Girls in Town" at Fox Midwest threesome and also at the Dickinson Glen is moderate. List of holdovers includes "Anastasia" in third week at the Uptown, "Teahouse of August Moon" at the Midland, also in third, and "Bundle of Joy" on fourth week at the Roxy. Weather is cold.

Estimates for This Week

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90)—"Four Girls in Town" (U) and "Showdown at Abilene" (U), with personals by George Nader. Fair $9,000. Last week, "Girl Can't Help It" (20th) and "Desperados Are in Town" (20th) (2d wk), $11,500 in 6 days.

Glen (Dickinson) (700; 75-90)—"Four Girls in Town" (U) and "Showdown in Abilene" (U). Slim $1,000, also with Nader personals. House customarily plays art fare, but switched to first-run on this one. Last week, "Open City" (Indie), $1,500.

Kimo (Dickinson) (504; 75-90)—"La Strada" (T-L) (3d wk). Bright $1,500; holds. Last week, $1,800.

Midland (Loew) (3,500; 90-$1.25)

(Continued on page 22)

'Del Rio' Fair $7,000, Cincy; '10 C's' Big 22G, 'Help' Torrid 9G, 2d

Cincinnati, Jan. 15.

Downtown trade shapes above par this week in wake of smash '57 bow. "Man From Del Rio," only new bill currently, is fair at the Palace. Holdovers, all hefty, are fronted by "10 Commandments" in fourth stanza, with "Teahouse of August Moon" close by and "Girl Can't Help It" winding up a two-week romp. "Seven Wonders of World" is maintaining a torrid pace in 32d week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Teahouse of August Moon" (M-G) (2d wk). Hotsy $18,000 on heels of 10-day $33,000 kickoff, including New Year's Eve. Likely to hold for third.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (32 wk). Swell $17,000. Out-of-town trade slowed some by weather. Last week, $18,000.

Grand (RKO) (1,400; $1.25-$2.75) —"10 Commandments" (Par) (4th wk). Solid $22,000, aided by extra showings for school groups. Same last week.

Keith's (Shor) (1,500; 75-$1.25)—"Girl Can't Help It" (20th) (2d wk). Nine days. Big $9,000. Last week, $15,500.

Palace (RKO (2,600; 75-$1.10)—"Man From Del Rio" (UA) and "Flight to Hong Kong" (UA). Fair $7,000 or near. Last week, "Bundle of Joy" (RKO), nine days, $17,000.

B'way Br-r-r; 'Wind' Brisk $40,000, 'Moon' Shine Over (101G, 7th), 'Doll' Firm 37G, 4th; '80 Days' 34½G, 13th

Combination of coldest weather this year (zero yesterday) and a surplus of extended-run pictures is sloughing business on Broadway this stanza. Yesterday (Tues.) was the third consecutive day of severe cold, and it clipped trade 10% to 22% both Monday and Tuesday. Biz started to slip, of course, after New Year's Day with the return of thousands to school, and naturally was accentuated by the cold wave.

Lone newcomer, "Written on Wind," despite the weather, is heading for a nice $40,000 opening session at the Capitol. Top coin still is going to the Music Hall, still playing "Teahouse of August Moon" and Christmas stageshow. Current (7th) round looks like $101,000, okay in view of tremendous biz done in first five weeks. "Barretts of Wimpole St." and new stageshow open tomorrow (Thurs.).

"Anastasia" with Yuletide stageshow is holding up well with a big $80,000 likely in current (5th) session at the Roxy. Pic has shown such stamina that the preem of "Girl Can't Help It" probably will be delayed. "Baby Doll" also is combatting the current downbeat with a great $37,000 probable in fourth stanza at the Victoria.

Upped-scale two-a-day pictures are resisting the offish trend. "Around World in 80 Days" still was capacity $34,500 for 10 performances in 13th week at the Rivoli. "10 Commandments" also is capacity with $55,000 for 10th stanza of 14 shows at the Criterion. "Seven Wonders of World" held with sturdy $39,000 in 40th session at the Warner.

"Zarak" was good $9,000 in third round at the Globe. "Rainmaker" is holding nicely at solid $18,000 in fifth stanza at the Astor. "King and Four Queens" looms okay $12,000 in fourth session at the Mayfair.

"Wrong Man" is down to fair $23,000 in fourth week at the Paramount, which brings in a stageshow headed by Nat "King" Cole, Ella Fitzgerald and Count Basie along with "Nightfall" Jan. 23. State opens "Slander" today after a big three-week (plus 4 days) run with "Hollywood Or Bust."

New arty entries are topped by "Great Man," still terrific with $18,500 in second week after best ever opening round at regular scale at the Sutton. "Don Giovanni" opened excellently at the Baronet and still is nice at $6,700 in third week.

"We Are All Murderers" landed a smart $9,600 in its opening week at the Paris despite a moderate start. "La Sorciere," which started out strongly, is dipping to $6,000 in third session at the Normandie. "La Strada" spurted after receiving a batch of awards, including the N. Y. Critics' palm for best foreign pic, and was an amazing $13,000 in 26th stanza at Trans-Lux 52d Street.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Rainmaker" (Par) (5th wk). Current stanza ending today (Wed.) is heading for solid $18,000 or near. Last week, $21,000. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Wee Geordie" (Arthur) (15th wk). The 14th round concluded Sunday (13) was good $6,200. The 13th week was $9,400. Stays on into February.

Baronet (Reade) (430; $1.25-$1.80) — "Don Giovanni" (Indie) (4th wk). Third session ended last night (Tues.) was good $6,700. Second was $8,500. Stays on.

Capitol (Loew) (4,820; $1-$2.50) —"Written on Wind" (U). First week ending tomorrow (Thurs.) is heading for fancy $40,000. Holds, naturally. In ahead, "Bundle of Joy" (RKO) (3d wk-8 days), $19,000.

Criterion (Moss) (1,671; $1.80-$3.30) — "Ten Commandments" (Par) (10th wk). Present round winding tomorrow (Thurs.) is heading for capacity $55,000 for 14 shows. Ninth was same.

55th St. Playhouse (B-F) (300; $1.25-$1.80)—"Oedipus Rex" (Lesser) (2d wk). First week ended Sunday (13) was nice $9,500.

Fine Arts (Davis) (468; 90-$1.80) —"Pantaloons" (UMPO) (4th wk). Third frame ended Monday (14) was fine $10,500. Second was $11,000.

Globe (Brandt) (1,500; 70-$1.50) —"Zarak" (Col) (4th wk). Third round ended yesterday (Tues.) held with good $9,000. Second was $13,300.

Guild (Guild) (450; $1-$1.75)—"Magnificent Seven" (Col) (9th-final wk). The eighth week ended Sunday (13) was okay $5,000. The seventh was same. "Albert Schweitzer" (Indie) opens with preem Jan. 20, with regular run beginning Jan. 21.

Mayfair (Brandt) (1,736; 79-$1.80)—"King and 4 Queens" (UA) (4th wk). Current session winding tomorrow (Thurs.) looks like okay $12,000 or near. Third was $15,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"La Sorciere" (Ellis) (3d wk). This stanza finishing today (Wed.) looks to reach okay $6,000. Second was $7,500. Holds.

Palace (RKO) (1,700; 50-$1.60)—"Crime of Passion" (UA) with big assortment of vaude acts. Hit nice $18,300 in week ended last night (Tues.). In ahead, Judy Garland and allvaude bill. Jerry Lewis and allvaude bill opens early next month.

Paramount (ABC-Par) (3,665; $1-$2)—"Wrong Man" (WB) (4th wk). This session ending Friday (18) looks to reach fair $23,000. Stays only four days of fifth week. Third was $27,000. "Nightfall" (Col) with stageshow including Nat "King" Cole, Ella Fitzgerald, Allen & DeWood, Count Basie orch and Mambo Aces opens Jan. 23.

Paris (Pathe Cinema) (568; 90-$1.80)—"We Are All Murderers" (King) (2d wk). Initial stanza finished Monday (14) hit fine $9,600.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85) — "Teahouse of August Moon" (M-G) and Xmas stageshow (7th-final wk). This round is down to $101,000, but okay in view of its long, profitable run. Sixth week was $133,000. "Barretts of Wimpole Street" (M-G) and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (14th wk). The 13th week ended last night (Tues.) was absolute capacity $34,500. The 12th was the same, each being for 10 performances. Starts morning shows for Saturdays, Jan. 19, with this and Jan. 26 shows already sold out.

Plaza (Brecher) (525; $1.50-$2)—"Lust for Life" (M-G) (18th wk). The 17th round completed Monday (14) was sturdy $12,800. The 16th week was $16,300.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Anastasia" (20th) and Xmas stageshow (5th wk). Present session ending tomorrow (Thurs.) looks like big $80,000. Fourth week was $95,000. Now planned to

(Continued on page 22)

'Giant' Mighty $28,000, Toronto; 'Zarak' Slick 18G, 'Wind' Fast 16G

Toronto, Jan. 14.

"Giant" at upped prices is smash and leading the city on evening turnaway biz, "Zarak," only other newcomer, looks okay in three-house combo. Way up on holdovers, however, is "Teahouse of the August Moon," now in third stanza, to big returns; with "Friendly Persuasion" in fourth also holding well. "Written On Wind" in second frame shapes socko. "Ten Commandments," of course, shows little change in eighth week, and is great.

Estimates for Last Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1)—"Zarak" (Col). Satisfactory $18,000. Last week, "Battle of the River Plate" (Rank) (3d wk), $15,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; $1)—"Friendly Persuasion" (AA) (4th wk). Hefty $14,000. Last week, $18,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,485; 1,385; 60-75)—"Girl Can't Help It" (Par) (3d wk). Fine $18,000. Last week, $25,000.

Imperial (FP) (3,544; 75-$1.50)—"Giant" (WB). Smash $28,000. Last week, "Hollywood or Bust" (Par) (3d wk), $11,000.

International (Taylor) (557; $1)—"Gold Rush" (UA) (reissue) (4th wk). Good $4,000. Last week, $6,000.

Loew's (Loew) (2,096; 60-$1)—"Teahouse of August Moon" (M-G) (3d wk). Still terrific at $20,000. Last week, $25,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (38th wk). Perking to hep $8,000. Last week, $6,000.

University (FP) (1,536; $1.75-$2.50) — "Ten Commandments" (Par) (8th wk). Big $18,000. Last week, $20,000.

Uptown (Loew) (2,098; 60-$1)—"Written on Wind" (U) (2d wk). Great $16,000. Last week, $23,000.

STOCKHOLDER PIPERS FOR 1957 TUNE; NEW KIBITZERS SCORN OLD ALIBIS

The intangibles of the picture business—the erratic boxoffice ups and downs of some features, the public's response or indifference to ad campaigns, etc.—more and more are being regarded as the cause of one of the most severe migraines for trade execs. While they're conditioned to accept the uncertainties of a business that is peculiar to itself, investors and financiers want specific reasons why things aren't going better.

Outsiders, such as Wall Street people and men from other fields who have diversified into pictures, bewildered by the industry's changing state of affairs, are putting the pressure on the veteran tradesters. The situation is best reflected at Loew's. Management of this corporation had been much the same for years. There had been some criticism of policies but then, money was being made and the resentments faded. Today, matters are different. Earnings have fallen off. Joseph R. Vogel, as newly-installed president, in deference to the howling stockholders, is effecting various changes, including removal of many exployes at the studio.

At RKO, Tom O'Neil, originally of General Tire & Rubber, apparently is bent on an overhaul of this film company's entire operation. This looks to be an economic desperation move of the type which hardly likely would be taken by veterans of the industry.

Albert A. List, no traditionalist, is selling RKO Theatres real estate and leasing back the film houses involved. List controls the circuit, just as O'Neil holds the reins on the RKO picture outfit.

The stockholders are the catalysts.

Not College Taught

As for the film execs—well, many of them, anyway—the feeling is that "you can't learn about this industry in college." It's survived crises in past and emerges as a stronger enterprise.

Checks with officials at every principal home office in New York revealed a surprising sympathy for the production men at the studios. The easterners, who are engaged in distribution and business matters, in large measure believe that the film-makers on the Coast are doing as good a job as can be expected.

Production records, it's thought in Gotham, are influenced by a good deal of luck. No picture in the blueprint stage is sent through the production mill with a guarantee of success. And the most prosperous and top-rated producers have at least a couple of duds to their credit.

One example of how friction develops between the big stockholders and the execs is the estimate made on a picture before its release. All outfits have specialists in economics who years ago could predict the boxoffice outcome on a feature within 5-to-10%. The whims of the public and general market changes have made such predictions impossible. And where big production budgets are concerned, the stockholders want information which the companies simply can't give them.

It's all a riddle. Why does such a costly picture as "Vagabond King" gross only $1,400,000 in the domestic market? Why does "Tea and Sympathy" take $2,000,000 when "Bad Seed" goes over $4,000,000? Why $2,500,000 for "Alexander the Great" and $7,500,000 for "Trapeze?" Why did "Alexander" fall off so sharply after some smash initial dates and why did such entries as "Man Called Peter" and "Man With the Golden Arm" show relatively greater power in smaller situations than in the larger ones?

A film v.p. answers: "That's the nature of things; that's our business."

Bankers, et al., would like to see the business shaped into more of an exact science.

Fred M. Wilcox ankled director contract at Metro to go into independent production with four properties he has acquired . . . **Lex Barker** will star in "Thin Air" for indie producer Steve Pallos in England next month . . . **Wallace MacDonald** named exec producer of "The Hard Man," next Romson Production for Columbia release.

GARRICK BACK TO FILMS

B&K Loop House Reclaimed From Television Studio

Chicago, Jan. 16.

Balaban & Katz will reopen its downtown Garrick Theatre as a film house in April. The Garrick was closed as a pic house Aug. 11, 1950, and converted to a television studio in '52. The remodelled theatre will seat just under 900. No set policy has been announced yet by B&K for Garrick operations.

Cameron-Mary Murphy In Overseas 'Dream'

The Richard Gordon - Charles Vetter Amalgamated Productions outfit has slated "The Dream Machine" as its first production of 1957. Rod Cameron and Mary Murphy will star. Film rolls in London and on the French Riviera. It's a science-fiction opus.

Amalgamated so far has turned out six pictures in Britain. None have been released in the U. S. to date.

John Rosenfield, film critic for the Dallas News, was stricken by a heartattack while on a visit to Gotham. He's still in the hospital here.

South Carolina Salons (Also Exhibs) Ask Curb Of Gumshoe 'Checkers'

Columbia, S. C., Jan. 15.

Two theatreowners who are also members of the South Carolina state legislature have introduced a bill to curb the activities of film company checkers.

Measure, presented by theatre-owner-lawmakers Bates Harvey of Clover and Walter Brown of Winnsboro, would ban confidential percentage checks of theatres and would penalize checkers who did not identify themselves to the theatre operators.

"Checkers who sit across the street and check us can't get accurate accounts," Harvey charged.

Warren-Gordon-Dubin Latest Biopic Pitch

Hollywood, Jan. 15.

Herb Polesie is packaging an indie film biopic based on tunesters Harry Warren, Mack Gordon and late Al Dubin.

Polesie overtured Bing Crosby to play Warren role. Crosby says he's "interested."

Jackie Gleason is in prospect for Dubin.

Drive-In Industry Expansion

The position drive-ins play in the motion picture industry's economy is manifested to a large degree by the growth and increased stature of Allied States Assn.'s annual drive-ins convention. This year's meeting, to be held in Cincinnati Jan. 29-31, is the fourth one sponsored by the exhibitor association.

The annual get-together of the ozoner operators had its origin in a small regional confab in Kansas City some six years ago. The next year a similar meeting was held in Milwaukee. The attendance at the Milwaukee session was so encouraging that Allied toppers felt that a full-scale annual palaver under National Allied's sponsorship was in order. As a result, the national body organized and sponsored the first official drive-in convention in 1954.

The nature of the equipment displayed at the drive-in meets is different from that at the regular conventions. Suppliers of food, heating and dispensing equipment as well as manufacturers of kiddie rides and associated equipment play prominent roles at these meetings.

A drive-in convention not only weighs the price of film but also considers the price of hot dogs and pizza pies.

Schine Defense Argues 'Errors'

Files Stay of Judgment Against Criminal Contempt Conviction By Federal Court

Buffalo, Jan. 15.

A stay of judgment and a new trial have been asked in Federal Court here by the Schine Theatre interests found guilty of criminal contempt last week by District Court Judge Harold P. Burke. A petition filed by the attorneys for Schine alleges that the judge erred in his findings of contempt for Schine's failure to dispose of 39 theatres as ordered in 1949 by the late Federal Judge John Knight. Permission to make oral arguments on the petition was also asked. As a result, the government's filing of final order of judgment preparatory to sentencing of the defendants will probably be delayed until after such argument.

In its petition, the Schine defense claimed the judge committed a basic error in finding there was a market for the theatres after refusing to hear defense testimony to indicate there was no market. Another error was stated to be the finding of contempt for acts committed prior to January 1942 when an extension of time of sale was approved in court. Clarification of certain findings of guilt between 1951 and 1954 were also asked.

Among other errors claimed were the failure to hold a hearing on defendants' motion to extend time for sale of the theatres; the finding of Howard M. Anteville, attorney for Schine, responsible in connection with failure to divest theatres, after ruling that he had no authority to act in connection with such matters; the admission of testimony of certain government expert witnesses; other rulings and denials regarding receipt and exclusion of evidence and records; and the findings of acts which are alleged to be unsupported by the conclusions of law.

Becoming a 'Provocative' Medium

Films' Economic Necessities Likely to Bring More Conflict With Censor-Minded During 1957

By FRED HIFT

The year 1957 promises to be one of major importance to the film industry.

It will be the year when the "new shape" of the picture business for the first time will come into clear and sharp focus.

It will be the year when, possibly for the first time, the full impact—positive or negative—of television on the b.o. and operational pattern of the industry will be fully and accurately established.

It will be the year when the economic pressures ranging from (a) television, to (b) "tight" money will contribute further to the thinking of those who hold that the picture biz must adjust to modern realities via possible mergers and the elimination of many overlapping functions.

During the past few years, amidst a great deal of talk and speculation—some of it wishful thinking and much of it needlessly negative and pessimistic—the industry itself has come to the conclusion that it is falling victim to gradual but epochal changes in the entertainment habits of the American public. These changes, occurring on several levels, have been fought by Hollywood, and in some instances successfully.

But the basic reasons for these changes have not altered, and realistic showmen expect the coming year to bring additional evidence of this. There is perhaps little question that the U.S. today—with 15,000 theatres in addition to the some 5,000 drive-ins—is overseated and that a good number of the small or fringe situations, which have been holding on by the skin of their teeth, will close shop.

There is also little question that Hollywood, being sharply conscious of changing trends, will go more and more for eye-filling spectacle and provocative subject material. Going with this will be a sharper accent on the important, top-earning first-runs in the country which already provide the distributors with such a large percentage of their overall revenue.

It was Elia Kazan who said recently:

> *"Television has taken over as the standard-brand. The theatre screen now has to become a provocative, challenging medium. If it doesn't do that, there isn't much reason for our continued existence."*

Desire to shock and to excite may, in the year to come, translate itself into more censor and pressure group problems for the industry. But things have a way of adjusting themselves, and the decentralization of production, which should hit a peak in 1957, may serve as a cushion for these attacks. The independent, while financed by a major, still retains some of his independence of thought and action, and—in a sense—this represents a convenient "out" for the distributor.

'Selective' Producing

While production is expected to continue its "selective" operation without a return to mass manufacture, the continuing double-feature policy of the exhibitors in 1957 will see the number of quickies on the rise. The "filler," it's realized, if produced at a small budget, can make money.

20th-Fox this year plans to make and release between 50 and 55 feature films. Between 25 and 30 of these will be low-budget entries. "We are getting sick of seeing our fine CinemaScope pictures coupled with some worthless junk," observed a 20th sales exec. "We feel that, if the exhibitors insist on double billing, we can at least provide them with some decent fare."

There is another choice, and it is being hopefully considered by the foreign film distribs. The coming year will see a new emphasis on dubbing, with the indies frankly striving to fill that hole on the lower half of the double bill. Hand-in-hand with this aim goes the reasoning that, if enough dubbed pix make the rounds, the U.S. public will get accustomed to dubbed fare.

The coming year will see the industry taking a more concerted interest in its public. In fact, more than ever, the business is becoming research conscious. Motion Picture Assn. of America has two survey projects in various stages of development. One is concerned with establishing where the distributors might combine their activities to effect much-needed savings. The other seeks information on the composition of the audience, its tastes and preferences.

In the light of steadily rising administrative and operational costs at both the production and distribution ends, drastic action to call a halt is indicated and likely will occur in 1957. Some feel that mergers of all sorts are almost inevitable, a process that began in 1956 when 20th and Warner Bros. huddled on a possible studio merger and RKO initiated talks about a merger of releasing facilities.

It's generally agreed that the year just passed gave the companies no more than a period of grace. Domestic rentals in many instances are down, costs are up, and only the millions derived from the sale or lease of the pre-1948 libraries will spell the difference between red and black. In 1957, additional—likely very new—films will go to tv, but theatre owners honestly feel that the peak impact of the torrent of film entertainment on the air has passed.

> *"The worst," said one exhibitor, "is over. We're groggy, but still standing. It can't get any worse, so we must be all right."*

What concerns some of the companies is the outlook in the foreign market. 1957 unquestionably will see a much greater emphasis than ever before on the overseas revenue. At the same time, there is every indication that obstacles are mounting, partly as a result of the Suez crisis. The year ahead will see the renegotiation of the British, French and Italian film deals. Taxes overseas are mounting and, gradually, the impact of tv is making itself felt.

The companies in the coming year are expected not only to work harder to maintain their established markets, but also to seek to open up new ones.

The year ahead may hold many surprises. The diversification process undoubtedly will continue and so will the trend towards stronger ties with tv. The bankers, already much more vocal last year than ever before, are apt to keep an ever closer eye on the companies, some of which quite conceivably might exit the business altogether in 1957. Subscription-tv still looms on the horizon and could be authorized, at least experimentally. There is little doubt that it will definitely be introduced in some areas abroad before very long, providing the U.S. with a "test tube" example.

But, primarily, 1957 should see an additional blurring of the lines that have divided showbiz in the past. Electronics, the great leveller, is pulling the entire entertainment field closer together and the film business is wholly within its spell.

The experts say 1957 will be a good year for motion pictures. It could be both a beginning and an end.

Declared Self 'First-Run' Nothing Happened, House Owners Sue in St. Louis

St. Louis, Jan. 15.

The owners of the Esquire, an indie nabe in the western section of the city that recently entered the first run field last week filed an antitrust suit asking for $84,000 damages from several motion picture distributing companies and owners of rival theatres. The suit filed in the local U. S. District Court also seeks an injunction to restrain the deefndants from continuing their alleged conspiracy to prevent the plaintiff from showing first run films.

On allegation in the suit charges that the Esquire was denied the opportunity to compete for the first run showing of films distributed by the various defendant companies in "a scheme that favor other exhibitors." The alleged conspiracy, the petition charges, has cost the plaintiff company $28,000 actual losses since September 19, 1956, and under the Federal antitrust laws treble damages, or $84,000 is sought.

When it was announced that the Esquire would enter competition for first run film, the petition recites, the company sent letters to the St. Louis managers of all film distributors notifying them that the Ensquire intended to bid for first run product. Prior to that date the Esquire has shown first run product notably Metro's "Guys and Dolls."

Named as defendants in the current suit are Loew's Inc., 20th Century-Fox, Columbia Pictures, Warner Bros., Universal, Paramount, and Radio Pictures Inc. The defendant exhibitors include St. Louis Orpheum Corp., Loew's Dayton Theatre Corp., St. Louis Amusement Co., operator of the St. Louis Theatre; Eden Theatre Co., operator of the Fox Theatre, and Fanchon & Marco Enterprises, which manages the Fox, St. Louis and Missouri Theatres.

ACTORS' EARN-LEARN COURSE

1956 List of Legion Ratings

United Artists and Columbia—with 13 and 10 pictures respectively—lead the list of ten American companies whose product drew "B" (Morally Objectionable in Part for All) ratings from the Catholic National Legion of Decency in the year ended Oct. 1, 1956.

Legion's annual summary overall showed a sharp drop in the number of "B" ratings—from 110 in 1955 to 80 last year. Decline was pronounced in the domestic films (from 92 to 62) while the foreign product (18 both years) stayed on the same level.

Legion reviewed 328 films in toto.. Of the 269 American pictures rated, 205 drew an "A," another 62 were "B" and one was condemned. On the foreign side, with 59 pictures rated, 34 were in "A," 18 in "B" and seven were condemned. None of the ten majors released a single condemned picture.

With UA and Col on the top, the next largest distributor of "B" films during the year was 20th-Fox with nine. Then came Allied Artists with seven, RKO with six and Metro, Paramount and Republic with five each. Universal had only four. Warner Bros., which reaped the Legion's wrath via "Baby Doll" late in '56, didn't release a single "B" rated film.

In the A-1 listing (Morally Unobjectionable for General Patronage), AA with 12 led the field, with UA and U trailing with 11 each, followed by Rep with 10.

By Legion standards, which are unique, Hollywood thus showed an improvement in 1955-56. Still, in terms of overall percentages, the 23.05% of "B" ratings was the highest since 1950, with the exception of 1954-55, when the percentage of "B"s stood at 33.45%.

On an overall basis—23.39% of "B"s—the figure also is the highest since 1938, when the Legion starts listing its ratings. That year it was only eight percent. Last year the "B"s constituted 33.64% as against 22.16% the year before. Percentage of A-II (Morally Objectionable for Adults) ratings last year was 42.99%, the highest since 1951, when it stood at 44.12%.

Sochin as Rank Sales Chief for U. S.

With Hargreaves and Martin Will Tour Country To Survey Market, Pick Showcases

Irving Sochin will be sales manager for the new J. Arthur Rank releasing outfit in the U. S.

He will function in that capacity under Kenneth Hargreaves, the Rank topper in the States. Hargreaves is due to arrive Friday (18) from London to start taking over in earnest.

Geoffrey Martin, the Rank ad-pub topper for the new outfit, has been in Gotham for some time. Neither he nor Sochin have been available to answer questions. Sochin to date has been identified only as an assistant to Hargreaves in the setting up of the new outfit. He used to be shorts subjects sales manager for Universal.

It's understood that the Rank unit, which will operate along the economy lines of Disney's Buena Vista, is interested in leasing the World Theatre in Philadelphia from Pathe Cinema. A tentative deal for a long-term lease has been made by Rank with Rugoff & Becker's Sutton Theatre, N. Y.

Following Hargreaves' arrival, he, Martin and Sochin will tour the country to o.o. other possible houses and set up a staff to peddle and promote the Rank product. Very few new Rank pictures have been introed on the American market during the past year, partly in anticipation of the new office.

WRITERS GUILD 'TALKS' STRIKE VS. SEVERAL

Hollywood, Jan. 15.

Strike action against Hecht-Hill-Lancaster and Mike Todd and approval of the recent Writers Guild of America, West deal with Matty Fox on the television release of a group of post-1948 films, will be discussed by Guild members at a special meeting Jan. 24.

Threat of action against H-H-L is based on the Guild contention that the indie has refused to negotiate a contract. Harold Hecht denied the claim and attributed Guild action to a "deceptive maneuver relating to our dispute with John Van Druten "over a contract in a case currently before the L. A. Superior Court. Guild has been hassling with Todd ever since the producer ignored a WGAW arbitration proceeding and gave sole screenplay credit on "Around the World in 80 Days" to S. H. Perelman instead of having Perelman share it with two other writers.

Deal with Matty Fox involves payment by him to the writers of $235,000 for the RKO films made after 1948 which he wants to release to television.

Comets' IFO

Ottawa, Jan. 15.

Jacques Rousay, a teenager of neighboring Hull, Que., got a five months' jail sentence for heaving an empty bottle through the screen of the Rideau Theatre. Picture was "Don't Knock That Rock," with Bill Haley's Comets featured.

Bottle was an Identified Flying Object—formerly containing gin.

Stanley Chain Has Four-Year High (Wk. Ending 1/5)

Income from theatres for the week ending Jan. 5 was the largest for any single week since Stanley Warner was organized four years ago, prexy S. H. Fabian reported to stockholders at the company's annual meeting in Wilmington, Del., last week. Fabian also disclosed that since the first week in November there has been a week by week improvement in the company's boxoffice receipts as compared with the previous year.

Increase in revenue came from fewer theatres than in previous years, but increased b.o. receipts while "encouraging" are not necessarily conclusive as to the trend of future business."

The company's net profit for the first fiscal quarter ended Nov. 24, 1956, was $969,600 after the deduction of depreciation, amortization and income taxes. The net profit is equivalent to 45c per share as compared with 37c per share in the same quarter a year ago when the profit totalled $810,500. Gross income from the most recent quarter was $27,169,000 compared with $23,926,500 for the November quarter a year ago. The profit before taxes was $2,015,300 as compared with $1,935,500 for the corresponding previous stanza.

More than 75% of the outstanding stock was represented at the annual meeting. Fabian, executive v.p. Samuel Rosen and v.p. Nathaniel Lapkin were reelected directors and the employment agreement with Fabian Enterprises for the services of Fabian and Rosen was approved by the stockholders.

FUTURE BRIGHTER KNOWING ROPES

Hollywood, Jan. 15.

The biggest "earn while you learn" school in the world is operating quietly in Hollywood. It has no faculty except indirectly the Bureau of Internal Revenue and no curriculum, except the capital gains tax, but it has a growing group of devoted students who are convinced that the basic idea—profit participation by actors instead of straight salary stints—provides three-way benefits of inestimable value; more money for each role, the opportunity for an actor to learn the production end of the business, and a formula under which more independent producers can compete with major studios with product turned out at a basically lower cost.

Mose fervent disciple of the participation practice is John Payne, who hasn't worked on a straight salary basis since he made "Kansas City Confidential" for Edward Small in 1952. He's made a total of nine participation pix in the last four years, the latest being "The Boss," which was a co-production venture with Frank and Walter Seltzer for United Artists.

"The Boss," Payne believes, is the best example of the ultimate merits of participation for an actor. He worked actively on the production end of the project and found that his four years of participation stints had soundly equipped him for the job.

"When I was on contract," he recalled, "I did my work as an actor and nothing more. Naturally, you pick up a few things just from being on the set, but nothing that can be useful later. Once I began working on a participation basis, however, I began to take an active interest. And I suddenly discovered that it was the best possible training ground for learning the ropes of production."

With a stake in the ultimate profit of the picture, Payne pointed out, an actor is necessarily going to pay more attention to the details that save money. He learns how to break down a budget, how to analyze a script, how to spot scenes that are un-necessarily expensive and how to achieve streamlined efficiency.

"Writers," Payne contended, "rarely bother with worrying about production details. They'll put in a scene that plays, for example, in a nightclub. That means set construction, extras, maybe even music. But after you analyze the script you discover that the scene could just as well be played on a sidewalk in front of a nightclub—with a resultant saving of several thousand dollars on that scene alone."

Details of this kind, Payne believes, sharpens an actor's appreciation of the business he's in and makes it possible for him to consider a career in production when, as and if he wants to step out of acting.

From a financial standpoint, the participation scheme has great benefit for both producer and actor. The former can work on a much lower budget or can apportion more money to other elements of the property rather than salary.

And the actor derives payments far beyond anything he could otherwise have obtained, both in amount and in possible tax benefits since the participation coin comes in over a period of years rather than in a lump sum within one calendar year.

Payne, who points out that he is only one of several actors going the participation route trailblazed by James Stewart, the acknowledged participation patriarch, says his income for the last four years is roughly twice what he could have expected if he had worked the pix at straight salary.

At the time Payne did "Confidential," he was getting $75,000 per picture. Thus far, he has received about two and one-half times that return from the picture and a somewhat similar financial gain has been recorded on such other films as "Raiders of the Seven Seas," "Rails to Laramie," "Tennessee's Partner," "Silver Lode," "Hold Back the Night," and "Hidden Fear." Poorest return was on "River Street," which was the second of his participation chores and its return of around $60,000 represented about 75% of his then salary.

Paris Funds for U. S. Showcases; Safra Supports French Agency

By FRED HIFT

French Government is close to a decision allowing "industry aid" funds to be used for the acquisition or leasing of theatres in the U. S., French producer Michel Safra reported in Gotham last week.

Safra, a vet of 36 years in the French film biz, said he was personally in favor of a French distribution office in the States, but acknowledged that a good many of his colleagues in Paris were against the idea.

"I think we must distribute ourselves," Safra opined. "Take films like 'Diabolique' or 'Rififi.' They may get several thousand playdates. But they are nothing more than the locomotives. What about the smaller, less important films?"

Safra, now repped in the U. S. by George Margolin, has two films ready for the U. S. market—"Paris, Palace Hotel," a tinter with Charles Boyer and Francoise Arnoullh, and "Trottoire." Producer said he was hoping to coproduce with American interests a film, "L'Histoire Dans Crime." He's negotiating with Nine Foch to appear in it.

Safra also is preparing a spy yarn to be directed by Robert Siodmak, and another film to be megged by Leonid Moguy. Frenchman felt that, in comparison to other imports, the French film had something special. "I think we have a grand chance in the U. S., but we must allow it to develop slowly."

He stressed his belief in closer collaboration with American talent and said that it was absolutely possible to further internationalize the appeal of the French product without hurting its chances in the home market or depriving it of native quality.

Asked about frequent American distrib complaints that too high guarantees were being asked by the French, Safra noted that it was time for the American outfits to take greater risks. "After all, we do," he said.

French decision to allow the use of aid funds for theatre acquisition in the States would follow the pattern of the British and would appear to be a followup to the failure to agree on a distribution agency in this market. Aid fund is created via an additional charge at the French b.o. and it's split among producers, exhibs and the government. Up to now, producers have had to plow their coin back into production.

Unfair

Safra thought the split with the theatres unfair. "True, they must modernize and keep up their houses, but once they do this, at least they have it to keep. It's not the same with us." Implication is that the producers should get a larger share. Same point was made recently by the French Economic Council in its report on the industry.

Producer said his own Speva Film producing outfit was in good shape and, like some other top units in France had no trouble getting financing via the distribs, etc. However, smaller companies find it tough to rustle up production coin and French bank rates are very high, running to 13% and 14%.

According to Safra, a French picture costing $500,000 can get $250,000 from France and another $150,000 from abroad in guarantees alone. Add to this another $100,000 in aid and the cost is covered. However, he stressed, the picture has to have sufficient quality to show a profit beyond the guarantees. French films, both in France and in many foreign marts, are "sold" before they're even made and the coin goes into production.

Six Florida Quickies

Miami, Jan. 15.

Six feature-length films are on the 1957 shooting slate of Adirolf Productions, a division of Gold Coast Pictures Co. Latter is headed by Arthur Davis, onetime publicist and foreign film importer. All six pix will be lensed in Florida according to co-producers Gus August and Davis.

Budgets for the indie ventures will range around $75,000 per film while distribution will be on a states right basis. First to roll will be "Swamp Angel." Starring Dixie Evans, it's scheduled to get underway March 1 as an Everglades locationer.

Again Seek Added Month of D.S.T. In N. Y. State

Albany, Jan. 15.

The proposal to add a month of daylight saving time to the present six-month schedule for New York State has again been advanced by Senator Pliny W. Williamson, Scarsdale Republican. He is chairman of the powerful Judiciary Committee in the Upper House, to which the bill was referred last week.

Williamson and Assemblyman John R. Brook, Manhattan Republican, introduced the measure, similar to one proposed last year, but dropped after amendment in the Senate and after some protest. The bill had been placed on the third reading calendar, when Senator Williamson moved to recommit it.

This was for an amendment changing the starting date from the last Sunday of March to the first Sunday in April—the present law sets the last Sunday of April as the teeoff date.

Because certain objection was raised, Senator Williamson decided not to press the issue at the 1956 legislative session. A time factor was involved the legislation needed to be passed quickly, in order to provide ample margin for notification and preparation, on the new starting date.

AUTHORS TO 20TH WITH RKO-LAPSED 'ALERT'

Hollywood, Jan. 15.

RKO has failed to exercise its option on "Far Alert," after spending $40,000 developing the story, and the property has been sold to 20th Century-Fox. Story deals with NATO's training of foreign pilots.

James Clavell and Richard English, who wrote the screenplay at RKO, have moved with their property to 20th, where they are now revising their screenplay. Walter Reisch will produce the property for the Westwood lot.

Failure of RKO to pick up the option after having spent so much coin on the property is believed due to studio's decision to go slow on production.

At 20th, it's planned to offer script to John Wayne when it's finished. Studio feels leading role, that of a former ace flyer who trains NATO pilots, is perfect for Wayne, who has a commitment at 20th. U. S. Air Force will cooperate in making of film which will be shot at Luke Air Force Base in Arizona and in Alaska.

Manleo Brosio, Italian Ambassador to the U.S., guest yesterday (Tues.) as the Independent Motion Picture Distributors of America presented their "best foreign film of 1956" award to the Italian "La Strada." **Richard Brandt** accepted for Trans-Lux, the distributor. The N.Y. Post's **Archer Winston** presented the award.

British Producers Seek Ruling On Which English Pix Get Eady Coin

London, Jan. 15.

Pressure is going to be applied on the government to persuade it to indicate in advance its own definition of an eligible British film entitled to participate in the statutory Eady Fund coin. In the draft legislation, now before Parliament, this particular aspect is left in abeyance for subsequent decision by the Board of Trade.

Production groups in the British film industry, to whom this definition is of major importance, do not want to wait until the present bill passes both Houses of Parliament before they get their answer. On the final ruling depends the outcome of the controversy which has been dividing the industry here for some time.

Main bone of contention is the claim by some producers that qualifying pix, made by American companies in Britain, should not benefit by the Eady shareout. This fund, they claim, was set up to aid the British producer and the Yank outfits, with the world markets at their disposal, can well do without this extra coin.

It is expected that a demand for a government statement on this vital issue will be made during the committee stage of the three-part Films Bill in the House of Lords Jan. 29. During that session the upper House will be giving its first consideration to amendments to the bill.

English TV Singer Set for Blackpool

Blackpool, Jan. 8.

Yana, English tv chirper, is pacted for a lead slotting in George & Alfred Black's summer revue "The Big Show of 1957" at the 3,000-seat plush Opera House here. Comedy stars re-booked are Jimmy Jewel & Ben Warriss. Hylda Baker, north of England comedienne, is inked for lead in summer revue at the Palace Theatre.

Other signings for the English holiday season include Vic Oliver for Queen's Theatre; Ruby Murray and Tommy Cooper for North Pier, Morecambe & Wise for Central Pier, and Denny Willis at South Pier. Bob Monkhouse, tv comedian, will star for George & Alfred Black at the Winter Gardens Pavilion.

Another U. S. Singer Scores

Naples, Jan. 8.

Another American has scored heavily at the San Carlo Opera in the person of Anna De Cavalieri in the title role of Gluck's "Alceste." The name is an Italian version of the singer's real name, Anne McKnight.

A previous success at San Carlo was scored by Anne Moffo of Philadelphia in "Falstaff."

Skip Downtown

Continued from page 7

suburban population has grown 63% while that of the central cities rose 25% and that outside the metropolitan areas increase only 11%. Since 1950, the civilian population in the U. S. has grown by 14,000,000 persons, he said. About 83% of the total population growth—over 11,500,000—took place in the suburban parts of metropolitan areas.

Noted Johnson: "This rapid shift reflects changing living standards, changing shopping habits, and the increasing trend toward family living. Pressure will continue for suburban shopping centers and for multiple car ownership among suburban families."

Parenthetically, Johnson noted that some 156,000,000 Americans—the equivalent of the total population—moved their living quarters either from one state to another, one county to another, or within the same county, in the past five years.

The lesson, already learned by the big department stores and others, is not lost on the film biz, but— as one exec put it last week—"I am not sure many of us feel like upsetting a system that has worked so well for us for so many years." He added that, despite obvious resistance from the downtown runs, the situation was obviously being continuously reexamined by sales execs at all of the companies.

Aussie Censor Okays 'Baby Doll' Showings

Sydney, Jan. 8.

Jack Alexander, Commonwealth film censor, bowed out last week to accept the position of appeal censor, following a long term top censor. One of Alexander's final actions was the okaying (only one minor cut) of "Baby Doll" (WB). This was the scene showing open-mouthed kissing, strictly taboo with local censors.

In giving his decision, Alexander said that "Doll" is a normal human story and that it contained nothing which could be offensive to any religion. The film industry is pleased that Alexander is not quitting the censorship scene. Apart from pix, Alexander also was handling all tv celluloid and found the going rather too tough. His former assistant, Charles Campbell takes over his vacated post.

UA's 1958

Continued from page 5

Krim and his partner. Already figuring importantly in this year are the foreign returns for "Trapeze" plus Mike Todd's "Around the World in 80 Days."

Krim listed a number of productions set for release this year purporting to show the way the company has been trending toward more expensive properties. Names that go with the pictures tend to bear him out, for they include producers, directors, writers and players who obviously are top calibre.

Incidentally, both Krim and board chairman Robert S. Benjamin stated they are experiencing no difficulty in nabbing the name film-makers in indie deals despite the fact the top studios all are now vying for such talent.

Col's Mexican

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features transferred to Clasa-Mohme by Azteca and Mex-Films. Latter, controlled by a group of producers in the Cimex outfit in Mexico City, obtained an option from Gustave Mohme to buy him out over a two-year period.

Involved

Mex-Films originally was set up in competition to Azteca and Clasa-Mohme by Seidelman. When Mohme agreed to sell out, Mex-Film folded and Seidelman moved over to Azteca. It's understood that the Mohme deals calls for him to take his money out of the distribution fee and via a profit participation in the product turned over to him.

In an interview with VARIETY last year, Mohme stated that he was having difficulty getting product from Mexico. That was before the "squeeze" was really on and he agreed to give the Mex-Film group an option on his Clasa-Mohme stock.

(Mohme, reacting to a prior story in VARIETY, denied that there was any sellout, stating that he was controlling the company as heretofore).

Sources in Mexico City report that the deal involves all of Mohme's interests in his company. End result, as seen by observers in Gotham, could easily be control of both Azteca and Clasa-Mohme by virtually the same group in Mexico City. And this is where Col enters the situation.

Between Azteca and Mohme, over 100 Mexican features were released in the U.S. in the past year. Total gross ran to around $3,000,000.

DeMille Epic Into Mpls

Minneapolis, Jan. 15.

"The Ten Commandments" arrives in this territory Feb. 21 when it will open a roadshow engagement of a minimum of 12 weeks at the 1,000-seat Lyric theatre here.

Charles Winchell, United Paramount president-general manager here, says, the probabilities are two-a-day showings and a $2.50 night admission.

The picture hasn't been set yet for St. Paul or any of the territory's other towns.

Form New British Pix Production Co.

London, Jan. 15.

A new British production company, Jack Whittingham Productions Ltd., has been formed, and makes its bow with "The Birthday Present," starring Tony Britton and Sylvia Sims. This is being lensed at Shepperton Studios. Picture will be released by British Lion Films Ltd.

Key men of the new company are writer Jack Whittingham, and director Pat Jackson.

Aussie Film Biz In Sharp Rebound

Sydney, Jan. 8.

After a spell in the doldrums, film trade is coming right back into the top class as major distributors unload a flock of product, devoid of cowboys-and-injuns and war stuff. All of this shapes, big for the new year.

Highlighters here include "King and I" (20th), "Meet Me in Las Vegas" (M-G), "Lady and Tramp" (RKO), "Smiley" (20th), "Ladykillers" (Rank), "French Can Can" (Kapferer), "High Society" (M-G), "Davy Crockett River Pirates" (RKO), "My Sister Eileen" (Col) and "Pardners" (Par).

Initial bow in here of drive-ins under Hoyts-Greater Union Theatres, with Metro as opposition, is proving a wham success with the local patrons. Shows run on twice-nightly basis. Metro is operating one show here with a dual screening setup, which gives Metro a double audience on the two-a-night policy. Hoyts-GUT operate three oatners and have more coming up.

Melbourne Likes 'King'

Melbourne, Jan. 8.

"King & I" (20th) looks smash here. Other toppers in this ex-Olympic city are "Picnic" (Col), "Town Like Alice" (Rank), "High Society" (M-G), "Lady and Tramp" (RKO) and "Pardners" (Par).

'Trap' Solid in Adelaide

Adelaide, Jan. 8.

"Tender Trap" (M-G) is very solid in this key. "Dam Busters" (WB) is only war pic in city presently. Danny Kane is scoring in "Court Jester."

'Girl Rush' in Brisbane

Brisbane, Jan. 8.

"Girl Rush" (Par) looks to get big holiday trade here. Others marqueed in this buoyant biz spot include "Smiley" (20th), "Hell Below Zero" (Col), "Purple Mask" (U) and "King Solomon's Mines" (M-G).

Wins $3,000 Prize 1st Time on Uruguay Radio

Montevideo, Jan. 8.

For the first time in Uruguay, a participant won the $3,000 prize in a "Double or Quits" program, broadcast by El Espectador. The 24-year-old Angel Maria Delistovich, champ basketball player, copped this award, on the subject of European films. Uruguay has this $3,000 quiz show on Espectador in competition with Carve's similar format program for $6,000, sponsored by Martini Vermouth.

Laborer's smartness has astonished Uruguayan listeners. A bricklayer got to the halfway mark on Greek and Roman history and a house painter on Spanish literature questions.

Italy Seeks Mex Showcase

Mexico City, Jan. 8.

Italy is seeking a greater market for its pix here. Italian reps plan to build a cinema here this year as a showcase for their productions.

At present, French pix have two showcases here, the Cines Prado and Paris. Both play product from France almost exclusively.

World Meet in Mex City

Mexico City, Jan. 8.

Solidarity of film technical workers is the chief aim of a world meet of those cinematographers that is planned here by next summer, according to Felipe Palomino, secretary general of the National Picture Workers Union (STPC).

Invitations to unions of pix technicians in all film producing countries are soon to go out shortly.

French Produecrs Fear Admish Cut Will Upset Pic Industry Balance

Paris, Jan. 8.

Recent decision by the Conseil Economique (under the Ministry of Finance) to lower film admission prices in all houses having less than 50c tabs has been hotly contested by the Syndicate of French Film Producers and Exporters. It claims this admission cut would only be doing away with the special tax used to fill the Film Aid Fund coffers, and would upset the precarious equilibrium of the industry today. It is the Film Fund Loan which keeps a balance here since rising production costs have not quite been balanced by a like response in foreign markets or local filmgoing.

Raoul Ploquin, head of the SFFPE, sounded the most ominous note in claiming that if this tab decrease were not abrogated, French film production could be brought to a halt. This tax brought in over $9,000,000 for film aid. Film industry is bringing its plaint before the governmental Conseil D'Etat and asking for a complete annulment of this step which they claim would be ruinous to the present setup of the French film today.

All newsreels are now carrying printed-plaques explaining to film patrons how this admission cut, though beneficial to them, might lead to a drastic crisis in the film industry, and might ultimately effect the patrons also. Guy Desson, now again head of the Conseil Du Cinema, also will oppose the decree. He claims it is basically illegal. A special grouping of the syndicates in all walks of the film industry has also made up a proclamation to be presented to the proper governmental reps claiming it is something that intimately effects the film industry and is not a function of the Ministry of Finance.

Situation now finds all the industry united in opposing this tab cut.

BBC Tieup With Film Biz for Pix Stalled

London, Jan. 15.

The tieup between the BBC and the picture industry on the supply of pictures for tv, although scheduled to start this month, has not yet come into operation, and all pointers indicate that it may be some time yet before it does. In fact, the latest move by BBC-TV is to bring out of stock an oldie for screening on Thursday (24).

The arrangement which provides for 20 pictures a year, comprising 12 English-speaking, four Continental and four documentary features, was opposed by the Cinematograph Exhibitors Assn. Though the deal was completed, there's been a general reluctance by distributors to be the first to supply pictures.

A BBC spokesman said that "lots of" pictures had been offered but the arrangement allowed them to use stock pictures which would be deducted from the total of 20 per year.

Allied Artists

Continued from page 5

indies with whom AA will "cooperate" in the financing.

The prez declared his outfit will incur no loss on "Friendly Persuasion," its first bigtime effort, despite dismal intra-trade predictions about its possibilities some time ago. He said it will gross $4,000,000 in United States distribution revenue but there's no accurate means of predicting the foreign take at this time (VARIETY has estimated the "Persuasion" gross will be the same but with Canada included).

Broidy said he's particularly concerned about titles which, in cases of smaller pictures with no name values, "can mean the difference between profit and loss." Along with "Love in the Afternoon," AA has "Jeannie" and "Hunchback of Notre Dame" coming up and the company has misgivings about all three handles. "Hunchback" seems a natural, said Broidy, except for the fact that he'd like to have something more communicative of Gina Lollobrigida's appearance in picture.

As for "Friendly Persuasion," Broidy offered the kidding-on-the-square crack that this was a good title for exhibitors who made big money with the William Wyler production and a poor one for those who did not. Both Broidy and v.p. Ed Morey, incidentally, spoke at length on the way "Persuasion" drew abnormally tall returns in secondary key situations after having been somewhat spotty in exchange centres.

George Burrows, AA treasurer, reported the company has renewed its $2,500,000 revolving credit with Security First National Bank of Los Angeles and Bankers Trust Co. of N. Y. A supplemental straight fund of $1,400,000 has been established with both banks as well and $1,000,000 of this has been taken so far. Burrows said the outfit planned to issue convertible notes as a financing source a year ago but this idea has since been scuttled.

Bernard Cantor

Continued from page 3

climbed to over $9 per share last week, the highest it's been in some months. Volume has been heavy.

Louis L. Glickman, who heads his own N. Y. real estate organization, reportedly was aligned with Cantor but he denied this. Glickman said he was approached "by a group of people who came to my office and asked if I would become a director." He answered he wouldn't consider it "unless I could do something constructive and both management and the dissident group wanted me."

There the matter rests, with Glickman professing no knowledge of the identity of his visitors or whether they're on the Cantor team. Adding to the intrigue is the definite knowledge that Cantor already is busy soliciting proxy support.

Big Airlift for Italo Co-Prod. in Libya

Rome, Jan. 8.

A major airlift is being operated by Batjac Panama which is making "Legend of the Lost" in Guadames, Libya, in association with Dear Film Productions. When shooting started Jan. 7, about 120 people will have been transported from Rome to the little oasis south of Tripoli.

Before going on to Guadames, director Henry Hathaway made a number of location shots at Leptis Magna, the ancient Roman ruins near Tripoli. The other stars, Sophia Loren and Rossano Brazzi, joined the company in Guadames. Although the required many tons of material for shooting and housing the company was sent by freighter from L.A. to Libya many months ago, the shipment was landed in Italy when the ship was requisitioned to evacuate Italian nationals from Egypt. As a result the material has been airlifted from here.

'Arms' to Start March 15

Rome, Jan. 8.

With the signing of John Huston as director of "A Farewell To Arms," plans of David O. Selznick to begin shooting in the Italian Alps not later than March 15 are taking shape. Jennifer Jones will be starred along with Rock Hudson, whose loan is being negotiated with Universal. The remainder of the company will be Italian or locally recruited.

Vittorio DeSica, who made his English-speaking debut in the Titanus production, "Montecarlo," also will star in "Arms."

English a 'Must' for ANDA

Mexico City, Jan. 8.

[illegible] working knowledge of the English language is a "must" for [illegible] members of the National A[illegible]s Union (ANDA) of Mexico. Such a demand was made after [illegible]res Soler, vet dramatic actor and secretary general of ANDA's Cinematographic Academy, reported that many Mexican players have to pass up golden opportunities because they "no saben ingles."

Big Slash in Mex Film Production Looms in '57; Fewer But Better Pix

Mexico City, Jan. 8.

A heavy cut-back in local film production seems in the wind for the coming year if trial balloons now going up are any indication of the government and local film banks' reactions to Mexico's serious financial situation among industries. Major statement to date has been made by a high official of Cimex, government controlled film distrib. He said that foreign markets, no matter how necessary, are not able to absorb more Mexican-made product than being received at this time.

Proof of this is that in the U. S., where 52 locally-produced films were shown this year, only two, "Behind the Curtain," starring Cantinflas, and "You and the Clouds," made any sort of a real showing. Fourteen others played to an average return and while the remainder just got by.

"We should be making 75 good films per year," stated Luis Anciola y de la Lama, Cimex assistant general manager, "and attempt to open up new vistas with films that will stand up in any market."

Government film chief, Jorges Ferretis seemed in partial agreement with these statements in an announcement issued by his office. This stated that he saw the need for no more than 82 films per annum at this time. He also pointed out that this year's 92 pix production total (includes all co-productions), just covered the needs for local as well as the foreign distrib fields last year. Along the same line of reasoning, Peliculas Mexicanas distrib boss, Juan Bandera, was credited with saying the past year has not been a great one, but neither can it be called a bad year. He said his outfit plans on a strong European field this year.

Based on these statements there is talk of a quota of pix per producer during 1957. This would be set up on the basis of past productions during 1956 and would reduce the number of locally produced pix to be made during the present year. At present, the top figure favored in local film circles in 70 government-financed pix with any remaining productions to be co-financed by the Banco Cinematografico and either outside sources here or foreign co-producers. Also this would take into account films which have complete outside financing.

Though the local industry is by no means as solvent as it has been, it is believed here that the Banco Cinematografico plans on investing more than $2,500,000 in 1957 product or approximately the same amount as during the past 12 months. However, a probable cut-back in tinters can be expected. However, most Latin-American distribs have been begging local industry chiefs to go color 100% because they claim Mex-made product not in color and C'Scope can't stand up against heavy drawing U. S. fare.

Filmex To Make 10 Films

Mexico City, Jan. 8.

Ten pix on its own and three coproductions is the 1957 program of Filmex, according to Gregorio Wallerstein. He is also the new head of the Mexico Producers Assn. Arturo de Cordoba is one of the 12 top Latin stars Filmex has inked exclusively for this year.

The coproductions will be one each with Spain, France and Italy.

EXTENDED SKED FOR GAELIC PLAYHOUSE

Galway, Jan. 8.

With former Abbeyite Terence Hennessy as producer, the Gaelic Playhouse (Taibhdhearc na Gaillimhe) has extended its sked of productions for current season which started with translations of Tchekov's "Cherry Orchard" and first Irish-language presentation of "Teahouse of August Moon."

Paul Vincent Carroll's "The Devil a Saint Would Be" is currently in rehearsal, with "The Caine Mutiny Court Martial," "The Man" and "Twilight of a Warrior" to follow. Policy is still to seek new plays in the Irish language, but to supplement them to greater extent with translations of successes from Broadway, London and Dublin.

Top Aussie Producer Quits Films for Tele

Sydney, Jan. 8.

Ken G. Hall, longtime top local film producer, in charge of Cinesound and under the tent of Greater Union Theatres, is bowing out to become chief executive officer and director of Television Corporation, operating commercial tv headed by the powerful Frank Packer newspaper group.

Hall, who produced and directed many successful native pix, also was instrumental in introducing the Cinesound newsreel, one of the best reels Down Under. He also was one of the first to break into the tele field via special shorts and a daily tv newsreel. Hall, together with Harry Lawrensen of Movietone News, refused to pay a high figure to the Olympic Committee to film the games in Melbourne, both reels nixing the sporting event.

Mex Sexies Are Due to Receive Gov't-&-Biz O.O.

Mexico City, Jan. 8.

Government film chief Jorge Ferretis has announced that he was calling a meeting of all sections of the local pix industry to discuss matters pertaining to "the amount of immorality now being shown in locally-made films." There have been discussions among top government authorities of the need for inter-industry check-ups on the heavy increase in nudity, suggestiveness and "adulty only" type pix being made here. Recent excesses in this line, it was pointed out, have made the matter one of immediate importance.

Meetings are to be scheduled for this coming week with Cesar Santos Galindo, prexy of the local film Chamber of Commerce; Rodolfo Landa, actors' guild prexy, and Gregorio Wallerstein, newly elected producers' association chief, plus numerous other local industry toppers scheduled to attend.

Although not stated by top authorities, it is believed that if the industry does not vote more stringent regulations, tougher censorship of locally-made product will result. At the moment, censors only give give a film a category, thus leaving it up to exhibs to see that films stamped in four different categories get the designated type audiences.

Italo Producer Turns Out Pic for $100,000

Rome, Jan. 8.

Goffredo Lombardo, head of Titanus Film, which will shortly begin to make "Arrivaderci Roma" with Mario Lanza for Metro, has proved to the pix industry that an acceptable feature can be made for $100,000. Using no names, Director Dino Risi shot "Poor But Pretty" in 41 days. Cost of film was only $400 over the original budget estimate. Best known player in the picture is Mariso Alassio, sexy teen-ager.

Lombardo announced that he will continue to make the inexpensive films for the Italian market while carrying on a program of films such as "Montecarlo" with Marlene Dietrich and Vittorio DeSisco and "Men and Wolves" with Silvana Mangano and Pedro Ammendariz on budgets of over $1,600,000.

Salisbury, N. C., Blaze

Greensboro, N. C., Jan. 15.

Fire of undetermined origin damaged Victory Theatre at Salisbury recently. Blaze broke out in the ventilator housing on roof and was well under way by the time firemen arrived.

Workmen said all fuses and wires had been cut or disconnected in the building which is being remodeled. House closed down Christmas Day.

Mex City Cinema B.O. Big

Mexico City, Jan. 8.

Cinema biz here is very good according to word from City Hall here. This shows that the 130 local cinemas attracted 52,149,767 cash paying patrons during the first eight months of 1956, reflected by a total gross of $9,685,875.

In the same period, local stage theatres (legit and vaude-revue), grossed $1,435,378.

3 Pix Into Prod. In Rome Studios

Rome, Jan. 8.

Three new films went before Italian cameras the first of the year, two in local studios and the third in the winter sports plant at Cortina d'Ampezzo. Using the large sound stage on which "The Little Hut" and "Boy On A Dolphin" were recently shot at Cinecitta, "The Burning Sky" is under way under the direction of Giuseppe Masini. Story of Italian aviation in the last world war, the film being produced by CTC, with Faith Domergue and Amedeo Nazzari heading the cast.

At the Instituto Nazionale Luce studio, "The Most Beautiful Song" is being produced for ARBE film under the direction of Ottorino Franco Bertolini. It is described as a love conflict.

The ice pic is called "Vacation on Ice," and is being made in color and C'Scope under the direction of Aldo Colombo. It is the first of four Colombo Films.

Among other films which are expected to get under way this month are Ladislao Vajda's "An Angel Descended In Brooklyn," Pietro Germi's "Tabu" and Alessandro Blasetti's "We Save The View." Topical subjects are used for "Girl from the Palio" and "The Turnpike Girls," two other films being prepped. Isa Miranda is signed to appear in "The New Road," a co-production with Jugoslavia, while Athena plans to do "Pontius Pilate."

HALEY'S COMETS SET FOR 14 RANK HOUSES

London, Jan. 15.

Bill Haley and his Comets, due here Feb. 5 on a 21-day exchange band visit with Lonnie Donegan and his Skiffle Group, will set a new pattern for band presentation by appearing at 14 Rank cinemas, where, on the day of their appearance, pix will not be shown. Although Sunday concerts have been a regular feature at many British picture theatres for a number of years, this will be the first time that a major company has taken out its regular weekday films to make way for a pop concert.

Haley's outfit will play two concerts each night with an additional matinee Saturday afternoons. After opening at the Dominion, London, on Feb. 6, the group will tour 13 cities and major British towns before winding up its visit Feb. 23.

French Exec Predicts 1957 Cinema Upbeat

Paris, Jan. 8.

Looking ahead, Jacques Flaud, head of the Centre National De La Cinematographie, told film people here that the number of entries for 1957 would hit at least 430,000,000. Last year he saw only 395,000,000 and again the paradox here is pointed up of French filmgoers being the most interested and versed in pix, but the least to be counted on in plunking down coin to see a pic.

Flaud feels that the industry can take certain steps itself in the problems of self regulation, censorship, etc. Other items have a special commission set up to study pic problems such as programming, prices, scales, publicity, etc. The industry feels that a free hand in program setup and admission prices could help restore a proper equilibrium.

Now It's 'Presley Drive'

London, Jan. 15.

Claiming that they'd done "what no other district dare," councillors' of Brighouse in Yorkshire unanimously decided to name a new street after Elvis Presley.

It'll be known as Presley Drive.

West End Sock Despite Rationing; 'Society' High $22,000 in 4th, 'Doll' Great 11G, 2d; 'Giant' Smash $14,000

London, Jan. 8.

According to latest returns, the first stage of gasoline rationing has made little impression on West End firstruns. On the contrary, biz shows evidence of being above average for this time of year, with hefty grosses the order of the day.

"High Society" leads the field, where its fourth Empire round may hit a mighty $22,000. Pic also is playing now at the adjacent Ritz where its second week looks big $4,000.

In its second frame at London Pavilion, "Baby Doll" still is great at $11,000. "Giant" looks to hit a smash $14,000 in first week at the Warner.

Among the new British pix, "Three Men in a Boat" still is stout in third Carlton frame while "Spanish Gardener" looms good in same session at Odeon, Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70)—"Spring Reunion" (UA) and "Crime of Passion" (UA) (2d wk). Steady $5,100.

Carlton (20th) (1,128; 70-$1.70)—"Three Men in a Boat" (IFD) (3d wk). Heading for stout $8,400. Last week, $9,500. "Teenage Rebel" (20th) follows Jan. 17.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (46th wk). Great $17,600.

Empire (M-G) (3,099; 70-$2.10)—"High Society" (M-G) (4th wk). Great $22,000 or near. Last week, $25,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Three Violent People" (Par) (2d wk). Fair $6,500.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Four Girls in Town" (Rank) and "Everything But Truth" (Rank). Modest $6,000.

London Pavilion (UA) (1,217; 50-$1.70)—"Baby Doll" (WB) (2d wk). Great $11,000. Hit $12,300 in first week.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Spanish Gardener" (Rank) (3d wk). Good $8,500 and better than the previous week.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Oklahoma!" (RKO) (10th wk). Still in chips at over $7,000.

Plaza (Par) (1,902; 95-$2.50)—"War and Peace" (ABP) (7th wk). Big at $12,500.

Rialto (20th) (592; 50-$1.30)—"Love Me Tender" (20th) (4th wk). Fine $4,500. "Between Heaven and Hell" (20th) preems Jan. 10.

Ritz (M-G) (432; 50-$1.30) — "High Society" (M-G) (2d wk). Tall $4,000 or near. Stays indef.

Studio One (APT) (600; 30-$1.20)—"Davy Crockett and River Pirates" (Disney) and "Man in Space" (Disney) (3d wk). Hefty $4,500.

Warner (WB) (1,785; 70-$2.15)—"Giant" (WB). Heading for smash $14,000 or near. Screenings confined to three-a-day, with only one presentation on Sundays, and indicating near-capacity returns.

2 Candidates Left For BFPA Prexy Post

London, Jan. 15.

There are two candidates left on the short list for the post of paid president of the British Film Producers' Assn. They are Arthur L. Watkins, secretary of British Board of Film Censors, and Sir Alexander Gordon, a retired civil employee. A decision is expected at the first meeting of the association's executive council next year.

Such appointment is a sequel to the resignation of Sir Henry L. French, who has been director-general of the BFPA since 1946. It was decided to appoint a fulltime prexy in view of the demands of the post.

Aussie Exhibs Think TV No Threat to B.O.

Sydney, Jan. 8.

Aussie exhibitors coast-to-coast are confident that the product coming from America and England will keep 1957 boxoffices operating at at a fast pace, irrespective of tv and strong outdoor opposition. Showmen here no longer suffer from tv jitters.

Ernest Turnbull, topper of the Hoyts' pic loop, sees an influx of migrants as a powerful boxoffice aid, with an additional earning capacity of around $80,000,000 per annum via the wage route, a goodly portion of which will flow freely into the entertainment field. Turnbull, whose circuit is allied to 20th-Fox, sees outstanding product set for the year ahead.

Norman Rydge, chief of Greater Union Theatres, and partnered with J. Arthur Rank, believes that salesmanship, plus good pix, will defeat any competition. Rydge said that such competition, however, likely would be heavy throughout 1957. Rydgee has just launched a major selling stint over his loop with prizes reaching to $20,000 for managers topping prior house quotas.

Pre-New Year Biz Smash

Yuletide and pre-New Year trade Down Under has been smash. A real entry is "The King and I" (20th) at Hoyts' 2,200-seat Regent here. It has even beaten the biz done by "The Robe." "King" is also doing wham trade in Melbourne.

Pix copping the coin here from Sydney to Perth are "Meet Me in Las Vegas" (M-G), "Smiley" (20th), "Ladykillers" (Rank), "High Society" (M-G), "My Sister Eileen" (Col), "Lady and Tramp" (RKO), "French Can-Can" (Kapferer), "Pardners" (Par), "A Town Like Alic" (Rank), "Picnic" (Col") "Dam Busters" (WB) and "Davy Crockett and River Pirates" (RKO).

Amazing Upbeat

Show biz veterans were amazed at the coin let loose by the public over the Yuletide period in the commercial field. A conservative check showed in Sydney alone a spending figure of $10,000,000 daily over six days. Coast-to-coast the Xmas spending spree would be in the vicinity of $22,000,000 daily, an alltime record here. This tips that the average Aussie worker has sufficient money in his pocket to buy the type of film entertainment he wants.

Today, the Aussie patron shops for his pictures. He wants the best for his coin. Problem pix are b.o. poison; likewise the outdated western and spectacle stuff as well as some war films.

Economic Situation Sound

The Aussie economic situation is reported to be very sound by government toppers, despite drastic import rules to conserve dollars. The Robert Menzies government is reported to have a surplus of around $78,000,000 via overseas trading, a vast improvement over an $80,000,000 deficit in 1955.

POP RADIO CREATOR WINS CHILE AWARD

Santiago, Jan. 8.

Year-end round of awards brought 100,000 pesos to Gustavo Campana, creator of the pop radio show, "La Familia Chilena" (The Chilean Family"), offered by the University of Chile for services to the legitimate theatre.

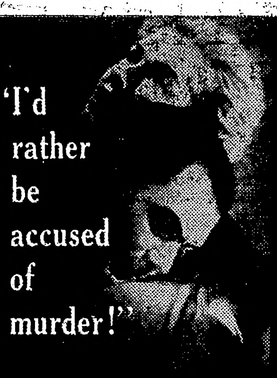
The Arts Critics Circle announced its 1956 scars as follows:

Theatre: national, Raul Montenegro, for his performance in "El Prestamista" ("The Money-Lender"); foreign, Kammerspiele Theatre, directed by Reinhold Olszcewski, for performance of Brecht-Weill's "Three Penny Opera."

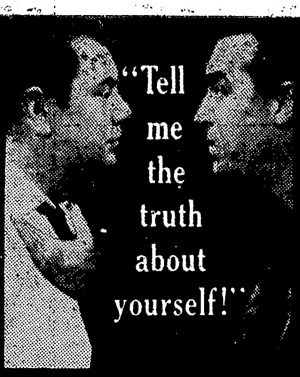
Music: national, Victor Tevah, for his work as director of Chilean National Symphony; foreign, New York Woodwind Quintet.

Ballet: Xenia Zarcova, for her performances as member of Valim Sulima's local ballet group; foreign, John Taras, for his choreography with Marques de Cuevas Ballet.

YOU'LL FIND OUT WHY THIS IS THE STORY THAT HAD TO WIN THE PULITZER PRIZE!



"I'd rather be accused of murder!"



"Tell me the truth about yourself!"

"I can't go back to school. I can't face them!"

1957's first

DRAMATIC THUNDERBOLT

is ready
to go
now
all over
America...
from
20th!

3 BRAVE MEN

starring **RAY MILLAND · ERNEST BORGNINE**

co-starring **FRANK LOVEJOY · NINA FOCH · DEAN JAGGER**

with **EDWARD ANDREWS · FRANK FAYLEN · JAMES WESTERFIELD**

Produced by **HERBERT B. SWOPE, Jr.**

Written for the Screen and Directed by **PHILIP DUNNE**

CINEMASCOPE

Omens Favor Northwest B.O.

Minneapolis, Jan. 15.

Local film circles are citing the latest factors favorable for exhibition, as well, of course, as other businesses, in Minnesota.

They point out that the state broke all previous employment records in 1956 with a monthly non-farm employment average of 883,400 employes, a 2.1% gain over the previous year, and that this record-high employment is continuing.

The boxoffice throughout the area also is expected to be helped by the fact that prices received by Minnesota farmers for their products in mid-December averaged 2% higher than the previous month and were 6% above the December 1955 level.

In a region mainly dependent for its prosperity upon agriculture's welfare these figures are significant and the improvement should help the boxoffice, industry leaders say.

A significant aspect of the 1956 job picture was that nearly all entrants from schools in the state, as well as those from other states, were able to find employment, according to F. T. Starkey, employment department commissioner.

Advocates All-Faiths' Film Rating

Protestant Argues Catholics and Non-Catholics Would Usually Agree—Would Strengthen All Churches

Albany, Jan. 15.

The current debate over censorship and over the exhibition of "Baby Doll" has further convinced the Rev. Richard N. Hughes, executive secretary of the Federation of Churches in Albany, that formation of a three-faith organization in the field of motion pictures would be highly desirable.

Pointing out that the National Council of the Churches of Christ in America has for sometime been engaged in a broad study of motion pictures and censorship, in the context of and against the background of the right of the freedom of the individual, Hughes said he thought "some kind" of a national organization for the three major religions should be established.

This would help to bring a "convergence" of opinion on motion pictures, among Catholics, Protestants and Jews, he argued. He thought "the number on which the three major faiths would agree would be surprisingly numerous."

The minister declared that with a national organization, "massive support" would develop. The Legion of Decency now operates exclusively among Catholics, who are in the millions but nevertheless a minority in the country.

Liberties Union

Continued from page 7

vision violates the Constitution in that it constitutes suppression of opinion, and that the ban violates the guarantee of free expression, since its purpose is to suppress a viewpoint the board deems contrary to the majority's.

Earlier, Ephraim S. London, the attorney for Kingsley (it was London who fought the successful "Miracle" battle in the U. S. Supreme Court) filed with the Appellate Division, repeating in essence his earlier arguments against the Board's action.

Quoting Thomas Jefferson's "Whose foot is to be the measure to which ours are all to be cut or stretched?" London asked: "Is communication to be limited to ideas suitable for the immature, the ignorant and the sensually and criminally inclined?"

The ACLU brief also held that "There is no community-agreed catalog of right and wrong. Nor is there any established yardstick." Holding that the "immorality" provision under the present law is even more vague than that held unconstitutional in the Burstyn ("Miracle") case, the ACLU said: "The censor must determine the subtle and elusive question of what degree and kind of acceptability he is to look for—how much unhappiness must how many characters suffer to satisfy the censor that the conduct is not presented as 'acceptable'—and then make the further highly subjective determination of whether the film shows that vague quality."

And the brief said also: "The provision on immorality violates t' Constitutional guarantee of free expression because it directs the board to suppress any viewpoint that differs from what it considers majority opinion on the right or wrong of sexual relationships. Such a program for suppression of dissident opinion is directly contrary to the Constitutional guarantee, which allows suppression of expression only when it poses a clear and present danger of overt evil acts."

Raleigh Pickets

Raleigh, N. C., Jan. 15.

A group of between eight and 10 men and women picketed the Ambassador Theatre here Sunday (13) in protest over the showing of Warner Bros.' controversial "Baby Doll."

The pickets, who appeared just as the boxoffice opened shortly after noon, identified themselves as a "group of Raleigh citizens" although several admitted they were members of the Knights of Columbus and other Catholic organizations.

'Weighing Morals' Theme Stressed To Catholics

Havana, Jan. 15.

Creation of groups in schools and among adults for the proper evaluation of moral tone of films is urged in a letter from the Vatican. Letter was read here last week to members attending the meeting of the International Catholic Film Office, first ICFO world congress ever held in the Western Hemisphere.

Sent in the name of Pope Pius XII, the letter asserted that public opinion can make "exacting demands on the artistic and moral quality of films." The letter was written by Msgr. Dell 'Acqua, substitute Vatican secretary of state.

"One cannot say," it declared, "that the church exercises only negative protection through the diffusion of moral classification of films. Through her judgment, she shapes the conscience of the faithful, guides their choice and promotes the success of worthy films."

"Through the development of critical ability," says the letter, the school and adult groups can render services by "sharpening the taste and raising the cultural level." Msgr. Dell 'Acqua continues:

"It is inadmissible to show films to certain categories of spectators under the pretext that they are studies, while the same films have been judged bad or harmful for them. It is likewise to show films to children, which have been intended strictly for adults. True cinematographic culture cannot be conceived on the fringe of moral laws."

The Havana meeting was the first time the ICFO had met in the Western Hemisphere. All the nations of North and South America, with five exceptions, were represented. Chief aim: the finding of "effective means to encourage the interests of exhibitors and of the public in productions of high moral and artistic caliber."

Theatre Into Offices

Gatesville, Tex., Jan. 15.

Palace Theatre, formerly operated by the Skelton Bros. and closed for more than a year is being converted into an office building.

Skelton Bros. moved their offices into the Regal Theatre which they also operate.

STATE DEPT. OFFERS 'CURRENCY SWAP' BUT PRICE IS STRIPED PANTS CONTROL

America's Motion Picture Export Assn. is pinning strong hopes on finalization of negotiations in Washington under which U. S. picture industry would benefit via an "International Media Guarantee" arrangement.

By this method, as proposed, American companies in the communications field could secure dollar remittance from their activities in countries abroad where local currency is normally blocked. In the instance of the film biz, the Government would act the part of an exchange office in places where the showing of American pictures is considered prestigeful to the United States.

One significant aspect of this prospective film industry collaboration with the government is that, at least in the areas where it will go into effect, the U. S. State Department will pass on the films that are being exported. It is the kind of control which no American Government to date has ever exercised.

However, the "Media Guarantee Plan" is being extended to films at a time when the industry is expected to have a real struggle to maintain its overseas revenue at past high levels. To many film men, and apparently to the MPEA, the positive commercial aspects of Federal guarantee outweigh the distaste felt in bowing to State Dept. wishes and evaluations.

"When we have the choice of getting no money out or submitting our pictures in Washington, what decision do you think we are going to make?" commented one executive, sardonically. Expectation of convertibility guarantees has been one of the reasons why the MPEA has cleared with the U. S. Information Agency the lists of pictures submitted to the Soviet satellites.

However, the number of countries where the MPEA expects government aid in this fashion is rising, and with it the places where the State Department will be in a position to nix certain titles. In the past, the choice of the type of films to be exported has been exclusively up to the companies.

"Media Guarantee" is at present being negotiated for Czechoslovakia and Poland, Vietnam and Turkey. A $1,000,000 deal for Turkey is in the offing. U. S. film companies have been receiving practically no coin from that country for a long time. A version of guarantee has been in effect for some time in Yugoslavia.

The way "Guarantee" works is this: The foreign government pays in native currency (which implies a better price). The State Dept. via the USIA takes over this money for its own local uses and in turn pays dollars in New York at the official rate of exchange. Thus the companies get a break both ways. In each case, the local government has to agree to the transaction.

Specific deals in two of the Soviet-orbit nations are being held up pending finalization of arrangements by the MPEA in Washington. USIA cooperation is deemed particularly important by the film men since it's hoped that a steady trade with the East may be developed. Income from that area would at least partially offset some drops in receipts elsewhere in Europe.

Rank Books

Continued from page 7

sial film will be shown in Toronto at a three-house combo, this including the Carlton, 2,518-seater showcase of the Arthur Rank Canadian chain, his Fairlawn (1,165) and Colony (839). According to present plans, there will be no increase on the 60-$1 tariff.

Meanwhile, "Baby Doll" distributors have received no word from the predominantly Catholic Church interests in the Province of Quebec, this expected to be a troublespot after Cardinal Spelman's blast in New York; but Rev. John Mutchmore, head of the Lord's Day Alliance in this country, says "Baby Doll" will be reviewed by a minister and a layman of the United Churches of Canada (Protestant) during the Toronto opening.

Says Mutchmore: "If their report of the film is unfavorable, we will lodge a formal protest with Mr. Silverthorne, chairman of the Censorship Board. We have been co-operating with the Roman Catholic Church's Legion of Decency for the past several years on similar matters."

Buffalo Not Consistent

Buffalo, Jan. 15.

Inconsistency in the action of the Buffalo Catholic Diocese in banning motion pictures condemned by the Legion of Decency is being noted with raised eyebrows. When RKO's "The French Line" played Basil's Lafayette two years ago a boycott by Catholics was announced for six months not only against the Lafayette, but also against all Basil neighborhood theatres, although these were owned and operated by another corporation.

Current ban on Warners' "Baby Doll" is against the Center (Par) only which is showing the picture first run and will be extended only against such theatres as may show the film hereafter. No boycott of the local Paramount theatres otherwise has been announced.

Burlington Nixes 'Doll'

Burlington, Vt., Jan. 15.

"Baby Doll" (WB) will not be shown in Burlington, according to the city's three theatre operators. They said it was their policy to steer clear of films given a Class C rating by the Legion of Decency.

One of the houses, the Flynn theatre is owned by the Maine and New Hampshire Theatres Co., headed by Joseph P. Kennedy of Boston, father of the U. S. Senator.

'Baby' Bally

Continued from page 7

on religious advisers for their cultural guidance, it is proper that recognized clerical authorities should determine whether a given picture is fit for their seeing. The great danger is that clerical and lay pressures may result in legal banning of works of art even where the best critical opinion regards them as artistically superior and both intellectually and morally enlightening.

"It may be noted that, in European countries, both Catholic and Protestant, ecclestiastical authorities use much greater discretion in the public censorship of works of art than in the U. S. The free exercise of intellectual faculties is the chief guarantee of civilization and culture for our human race. And it is a primary duty of 'intellectuals' everywhere to be vigilant in combatting any tendency to suppression of this freedom."

Archbishop William O. Brady's advise to Catholics of the St. Paul archdiocese to save their money for "some real good show" instead of seeing 'Baby Doll'" got front page newspaper attention.

Dina Merrill to Coast

Legit-television actress Dina Merrill planed to the Coast last week to make her screen debut in the 20th-Fox filmization of "Desk Set."

She's due back in four weeks.

'Baby Doll' Interstate

San Antonio, Jan. 15.

Despite a warning from Archbishop Robert E. Lucey that Catholics are "bound by conscience" not to see it, the controversial motion pic "Baby Doll" (WB) will begin a week's run here at the Majestic Theatre, ace Interstate Theatre Circuit downtown house on Jan. 24.

In a pastoral letter read last Sunday (13) in the more than 200 Catholic churches of the San Antonio Archdiocese, the archbishop reminded Catholics that the film, based on a play by Tennessee Williams, has been condemned by the Legion of Decency, a Catholic body charged with upholding the morals of members of the Catholic Church.

"Last month our people pronounced the pledge of the Legion of Decency," the archbishop said in the pastoral letter to priests. "Please remind them that they are bound by conscience to abstain from viewing any film condemned by the Legion of Decency."

Headquarters of the Interstate Theatre Circuit at Dallas replied that the film had been approved by the motion picture Code Authority and would be shown, but recommended "for adults only."

'Trouble' Aptly Titled? May Go Sans Code Seal

Hollywood, Jan. 15.

"Johnny Trouble," initial effort of the newly formed Clarion Pictures, may go into release without a Production Code seal, according to producer-director John Auer. Script was nixed by the Production Code Administration two days before shooting started and was turned down again when re-submitted with certain changes due to "unacceptable treatment of illicit sex."

That portion of the script which the PCA branded as objectionable is the "guts" of the story, Auer declared. "It's handled in good taste," he added, "and due to the recent liberalization of the code we're going to gamble on it."

Problem is "not a serious one," a PCA spokesman said.

Huston Hemingwaying

John Huston has contracted to direct Ernest Hemingway's "A Farewell to Arms," which David O. Selznick will produce as a Jennifer Jones costarrer for 20th-Fox release.

Film rolls between March 15 and 30 in Italy, where it will be completely lensed.

'Doll' in K.C.

Continued from page 7

mail. As of opening day he had received more than 300 letters, evidently protesting the showing. Receipts of batches of letters from identifiable districts indicated it was an organized campaign, most apparently written by teenagers. Up to the week-end the letters continued to arrive at the rate of 50-100 per day.

Lyon had some justifiable puzzlement over contents of some of the letters. One berated him for shocking the people with this unmoral show and added, "P. S. I will be going to see it Thursday (opening day). They made me write this."

The Kansas City Star in its review of the picture took the stand that it is "a powerful drama steeped in ignorance, resentment, fear and hatred and framed against the background of a decadent section of the old South." Carrol Baker is marked for future stardom, and should win long overdue recognition, the Star reported.

"For those who reject the immoral aspects of the movie, the same persons must also reject the compassion, truth and charity that are an intregal part of the whole story," the review stated.

Californians

Continued from page 7

all well-populated cities and the expense would be small, particularly when shared by the participating segments of the industry, Lewis added.

The UA exec also beefed over the fact that he and his counterparts at other homeoffices had worked for months on an institutional promotional push, that the plans they had blueprinted were endorsed by company presidents and then found the alleged lack of cooperation between Hollywood and N.Y.

Italy holding an international fest of sports pix at Cortina d'Ampezza in the Dolomites next month. Deadline for film submission in Rome is Feb. 15.

"'Barretts'—that's our kind of show."

"Give us a love story—anytime."

"Sure, we want to see 'Barretts'."

"Love story? Sure—we hold hands."

"Happily married and still romantic."

Just what the Public wants!

A GREAT LOVE STORY!

"Powerful love story. Strong, popular attraction." —*Hollywood Reporter*

Just selected "Picture of the Month." —*Seventeen Magazine* (for millions of teen-agers!)

Jennifer Jones, the "Many Splendored" star, more romantic than ever!

M-G-M presents in CINEMASCOPE and METROCOLOR

JENNIFER JONES

JOHN GIELGUD

BILL TRAVERS · VIRGINIA McKENNA in

"THE BARRETTS OF WIMPOLE STREET"

Screen Play by **JOHN DIGHTON** • From the Play by RUDOLF BESIER • Directed by **SIDNEY FRANKLIN** • Produced by **SAM ZIMBALIST**

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

BOX-OFFICE LINES: Elopement was the only way out! Rescued from her "prison" home, to know love for the first time! • "Oh, Robert, do you know what you've done for me? I wanted to live eagerly, desperately, passionately. Oh, and so much more than that!"—Elizabeth. • "Dear Elizabeth: I shall love you to the end—and beyond."—Robert. • Unkissed—wanting love, needing love, denied love—she dared give her heart to a handsome stranger at first meeting! • A famous literary love story! A hit Broadway play! Now—a magnificent new film.

Amusement Stock Quotations

For Week Ending Tuesday (15)

N. Y. Stock Exchange

1956-57 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for 2 wks.
32½	21⅞	Am Br-Par Th	181	24⅛	22⅝	22¾	—1⅜
34½	22⅝	CBS "A"	82	32⅞	31½	32¼	— ⅛
34¼	22⅝	CBS "B"	34	32⅜	31½	31⅝	—1
26¾	17⅛	Col Pix	39	18⅞	17¾	18⅝	+1⅛
16⅜	12⅞	Decca	297	15⅝	14⅜	14⅞	+1⅜
100¾	75¾	Eastman Kdk	86	90½	87⅞	88¼	+ ½
4⅞	2¾	EMI	230	2¾	3¼	3½	+ ½
12	6⅞	List Ind.....	249	9	8¼	8¾	+1½
25⅛	18⅛	Loew's	824	22	20⅛	21	+ ¾
9¼	7	Nat. Thea....	303	9⅛	8⅜	8⅝	+ ⅛
36½	27⅝	Paramount ..	91	29¾	28¼	28⅝	— ⅜
36½	16	Philco	226	18½	17⅛	17⅛	+ ⅜
50⅜	33	RCA	748	34¼	33	33⅛	—2¼
8⅞	5	Republic	137	7¼	5⅝	7	+1
15⅛	11¾	Rep., pfd. ..	3	12¼	12¼	12¼	+ ¼
17¾	13⅛	Stanley War..	255	17⅜	15¾	17¼	+3⅛
29½	22⅛	Storer	41	26½	26	26⅛	+ ⅝
29¼	21⅛	20th-Fox	153	24⅞	23¼	24⅝	+1½
29¾	24¼	Univ. Pix....	10	25⅝	24½	24½	—1
82½	74¾	Univ., pfd. ..	*360	71	71	71	+1
29¼	18½	Warner Bros.	54	28½	27⅞	28	+ ¼
141¼	95½	Zenith	33	97¾	95½	95½	—8½

American Stock Exchange

1956-57 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for 2 wks.
6¼	3⅝	Allied Artists	34	4	3¾	3¾	—
13¼	9⅜	All'd Art., pfd	3	9¾	9½	9⅝	— ⅛
2⅛	1	C & C Super	117	1⅛	1	1⅛	+ ⅛
10	4⅜	Du Mont ..	79	5	4⅝	4⅞	+ ⅛
4⅛	2⅜	Guild Films	243	3⅜	3⅛	3¼	+ ⅝
9½	3	Nat'l Telefilm	78	8½	8¼	8¼	+ ¾
5¾	2¾	Skiatron	21	3⅞	3⅜	3⅜	+ ⅛
13¼	6¾	Technicolor	266	8¾	8⅛	8⅝	+1⅝
4⅛	3	Trans-Lux ..	17	4⅛	4	4	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	32¾	35⅛	—
Chesapeake Industries	2¼	2½	+ ¼
Cinerama Inc.	1⅛	1⅜	+ ⅛
Cinerama Prod.	3⅛	3½	+ ¼
DuMont Broadcasting	7¼	8⅛	—
Magna Theatres	2⅞	3¼	—
Official Films	2¼	2½	—
Polaroid	107	112	—
U. A. Theatres	5¾	6⅜	— ⅛
Walt Disney	21½	23¼	+1⅛

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* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

500 Houses Set On Oscar-Guess

Over 500 theatres, including the entire Interstate and Balaban & Katz circuits, are now commited to participate in the "Academy Awards Sweepstakes" on condition, of course, that the program is adopted on an industry basis. And it looks likely that it will be taken over by the Council of Motion Picture Organizations.

Developed by a sub-committee of the Motion Picture Assn. of America, this project will have the public asked to guess Oscar winners in advance with those calling the turns correctly to be awarded locally-promoted (by exhibitors) prizes. Entry blanks will be placed in theatre lobbies.

Alfred H. Tamarin, head of the MPAA unit, revealed this week that the Motion Picture Industry Council of Canada has pledged itself to work cooperatively with the American industry—meaning dual-country scope for the contest. Canadian council, comprised of distributors, exhibitors and producers, has conducted its own Oscar derby in past years with surprisingly strong public and press participation.

Tamarin said he expects close to 3,000 Yank theatres will enroll. He's now at work on the organizational details in association with COMPO.

Shake Up 'Sin' Team

Hollywood, Jan. 15.

"The Seventh Sin," which started out at Metro Oct. 29 with David Lewis producing and Ronald Neame directing, winds up next week with Sidney Franklin holding production reins and Vincente Minnelli directing.

Lewis was relieved of his producer chore a few weeks ago to join the exodus from the Culver lot as a part of the general shakeup of studio operations. Neame departed last week after a "difference of opinion." Studio won't say with whom Neame differed or on what.

Neame leaves for England late this week to direct "Wyndham's Way" for the J. Arthur Rank Company.

FILM ROW CLASSED UP

First New Edifice for Boston Distribs in 20 Years

Boston, Jan. 15.

Columbia has moved into its new two-story $150,000 building at 45 Church Street on Film Row. Built on six parcels of land at the corner of Winchester and Church streets, the new distrib office occupies 5,000 square feet of land with parking space equalling 2,000 feet.

It is first new film edifice to be built in two decades. Building is of yellow brick with stone and marble trimmings, air-conditioned with shipping, inspection and storage rooms on first floor and district manager's office, branch manager's office, booker's desks, recreation room and kitchen facilities on the second floor. A large reception room and small private rooms for secretaries of execs are included.

HENRY B. GORDON AS PAR'S LATIN CHIEF

Henry B. Gordon, who has represented Paramount International in almost every Latin American country over the past 20 years, has been named division manager of that territory. He replaces Arthur L. Pratchett who, setting a more liesurely pace for himself, will retain jurisdiction over Mexico. Latter has been working in the area for more than 40 years and chose Gordon as his successor.

Gordon was the Par sales manager in Germany until 1936 when he switched to Panama. In recent years he has been working out of the New York office under George Weltner, president of Par International.

Ads Plug 'Reserved' Loge

Minneapolis, Jan. 15.

For the first time a local theatre, the de luxe neighborhood St. Louis Park, is advertising reserved seats. House has the earliest 28-day subsequent-run availability.

Reserved seats are in the smoking loge section, are scaled at 90c or 5c higher than the regular admission and may be ordered by telephone.

Newspaper ads state they'll be held until 15 minutes before performance time.

Victory-Standoff

Continued from page 3

M. Loew as a board member, but the son of founder Marcus Loew and the present chairman of the board, decided to eliminate himself as a board candidate on his own initiative.

In addition to avoiding a proxy fight, the Loew's management feels that it was successful in preventing the return of former production chief Louis B. Mayer, and/or his supporters.

With an agreement on the slate of directors to be presented to the stockholders on Feb. 28, the management and the dissidents are both expressing satisfaction on the outcome. The board chosen to guide the company is regarded as perhaps one of the most distinguished in American corporate business. Each nominee was given a thorough check by both sides as well as by Lehman Bros. and Lazard Freres, the Wall Street banking firms holding some 1,000,000 shares.

Although Tomlinson's group made many suggestions for board members, it's felt that Tomlinson himself and Stanley Meyer, who was associated with the Canadian industrialist in launching the fight, are the only ones who can be regarded as strictly Tomlinson men. The other nominees are men of impeachable reputation who are expected to be exceptionally impartial in their decisions relating to Loew's destiny.

Following the agreement on the complete slate of new directors, Tomlinson said he was "very satisfied with this outcome. I believe it is in the best interests of Loew's shareowners, employees and the public. The quality and integrity of the new board members is self-evident. The choice of these men is consistent with the best interests of the company for its growth and prosperity. I am confident they will approach the company's problems with an open mind and solve them constructively."

In a statement issued by Loew's, prexy Joseph R. Vogel said that he held many meetings with various groups of stockholders "who, by now, are surely convinced that we are responsive to their wishes and desirous of placing Loew's again in a position of one of the leading companies in America."

Vogel expressed his appreciation to Moskowitz, Arthur M. Loew, Dietz, Melniker, Reagan, F. Joseph Holleran and G. Rowland Collins "who volunteered not to stand for reelection to the Loew board to make it possible for a new roster of directors. I deeply appreciate their cooperation and I want to express to them on behalf of the company my most sincere gratitude."

Vogel emphasized that he would be the only employee member of the new board. "All the other proposed directors are independent outside men," he noted. "We welcome them to the Loew organization and I am convinced that they will make a material contribution toward its new anticipated growth." He pointed out that Lehman Bros. and Lazard Freres "were of great assistance in these negotiations by their constructive suggestions and encouragement and I want to thank them for their support."

COMMENT FROM 'STICKS'

Burlington Managers Feel Video Still The Villain

Burlington, Vt., Jan. 15.

Burlington's three theatre managers declare that television is still taking its toll in this area, although two of them conceded that the quality of theatre films had improved in the last few years.

Ralph Gilbert, manager of the Flynn Theatre, expressed the belief that film producers are "really concentrating" on quality, but reported that attendance in Burlington is "definitely down."

Rayden J. Cody of the Strong Theatre stated that films "definitely have improved" in the last four or five years, but that "television is hurting us."

Ernest Hardy of the State doubted, however, that features were any better. "If they were," he said, "they might draw better crowds. There's room for improvement."

Nat Liebeskind, general manager of Azteca Films, resigned his post last week.

Saturation Point of Cinerama Seen Reached as SW Drops Oklahoma City

Stanley Warner's success in the operation of Cinerama theatres in the U. S. and abroad has struck its first snag. It was decided to withdraw its Cinerama installation at the Warner Theatre in Oklahoma City. The theatre, which became a Cinerama outlet in May, 1956, will revert to a regular motion picture house later this month.

Decision to de-Cineramarize the theatre is, of course, based on the disappointing b.o. receipts. Although there was a slight pickup in business when "Cinerama Holiday" was substituted for the initial "This Is Cinerama," the increase was not sufficient to continue the operation. It was felt that Oklahoma City's population of 350,000 did not provide sufficient customers to sustain the long-run operation that is required for a Cinerama entry. In addition, the city did not draw sufficient transients and tourists to make the operation profitable.

The experience in Oklahoma City has apparently convinced Stanley Warner that the saturation point for Cinerama installations has been reached in the U. S. SW prexy S. H. Fabian told stockholders last week that the company planned to continue the expansion of Cinerama exhibition, but he stressed that it would be principally through the opening of additional theatres outside of the U. S.

There is a chance, however, that the theatre chain will expand the U. S. operation when it can perfect a mobile unit that can be set up and disassembled inexpensively so that short runs of several weeks in theatres, auditoriums and tents will be possible.

Exhibs Tout Vogel

Washington, Jan. 15.

Motion Picture Theatre Owners of Metropolitan Washington passed a resolution last Friday (11), declaring their confidence in Joseph R. Vogel, recently elected president of Loew's Inc.

The resolution asserted that "Our organization of theatre owners, whose lives and futures are wrapped up in the motion picture business, hereby express our confidence in the aims and abilities of Mr. Joseph R. Vogel; and urge that he be given ample and unhampered opportunity to lead his company toward a brilliant future in the service of the motion picture theatres of this area, and of the nation."

Proxy War Off, Loew Faces Its $31-Mil Debt

The first task confronting the management of Loew's Inc. now that the threat of a proxy fight has dissipated is to resolve the question relating to the division of a $31,000,000 funded debt between the production-distribution company and the new theatre firm.

Negotiations are taking place with the Metropolitan Life Insurance Co. and other insurance companies which hold the bonds on the funded debt. Final settlement of the issue, which has delayed the complete separation of the two companies as required by the Government's consent decree, is expected shortly. The Federal Court has given Loew's Inc. until Feb. 7 to make the final split and to distribute separate shares in the production-distribution company and the theatre division. The two companies have operated with separate managements and boards of directors for two years, but haven't been able as yet to divide the assets of the two firms. When the final split is made, stockholders will receive a half a share of stock in each of the companies for each share of Loew's stock now held.

If no agreement on the division of the funded debt is reached by Feb. 7, it's conceivable that the Federal Court, with the approval of the Dept. of Justice, may grant Loew's Inc. another extension. However, officials of both divisions are hopeful of completing the split by the deadline so that a full announcement of the new setup can be made at the annual stockholders' meeting on Feb. 28.

INFO DOCUMENTARIES HEAVY ON GOULASH

Washington, Jan. 15.

U. S. Information Agency has issued two documentaries on the Hungarian revolt and has already distributed them in 81 foreign nation, with the sound tracks in 32 languages. Three other pix on the theme are being readied for early release this year by the Agency, according to the annual report of its Motion Picture Service.

Other highlights of the report: The Motion Picture Service produced documentaries last year in 41 overseas countries, compared with 22 countries in 1955. The films are made with the aid of film workers in each country.

Additionally, USIA obtained use of 44 films for overseas which had been made in the United States by companies for domestic use.

Special color documentaries were made of the visits here by President Sukarno, of Indonesia, and Prime Minister Nehru, of India. Visits of other foreign dignitaries also received strong film coverage by USIA.

'B's' Ride Again, Studios Busier

Hollywood, Jan. 15.

Increase in major studio production in 1957, after three years of slackened activity, is seen in the sudden resurgence of interest in "B" product. Majors are eyeing the program market with more care than they've shown at any time since the widescreen processes were introduced.

Latest moves in that direction, it's understood, come from Paramount and Warners, both of which are interested in making deals with outside producers to provide an undetermined amount of low-budget production. Planned activities would be along the lines of 20th-Fox's deal with Regal Films for 25 "B's" to augment the studio's own top-drawer product. Paramount exec D. A. Doran has had discussions with Roger Corman, young indie producer-director who has turned out several hefty-grossing quickie films for independent release, regarding a full schedule of low budgeters for Paramount. Corman some time ago had similar discussions with Warners but the latter studio is understood to be interested in other producers who could supply a slate of program material.

Decline in "B" production in recent years has been principally responsible for the curtailment of Hollywood production activity. In 1956, the majors turned out 178 films as against 189 for 1955, continuing the downward trend. Prior to the advent of widescreen, an output of around 300 films from the majors alone was not uncommon.

Detroit Is 'Persuaded'

Detroit, Jan. 15.

Gross of approximately $100,000 was chalked up by Allied Artists' Gary Cooper Quaker feature, "Friendly Persuasion," booked first-run into nine nabe and suburban houses Christmas Day and running through New Year's Day. Usual holiday gross with second runs is a little less than half.

Cooperative Theatres which did the booking and buying for eight of the nine houses, and James Nederlander, indie operator of the other theatre, are now evaluating effect of the experiment on about 70 subsequent runs of films in area houses, also booked by Co-op, to determine long-range benefits of first-run nabe bookings in this market.

Film Reviews

Continued from page 6

The Barretts of Wimpole Street

of parent not around much any more, what with analysts and couches nowadays. Virginia McKenna is lively and appealing as the younger sister, Henrietta, secretly in love with Vernon Gray, good as Captain Surtees Cook. Also good is Jean Anderson as Wilson, the maid. Acceptable are Maxine Audley, Leslie Phillips, Laurence Naismith, Moultrie Kelsall and the others playing Miss Browning's six brothers.

The technical expertness of F. A. Young's lensing in CinemaScope and Metrocolor, the art direction, set decorations, editing and costuming are tellingly employed, as is the score by Bronislau Kaper. The song, "Wilt Thou Have My Hand?," cleffed by Herbert Stothart, accounts for an appealing family scene. *Brog.*

Istanbul
(C'SCOPE-COLOR-SONGS)

Conventional melodrama starring Errol Flynn, plus Nat Cole. Okay potential for general market.

Hollywood, Jan. 15.

Universal release of an Albert J. Cohen production. Stars Errol Flynn, Cornell Borchers; features Nat "King" Cole, John Bentley, Torin Thatcher, Leif Erickson, Peggy Knudson, Martin Benson. Directed by Joseph Pevney; screenplay, Seton I. Miller, Barbara Gray, Richard Alan Simmons; story, Miller; camera (Technicolor), William Daniels; editor, Sherman Todd; music, Joseph Gershenson. Previewed Jan. 2, '57. Running time, 95 MINS.

Jim Brennan	Errol Flynn
Stephanie Bauer	Cornell Borchers
Inspector Nural	John Bentley
Douglas Fielding	Torin Thatcher
Charlie Boyle	Leif Erickson
Marge Boyle	Peggy Knudson
Mr. Darius	Martin Benson
Danny Rice	Nat "King" Cole
Paul Renkov	Werner Klemperer
Kazim	Jan Arvan
Ali	Nico Ninardos
Lieutenant Sara	Ted Hecht
Dr. Sarica	David Bond
Mr. Florian	Roland Varno
Air Hostess	Hillevi Rombin

Diamond smuggling in Istanbul cues this melodrama which returns Errol Flynn to American films. Its moderately interesting story of intrigue in an exotic setting is complemented by excellent use of backgrounds lensed in color in the Turkish capital, a combo that should prove okay fare for general situations. A further plus in Nat "King" Cole, who sings two numbers, and German actress Cornell Borchers, bearing a striking resemblance to Ingrid Bergman.

Action in the Albert J. Cohen production stems from Flynn's purchase of an Oriental bracelet, in which he discovers 13 valuable diamonds, and efforts of Turkish Customs and a gang of smugglers to recover the stones. For his suspected participation in the case, Flynn, an American pilot, adventurer, is deported. Returning five years late to get the jewels he hid in his hotel room, he immediately becomes the prey of both Customs officers and the smugglers. Romantic complications enter when he learns that Miss Borchers, who presumably was burned to death on the eve of their marriage five years before, is a victim of amnesia and now wed to another man.

Under Joseph Pevney's direction characters are kept believable. Flynn has shed his former derring-do acting for a more serious vein but makes his work count, and Miss Borchers is lovely as his former betrothed. Cole is in for a straight role as well as singing "I Was a Little Too Lonely" and "When I Fall in Love." John Bentley as the Customs' chief, Torin Thatcher as Miss Borchers' husband, Leif Erickson and Peggy Knudsen as a couple of brash American tourists and Martin Benson as smuggler head show up well.

William Daniel's color photography is above average and Clifford Stine is responsible for special camera work abroad. Seton I. Miller, Barbara Gray and Richard Alan Simmons are credited with scripting, from Miller's original. *Whit.*

L'Homme Aux Cles D'Or
(The Man With Golden Keys)
(FRENCH)

Paris, Jan. 9.

Cinedis release of Regina-Del Duca production. Stars Pierre Fresnay. Directed by Leo Joannon. Screenplay, Joannon, Roland Laudenbach; camera, Andre Bac; editor, Robert Isnardon. At Francais, Paris.

Fournier	Pierre Fresnay
Giselle	Annie Girardot
Remy	Gil Vidal
Joseph	Jean Rigaux

Solid storyline here is too stolid because the treatment of writer-director Leo Joannon and the frozen, over-technical acting of Pierre Fresnay. Moralistic and preachy in tone, it sacrifices movement. As a U. S. possibility, pic seems only good for secondary spots or possibly for tele.

A dedicated professor finds three students with their hands in his charity till. Instead of reporting them he makes them sign a paper to hold over them for good behavior. But the delinquents turn loose a loose young girl on him and he is framed by them on an attempted rape charge. Cashiered out of the school, it is years later before he has a chance for revenge.

Talking most of this story, instead of having action or character development, hurts this. Fresnay has some good moments but submerges the growth of the character in theatrical terms. Annie Girardot and Gil Vidal emerge as possible new film personalities here. Technical credits are fine and location shooting helps get some atmosphere into this essentially arid film. *Mosk.*

Gun For a Coward
(C'SCOPE—COLOR)

Story and characterization values make this above-average western.

Hollywood, Dec. 27.

Universal release of William Alland production. Stars Fred MacMurray, Jeffrey Hunter, Janice Rule, Chill Wills, Dean Stockwell; features Josephine Hutchinson, Betty Lynn, Iron Eyes Cody, Robert Hoy, Jane Howard, Marjorie Stapp, John Larch, Paul Birch. Directed by Abner Biberman. Written by R. Wright Campbell; camera (Eastman Color), George Robinson; editor, Edward Curtiss; music supervision, Joseph Gershenson. Previewed Dec. 19, '56. Running time, 88 MINS.

Will Keough	Fred MacMurray
Bless Keough	Jeffrey Hunter
Aud Niven	Janice Rule
Loving	Chill Wills
Hade Keough	Dean Stockwell
Mrs. Keough	Josephine Hutchinson
Claire	Betty Lynn
Chief	Iron Eyes Cody
Danny	Robert Hoy
Marie	Jane Howard
Rose	Marjorie Stapp
Stringer	John Larch
Andy Niven	Paul Birch
Durkee	Bob Steele
Mrs. Anderson	Frances Morris

Story and characterization values raise "Gun For a Coward" a notch above the usual oater. It's good western filmfare that action fans should like. There's something for the drama-seekers, too. Fred MacMurray, Jeffrey Hunter, Chill Wills and Dean Stockwell are the familiar masculine names providing marquee flash for regular situations.

Storywise, "Gun" is well-developed in the R. Wright Campbell original script. The action is tied together credibly via the complexities of character motivations, which give reason for events as they unfold under Abner Biberman's smartly-paced direction. Producer William Alland has cast the picture well and has obtained the right kind of backing from the technical ends, including George Robinson's firstrate C'Scope lensing in Eastman Color.

Title springs from Hunter's character as a young man with a distaste for violence, although no coward even if he does wear that brand. He's the middle brother on the family ranch run by MacMurray who, as the elder, has taken the place of father to his two younger brothers. Hunter does a fine piece of work as the young man with the bad rep, being entirely believable throughout. MacMurray, too, registers strongly as the brother with too many responsibilities, a yoke that at first delays his planned marriage to Janice Rule and eventually causes him to lose her to Hunter. Miss Rule, in an offbeat type of prairie heroine, is exceptionally good.

Chill Wills strolls easily and well through his chore as ranch foreman and friend. Only off-kilter performance is that contributed by Stockwell. He plays the wild young brother as though he were the late James Dean. On his past record as a younger thespian he has no need to ape another's style. Josephine Hutchinson scores as the mother whose smothering love for Hunter is the principal source of that young man's problems. Betty Lynn, John Larch, Paul Birch and other casters provide excellent support.

Cattle drives, gun fights and other action sequences keep the pace lively as the personality conflicts of the plot are worked out to a good conclusion. Technical aids all abet the sight and sound values of the presentation. *Brog.*

Kelly and Me
(C'SCOPE—SONGS—COLOR)

A vaude ham, his dog and the early days of "talkie" pix. Good family-trade entry.

Hollywood, Jan. 15.

Universal release of Robert Arthur production. Stars Van Johnson, Piper Laurie, Martha Hyer; features Onslow Stevens, Herbert Anderson, Gregory Gay, Dan Riss, Maurice Manson, Douglas Fowley, Frank Wilcox. Directed by Robert Z. Leonard. Story, screenplay, Everett Freeman; camera (Technicolor), Maury Gertsman; editor, Ted J. Kent; music supervision, Joseph Gershenson; choreography, Kenny Williams. Previewed Jan. 11, '57. Running time, 86 MINS.

Len Carmody	Van Johnson
Mina Van Runkel	Peter Laurie
Lucy Castle	Martha Hyer
Walter Van Runkel	Onslow Stevens
Ben Collins	Herbert Anderson
Milo	Gregory Gay
Stu Baker	Dan Riss
Mr. Johnson	Maurice Manson
Dave Gans	Douglas Fowley
George Halderman	Frank Wilcox
Miss Boyle	Yvonne Peattie
Miss Wilk	Elizabeth Flourboy
Joe Webb	Lyle Latell
"AND KELLY"	

Family audiences will find "Kelly and Me" an entertaining story about a song-and-dance vaudevillian, his dog and the early days of sound in motion pictures. Consequently, it's a good entry for the regular dual bill market, with the names of Van Johnson, Piper Laurie and Martha Hyer to rate it either equal or top billing in its playdates.

Johnson literally leads a dog's life in the Everett Freeman script as a fairly likeable vaude ham who gets nowhere until the dog adopts him, takes over his act and sets things up so the "master" can tag along for the adventure in filmmaking. The "barkies" starring Kelly are a great b.o. success and Johnson finally comes to realize it's the dog the public likes, not him. Menace to the principals' happiness is worked in via having the dog's former owner turn up to claim him, but Kelly is faithful to Johnson and it all comes out right in the end.

Robert Z. Leonard's direction handles the subject well and draws good performances from the cast. Johnson is excellent as the hammy, conceited entertainer, neatly impersonating the type of early-thirties song-and-dance man who helped kill vaudeville. Piper Laurie pleases as the daughter of the studio head who loves Kelly and his master, while Miss Hyer is luscious and sexy as the film queen of the lot. Onslow Stevens, studio head, is excellent, and there are performance assists from Herbert Anderson, Gregory Gay, Dan Riss, Maurice Manson, Douglas Fowley and Frank Wilcox. Kelly, a white German Shepherd, is a natural actor, providing the humans with plenty of competition as trained by Ernie Smith.

Robert Arthur uses CinemaScope and Technicolor to frame his production and the values are all good. Technical assets are topped by Maury Gertsman's lensing. *Brog.*

Public Pigeon No. 1
(SONGS-COLOR)

Red Skelton in unfunny comedy based on tv show.

Hollywood, Jan. 1.

RKO release of Harry Tugend (Val-Ritchie Corp.) production. Stars Red Skelton, Vivian Blaine, Janet Blair; features Jay C. Flippen, Allyn Joslyn, Benny Baker and Seven Ashtons. Directed by Norman Z. McLeod. Screenplay, Tugend; from teleplay by Devery Freeman; based on story by Don Quinn, Larry Berns; camera (Technicolor), Paul C. Vogel; editor, Otto Ludwig; songs, Matty Malneck, Eve Marley; choreography, Miriam Nelson; music composed, conducted by David Rose. Previewed Dec. 28, '56. Running time, 79 MINS.

Rusty Morgan	Red Skelton
Rita DeLacey	Vivian Blaine
Edith Enders	Janet Blair
Lt. Ross Qualen	Jay C. Flippen
Harvey Baker	Allyn Joslyn
Frankie Frannis	Benny Baker
Avery	Milton Frome
Dipso Dave Rutherford	John Abbott
Warden	Howard McNear
Harrigan	James Burke
Club manager	Herb Vigran

Red Skelton as a dumb cluck conned by a couple of swindlers into thinking he's working for the FBI may have looked funny on paper—and may have had its chuckles as the video program it once was. On the theatrical bigscreen it's strictly unfunny and must be counted among the comic's minor league efforts. Entertainment-wise, it is more than a filler for program ills and it's doubtful if Skelton's name will help much.

Produced by Harry Tugend from his own screenplay under the Val-Ritchie Corp. label for RKO release, film's shortcomings start with the writing, and there is nothing that Norman Z. McLeod's direction or the other contributions do to overcome the handicap. Pic is from a teleplay by Devery Freeman that was based on a story by Don Quinn and Larry Berns. It tells how Skelton and Janet Blair have started a joint savings account so they can get married. Conmen Allyn Joslyn and Benny Baker, however, sell him some phony stock and then use him as a courier to collect from other victims, even con him into going to jail in the belief they are FBI and he's helping on a case. Windup finds Skelton $10,000 richer via an unearned reward for the swindlers.

About the only passable comedy in the entire 79 minutes is the jail break sequence, in which authorities do their utmost to help Skelton escape so he will lead them to the wanted men. Elsewhere, the comedy is of the walkout variety—which many preview patrons did. Skelton never gets going and Miss Blair has practically nothing to do.

Joslyn and Baker are no better than the material; nor is Vivian Blaine, Baker's dumb blonde companion. Additionally, she has to deliver two poor songs and production numbers as a nitery singer. Matty Malneck and Eve Marley cleffed "Don't Be Chicken, Chicken" and "Pardon Me, Got To Go Mambo," while Miriam Nelson did the awkwardly performed choreography. Jay C. Flippen, police lieutenant, Milton Frome, John Abbott and others reflect what they were given to work with.

Paul C. Vogel handled the Technicolor photography satisfactorily, and David Rose composed and conducted the background score adequately. *Brog.*

Talpa
(C'SCOPE-COLOR)
(MEXICAN)

Peliculas Nacionales release of a Cinematografica Latina production, produced by Adolfo Lagos. Stars Victor Manuel Mendoza, Lilia Prado, Jaime Fernandez; features Leonor Llausas, Hortensia Santovena. Directed by Alfredo Crevenna. Screenplay by Edmundo Baez from a story by Juan Rulfo. Camera, Rosalio Solano; editor, Gloria Shoemann; music, Lan Adomian. At Cine Alameda, Mexico City, Dec. 20, '56. Running time, 87 MINS.

Tanilo	Victor Manuel Mendoza
Juana	Lilia Prado
Esteban	Jamie Fernandez
The Brazen One	Leonor Llausas
Mother	Hortensia Santovena
Drunkards' Mother	Alicia Montoya
Drunkard	Ricardo Baez

Title of this epic-size, religiously-slanted, heavily-mooded Mexican tinter will give its U.S. exhibs little to go on. It refers to a town where pilgrims congregate in supplication for religious miracles and for this reason is untranslatable. An English language version has already been prepared which runs 73 minutes, a cut of 14, which the film badly needs if it is to get stateside play. Heavy religious quality crossed with its' adultery theme will undoubtably get it mixed reactions, but in the overall it's a question whether even homefront audiences will go for the purely downbeat subject matter, no matter how excellently lensed and portrayed.

Story tells of two blacksmith brothers. One older and happily married, the other a young Lothario-type drifter. Older brother is unable to continue forging, due to a loss of muscular control. Younger takes over the work and eventually the not too unwilling wife. In an attempt to work a miracle, wife and two brothers perigrinate to the virgin shrine at Talpa, where the older dies. Returning home, the adulterers are faced with the knowledge that they may, in a moral sense, have been the cause of the death and by an avenging angel mother, who inherently knows their relationship. The girl again heads for Talpa and the forgiveness. Her lover rides off, still a wanderer.

Characterizations throughout are excellent, with Hortensia Santovena's mother role a powerfully composed dramatic entity which stands out. Jaime Fernandez comes across solidly and again proves that he is one of the few top juve talents in this area. Victor Manuel Mendoza, as his older brother, has moments of force and conviction, but is faced by a role that is tough to underplay. Leonor Llausas, as the other woman in the younger brother's life, a village tramp, is a far more believable femme fatale than Lilia Prado, whose severe makeup gives her realistic quality, but fails to place her as the logical focus for all the films' sex fuss. Her portrayal nevertheless is ably and sensitively handled.

This is basically an art film. Its moments of pictorial exterior beauty as lensed by up and coming Rosalio Solano are top flight. Interiors, however, seem at times heavily overlit. Scenes of pilgrims on the march and of typical religious observances at the Talpa shrine are unusual, but traveloggy in the hands of Alfredo Crevenna. *Pete.*

Crime of Passion

Barbara Stanwyck, Sterling Hayden in okay meller for program bookings.

Hollywood, Jan. 11.

United Artists release of Herman Cohen production. Stars Barbara Stanwyck, Sterling Hayden, Raymond Burr; features Virginia Grey, Fay Wray, Royal Dano. Directed by Gerd Oswald. Story, screenplay, Joe Eisinger; camera, Joseph La Shelle; editor, Marjorie Fowley; music, Paul Dunlap. Previewed Jan. 10, '57. Running time, 85 MINS.

Kathy	Barbara Stanwyck
Doyle	Sterling Hayden
Inspector Pope	Raymond Burr
Alice Pope	Fay Wray
Alidos	Royal Dano
Sara	Virginia Grey
Detective Jules	Dennis Cross
Detective James	Robert Griffin
Nalence	Jay Adler
Officer Spitz	Malcolm Atterbury
Chief of Police	John S. Launer
Detective Johns	Brad Trumbull
Detective Jones	Skipper McNally
Mrs. Jules	Jean Howell
Mrs. James	Peg La Centra
Mrs. Johns	Nancy Reynolds
Mrs. Jones	Marjorie Owens
Reporter	Robert Quarry
Delivery Boy	Joe Conley
Lab Technician	Stuart Whitman

"Crime of Passion" is the story of a sob sister turned murderess, with good plot twists but regulation development. It will be an okay entry for the program market on the strength of the familiar names of Barbara Stanwyck, Sterling Hayden and Raymond Burr.

The Bob Goldstein presentation through United Artists, produced by Herman Cohen, is laid in Los Angeles, after a San Francisco plot kickoff, and obtains a note of authenticity in its newspaper and police station settings. Gerd Oswald's direction of the Joe Eisinger screenplay inclines to be deliberate in pacing many scenes, spinning out the 85-minute footage a bit too long for a thoroughly satisfactory action-meller feel.

Plot deals with a woman who gives up her career ambitions as a Frisco sobsister to marry an L.A. policeman. Soon bored with the monotony of her new life, her ambitions turn to advancing her husband on the force and she uses some feline, some dirty, tricks to do it. All her schemes collapse when the police inspector, with whom she had been playing cozy to get hubby ahead, decides that duty and the department come first. His decision gets him a bullet in the head, leaving the husband with the unwelcome duty of bringing in his wife.

Miss Stanwyck, the ambitious wife; Hayden, her husband, and Burr, the inspector, put their best into the make-believe and come off okay. Royal Dano is good as a rival officer, as is Virginia Grey as his wife. Fay Wray, wife of Burr; Dennis Cross, Robert Griffin, Jay Adler, Malcolm Atterbury, Stuart Whitman are among others giving competent support.

Joseph LaShelle's black-and-white lensing, the score by Paul Dunlap and other technical assists and acceptable. *Brog.*

The Halliday Brand

Offbeat western drama for general market; Joseph Cotten name to pull.

Hollywood, Jan. 15.

United Artists release of a Collier Young production. Stars Joseph Cotten, Viveca Lindfors, Betty Blair, Ward Bond, Bill Williams; features Jay C. Flippen, Christopher Dark. Directed by Joseph H. Lewis. Story-screenplay, George W. George, George S. Slavin; camera, Ray Rennahan; editor, Stuart O'Brien; music, Stanley Wilson. Previewed Jan. 4, '57. Running time, 79 MINS.

Daniel	Joseph Cotten
Aleta	Viveca Lindfors
Martha	Betsy Blair
Big Dan	Ward Bond
Clay	Bill Williams
Chad Burris	Jay C. Flippen
Jivaro	Christopher Dark
Mante	Jeanette Nolan

This well-knit western drama carries enough embellishments to rate good response in the general market, where the name of Joseph Cotten particularly should be a drawing card. Film has been given the type of rugged values right down the line to make it sturdy fare in playdates for which it's beamed.

Producer Collier Young has surrounded Cotten with a top cast who acquit themselves interestingly under Joseph E. Lewis' smooth direction. The George W. George-George S. Slavin script projects a story of conflict between Cotten, a sensitive man, and Ward Bond, will not be crossed and whose actions finally drive the son to outlawry.

Cotten etches an impressive portrayal in his standup against his domineering father, who fought a winning battle against the wilderness and still employs the same methods in his treatment of people. Told mostly in flashback form, story tells of the father's fierce pride in his family name the Halliday brand, he calls it which leads to all the difficulties between father and son. The son leaves home after witnessing a long se-

(Continued on page 20)

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Written by ROBERT DOZIER • Produced by STUART MILLAR
Directed by JOHN FRANKENHEIMER

RKO RADIO PICTURES

Another profit show from the NEW RKO

Film Reviews

Continued from page 18

The Halliday Brand

ries of injustices, climaxed by sheriff refusing protection from a lynch mob of the half-breed his daughter loves, and in retaliation the father brands his son an outlaw. In a dramatic climax, showing return of the son to end the feud, the father on his deathbed tries to kill Cotten but dies before he can pull the trigger.

Bond is powerfully cast as the sheriff, who cannot understand what he terms the weak side of his son's character, and Betsy Blair is heroic as the daughter, unforgiving but loyal to her father. Viveca Lindfors is in as the half-breed's sister, with whom Cotten is in love, somewhat strangely cast but still effective. Bill Williams is okay as Cotten's brother, also in love with the breed, and Christopher Dark scores as the half-breed.

Technical credits generally are good, Ray Rennahan's camera work and Stanley Wilson's music score topping the spread. *Whit.*

The Night Runner

Downbeat programmer with dim b.o. potential.

Hollywood, Jan. 15.

UI release of an Albert J. Cohen production. Stars Ray Danton, Colleen Miller; features Merry Anders, Willis Bouchey, Harry Jackson, Robert Anderson. Directed by Abner Biberman. Screenplay, Gene Levitt; story, Owen Cameron; camera, George Robinson; editor, Al Joseph; music, Joseph Gershenson. Previewed Jan. 2, '57. Running time, 79 MINS.

Roy Turner	Ray Danton
Susan Mayes	Colleen Miller
Amy Hansen	Merry Anders
Loren Mayes	Willis Bouchey
Hank Hansen	Harry Jackson
Ed Wallace	Robert Anderson
Miss Dodd	Jean Inness
Vernon	Eddy C. Waller
Dr. Crawford	John Stephenson
Dr. Royce	Alexander Campbell
Miss Lowell	Natalie Masters
Man Interviewer	Richard Cutting
Captain Reynolds	Steve Pendleton
Real Estate Man	Jack Lomas

"The Night Runner" is a downbeat programmer with dim booking prospects. Its story of a psycho is unpleasant, a strange subject for today's discriminating audiences, and despite satisfactory production values the going will be tough.

Plottage of the Albert J. Cohen production twirls around a young man released from a state mental hospital only half-cured and his start of a new life in a small Southern California coast community after he has bolted a try in the city. When the owner of the motel where he rooms, whose daughter chap has been romancing, kicks him out after learning his past, he kills him, trying to make it appear as a robbery. The daughter, in love with the stranger, becomes suspicious, and as these suspicions begin to point to him the murderer tries to kill her, too. He recovers his sanity in time to save her from the ocean in which he pushed her off a cliff, and calls the police to come for him.

Abner Biberman's direction is slow, but he manages persuasive performances from his cast headed by Ray Danton and Colleen Miller, both okay in their respective roles. Willis Bouchey handles the father part satisfactorily, and Merry Anders and Harry Jackson make a nice young married couple about to have a baby. The Gene Levitt script is based upon a story by Owen Cameron, but topic is against him. Technical credits are standard. *Whit.*

Drango

Post-Civil War "Reconstruction Period" story with Jeff Chandler name to spark film for general trade.

Hollywood, Jan. 15.

United Artists release of a Hall Bartlett production. Stars Jeff Chandler; costars Joanne Dru, Julie London; features Donald Crisp, John Lupton, Ronald Howard. Directed by Bartlett, Jules Bricken; screenplay, Bartlett; camera, James Wong Howe; music, Elmer Bernstein; editor, Leon Seiditz. Previewed Jan. 8, '57. Running time, 92 MINS.

Drango	Jeff Chandler
Marc	John Lupton
Kate	Joanne Dru
Calder	Morris Ankrum
Clay	Ronald Howard
Shelby	Julie London
Allen	Donald Crisp
Mrs. Allen	Helen Wallace
Dr. Blair	Walter Sande
Randolph	Parley Baer
Mrs. Randolph	Amzie Strickland
Ragan	Charles Horvath
Cameron	Barney Phillips
Jeb Bryant	David Stollery
Ellen Bryant	Mimi Gibson
Burke	Paul Lukather
Blackford	Damion O'Flynn
Mrs. Blackford	Edith Evanson
Luke	Phil Chambers
Tom Randolph	David Saber
Scott	Chuck Webster
Mrs. Scott	Katherine Warren
Zeb	Chubby Johnson
Col. Bracken	Milburn Stone
Stryker	Anthony Jochim
Young Woman	Maura Murphy

"Drango" deals with a subject seldom touched on the screen—the Reconstruction Period in the South after the Civil War—and as such the film lends certain novelty. It's the first picture to be turned out by Jeff Chandler's new indie outfit, and while given pedestrian treatment at times, it's fairly well plotted and star's name should carry it through the general runs.

Chandler plays a Union officer in the Hall Bartlett production, sent as military governor to a Georgia community ravished by Sherman's march-to-the-sea only a few months previously. The terror still lives fresh in the minds of the people, and the officer, who wants to build and restore, is met not only with bitterness but with open hostility.

Hall, who also scripted and co-directs with Jules Bricken, uses the dramatic plot device of Chandler having been the officer in charge of Sherman's troops during their reign of terror in the valley. Hope is seen for the future when the community finally recognizes Chandler's good intentions.

Chandler delivers a convincing performance and gets good support from a well-rounded cast. Film intros Ronald Howard, son of the late Leslie Howard, excellent as secret leader of the opposition who tries to recruit townsmen to again battle the Union. Joanne Dru is daughter of a Union sympathizer, in for romance with Chandler although bitter at first when he is unable to save her father from being lynched by a Southern mob. Julie London, cast as a plantation owner, is Howard's vis-a-vis who attempts to discourage his operations. Donald Crisp, as Howard's father who kills his son rather than see him destroy his people through unwise leadership, and John Lupton, aide to Chandler, also score.

James Wong Howe's camera work is fluid, topping the technical credits. *Whit.*

Shake, Rattle and Rock!

Strictly for rock 'n' roll trade; good returns indicated.

Hollywood, Jan. 15.

American-International release of a James H. Nicholson production. Stars Touch Connors, Lisa Gaye, Sterling Holloway; features Fats Domino, Joe Turner, Choker Campbell & band, Tommy Charles, Annita Ray, Raymond Hatton, Douglass Dumbrille, Paul Dubov, Clarence Kolb, Margaret Dumont. Directed by Edward L. Cahn. Story-screenplay, Lou Rusoff; camera, Frederick E. West; editor, Robert S. Eisen; music, Alexander Courage. Reviewed Jan. 9, '57. Running time, 74 MINS.

Fats Domino	Fats Domino
Joe Turner	Joe Turner
June	Lisa Gaye
Garry	Touch Connors
Axe	Sterling Holloway
Horace	Raymond Hatton
Eustace	Douglas Dumbrille
Georgianna	Margaret Dumont
Tommy Charles	Tommy Charles
Annita Ray	Annita Ray
Bugsy	Paul Dubov
Nick	Eddie Kafafian
Judge	Clarence Kolb
Hiram	Percy Helton
Choker Campbell	Choker Campbell
Bentley	Charles Evans
Director	Frank Jenks
Armstrong	Pierre Watkin
Police Captain	Joe Devlin
Eddie	Jimmy Pickford
Nancy	Nancy Kilgas
Helen	Giovanna Fiorino
Aloysius	Leon Tyler
Pat	Patricia Gregory

For the rock 'n' roll crowd this light entry should show good response. Footage is spotted with such recording artists as Fats Domino and Joe Turner for potent exploitation, and the beat is effectively taught in half a dozen numbers well presented. Film fits handily into the current r-r craze and comes up with a story to suit.

The Lou Rusoff script centers on Touch Connors, a television personality who is trying to help underpriviliged kids by setting up a center for them, where rock 'n' roll music and dancing is their meat. A small group of reformers claim this type of music is harmful and contributes to juve delinquency. It's left to the public to decide, via a tv program in which court is set up and both sides present their case.

On the musical end, Fats, backed by his combo, warbles three songs, including "I'm in Love Again," "Ain't It a Shame" and "Honey Chile." Turner comes up with "Feelin' Happy" and "Lipstick, Powder and Paint," backed by Choker Campbell and His Band. Tommy Charles and Annita Ray sing "Sweet Love on My Mind" and "Rockin' on Saturday Night," respectively.

Edward L. Cahn keeps action lively in his direction of the James H. Nicholson production, hitting a hepcat chord right down devotees' alley. Connors makes a good impression as the deejay, Lisa Gaye is in briefly for romance and Sterling Holloway a talkative jive character. Douglass Dumbrille heads the reformer group, Raymond Hatton scores as the henpecked husband of Margaret Dumont, one of the group, and Paul Dubov and Eddie Kafafian portray a couple of comedy hoods.

Frederick E. West's camera work is fast and Alexander Courage's music direction expert. *Whit.*

L'Homme et L'Enfant

(The Man and the Child)
(FRENCH—C'SCOPE—COLOR—SONG)

Paris, Jan. 9.

Corona release of Hoche-Eden-Carol production. Stars Eddie Constantine; features, Folco Lulli, Juliette Greco, Tania Constantine, Jacqueline Venutra, Michele Philippe. Directed by Raoul Andre. Screenplay, Jacques Constant, Odilon Jannings, Raymond Caillava; camera (Eastmancolor), Nicolas Hayer; editor, Gabriel Rongier; music, Jeff Davis. At Balzac, Paris. Running time, 90 MINS.

Barker	Eddie Constantine
Nicky	Juliette Greco
Cathy	Tania Constantine
Lucienne	Jacqueline Venutra
Dancer	Michele Philippe
Carlo	Folco Lulli

Eddie Constantine's toughguy career in films here, which has made this American one of the top b.o. stars, gets widened this time via C'Scope and color. However, this seems to slow up the usual activities, thereby cutting down some of the fisticuffs. Obvious storyline and lack of more robust pacing make this seem best for U. S. dualer situations despite its colorful Riviera backgrounding. It looks to do well locally.

Here, Constantine is a perfume manufacturer pulled into adventure by the kidnapping of his adopted daughter by a dope ring. He calmly trots through a series of mishaps, with a beauteous shopkeeper fence (who covets him), a group of gangsters he quite easily tames and the final chase before he gets back the little girl.

Director Raoul Andre lacks flair for the breeziness needed for this type picture. Constantine portrays his usual tough character pitted against the unlawful element and moves easily through this simplesimon. A bevy of lookers help in supporting bits. Technical credits are good. Constantine and his daughter Tania work in a capsule rendering of their bestseller disk which happens to be the title of this pic. Film has general entertainment values for possible dual spots in America.

Les Aventures De Till L'Espiegle

(FRENCH-EAST GERMAN)
(Color)

Paris, Jan. 9.

Cinedis release of Ariane-DEFA production. Stars Gerard Philipe; features Nicole Berger, Jean Vilar, Jean Carmet, Fernand Ledoux, Robert Porte, Francoise Fabian. Directed by Philipe. Screenplay, Rene Wheeler, Rene Barjavel, Philipe from novel by Charles De Coster; camera (Technicolor), Christian Matras; editor, Claude Nicole; music, Georges Auric; art director, Barsacq. At Berlitz, Paris. Running time, 90 MINS.

Till	Gerard Philipe
Nell	Nicole Berger
Lamme	Jean Carmet
Father	Fernand Ledoux
Albe	Jean Vilar
Castille	Robert Porte
Countess	Francoise Fabian
Cardinal	Jean Debucourt

The 16th Century Flemish folk hero Till Eulenspiegel, who helped chase the occupying Spanish from his country, is the subject of this costume adventure opus. Reminiscent of "Fanfan La Tulipe," via its naive hero who is the scourge of the oppressors, this lacks the sustained movement of the former if having color and costumes. Not for arty spots, the light tempo and entertainment values could make this a possibility for more general U. S. situations with the Philipe name a probable plus. But this needs plenty of selling.

A prankish youth takes on the task of creating a liberating force for his country when his father is burned at the stake by the Inquisition. Playing a fool, he insinuates himself into the court and joins forces with one of the unyielding Flemish noblemen. Then follow a series of adventures in fighting the Spanish with comedy values uppermost.

Filled with various situations this remains sketchy, with the vague love story just a cloak for the many adventures-making up the pic. Ice skating rebels knocking the Spanish about on the ice, chases and slapstick tactics are the film's main trumps. However, it is a pleasant film and Philipe, as star and director, gives this filmic form if still lacking something.

Supporting cast is well chosen, and heavy production values help gloss over the slow spots. Pic should pay off on the Continent. It could lend itself to dubbing for the U. S. Film has East German money in it for the Eastern rights to the pic, but there is no propaganda imbedded in this except for the church heavies. Technicolor is well hued and sets and costumes also help while technical credits are topnotch. *Mosk.*

Briton's Arty Films

Continued from page 3

much larger a segment of the population than is suspected, is Britain's Capt. Ian Maxwell, whose professional roots are in book publishing. He has formed Festival Productions Inc. which will distribute undiluted "art" cinemas.

Maxwell, who runs the British Book Centre in N. Y. and also publishes a series of scientific mags in Britain, has his own production company, Harmony Films, which has an ambitious program. However, he plans to throw his releasing org open to suitable films from other producers.

Bernie Jacon, formerly sales topper for IFE Releasing Corp., is named sales head for Festival which plans to have five exchanges around the country. Jacon had prior experience with pictures of this type, notably with "Aida," which sold widely.

Festival's first release is "Don Giovanni," lensed in color in Salzburg. In the can, too, is a two-hour ballet program comprising "Giselle" and a 35 minute dance "cocktail." Film features the Russian Bolshoi Ballet in its Royal Performance at Covent Garden, London, attended by Queen Elizabeth.

Maxwell plans to shoot an opera with Maria Callas at La Scala, Milan; the "Sleeping Beauty" ballet danced, by the Sadlers Wells troupe starring Margot Fontaine; a Gilbert & Sullivan operetta with the D'Oyle Carte company performing and others. Specifically, he has been in negotiation with the Royal Siamese Ballet to allow one of its performances to be filmed.

Maxwell's production plans call for five productions a year, all of them recorded by the cameras exactly as they are performed on stage. "I do not pretend to offer anything but a faithful reproduction of a performance," he said. "I aim to cater to the 10% of the people in the States who buy classical records, like the dance and go to concerts and other classical performances. We've tested the market and we know there is a strong interest."

Maxwell isn't the only one in the field, though he appears to be the most specialized. Opera particularly has begun to be of interest to the indies since "Aida" and "Madame Butterfly" racked up a respectable gross. "Red Shoes" success still is echoing in the minds of those who think balletomanes can be attracted to theatres via the right offerings.

Al Schwalberg's Artist Producers Associates has a number of filmed operas—"Verdi," "Barber of Seville" and "Remember My Love" (Die Fledermaus)—which it is putting into release.

Philippo del Guidice in Italy, in cooperation with Sidney Kaufman of Grand Prize Films, N. Y., has skedded the filming at the La Scala, Milan, of "Traviata" with Callas. It'll roll in May, with the U. S. market very much in mind.

Maxwell's "Don Giovanni," directed by Paul Czinner, had a one-night stand at Carnegie Hall, N. Y., and played a week at the Academy of Music in Brooklyn. It's current at the Baronet Theatre, N. Y., and doing well, even though—as Maxwell put it—"We actually came back with warmed-over stuff."

He intends to sell his art films in packages, with exhibs asked to book a series. What helps in the production of such pictures is that the cost isn't exorbitant, and the foreign market is a strong potential. On "Giselle," which cost $320,000, Maxwell figured he'd have to get back about 50% from the U. S. and the rest from abroad. "Giovanni" was brought in under $100,000.

Two years ago, 20th-Fox made a series of art shorts on great paintings in European museums. The late Boris Vermont produced to critical kudos, but they had tough sledding in the U. S., doing comparatively a lot better abroad.

Maxwell and others feel that American exhibs today are more inclined to give the experimental film a break. He proves it via his "Don Giovanni" bookings in Knoxville, Washington, Kansas City, Atlanta, etc. Jacon estimated Monday (14) that opera film should get a minimum of 500 bookings.

"The American companies aren't catering to the segment of the public that is interested in art," Maxwell opined. "I am confident there is a definite niche for that sort of entertainment." His stress, as is Jacon's, is on the need for specialized and careful handling down the line. "We are trying to inaugurate something new, to break out of the usual rut," Maxwell observed.

The Maxwell productions are lensed directly off the stage, with the minimum camera movements to retain the absolute essence of the presentation. For "Giselle," sound was recorded during the actual performance. Footage was shot at night, after the Royal show.

RKO's Retreat

Continued from page 3

had been in the talking stage for months but finally collapsed. O'Neil had his scouts out to various other companies until the gettogether with U appeared to be materializing.

It's believed the arrangement will provide U with a cut of a minimum of 20% on the RKO films' domestic rentals. Percentage could go higher on a formula basis. Milton Rackmil, U prez, and Alfred Daff, exec v.p., are said to have it figured that the tieup is a good one for the reason no production money will need be risked and U can pick up some choice films to bolster its own releasing schedule.

Remaining to be clarified is the matter of who among the principals at RKO will remain, with chief trade interest focusing on president Daniel T. O'Shea, production chief William Dozier, both of whom left important berths at CBS-TV to join O'Neil, and Walter Branson, worldwide distribution chief.

There can be no doubt the timing of the takeover of RKO from Hughes militated against the chances for O'Neil, O'Shea and Dozier. Other companies have been running into problems but at least had the fruits of years of normal operation to fall back upon as a cushion. The lot was frequently idle under Hughes and talent and story properties were at a low point. Although the physical facilities were there, it was like organizing a new production operation.

RKO's U Terms

Information from Coast sources this week had it that RKO and Universal have orally agreed to terms under which U will take over RKO's domestic distribution and the deal is now being reduced to contract form. U, it was said, will collect 17½% of the rentals as distribution fee until RKO's production costs are recouped and thereafter the U share scales upward.

The independent producers aligned with RKO will receive the same terms from U as called for under their RKO contracts, however.

The setbacks included an announced deal with David O. Selznick to establish his own independent unit at Pathe. This fell apart. Company committed itself to a $2,000,000 advance for foreign rights to "Oklahoma" plus another $1,000,000 if called upon to do so. All this against a distribution percentage but "Oklahoma" is proving a boxoffice disappointment abroad. Also, RKO went high on the budget for "Bundle of Joy," which recently moved into domestic release; overseas prospects for this Eddie Fisher-Debbie Reynolds entry are not regarded as too bright.

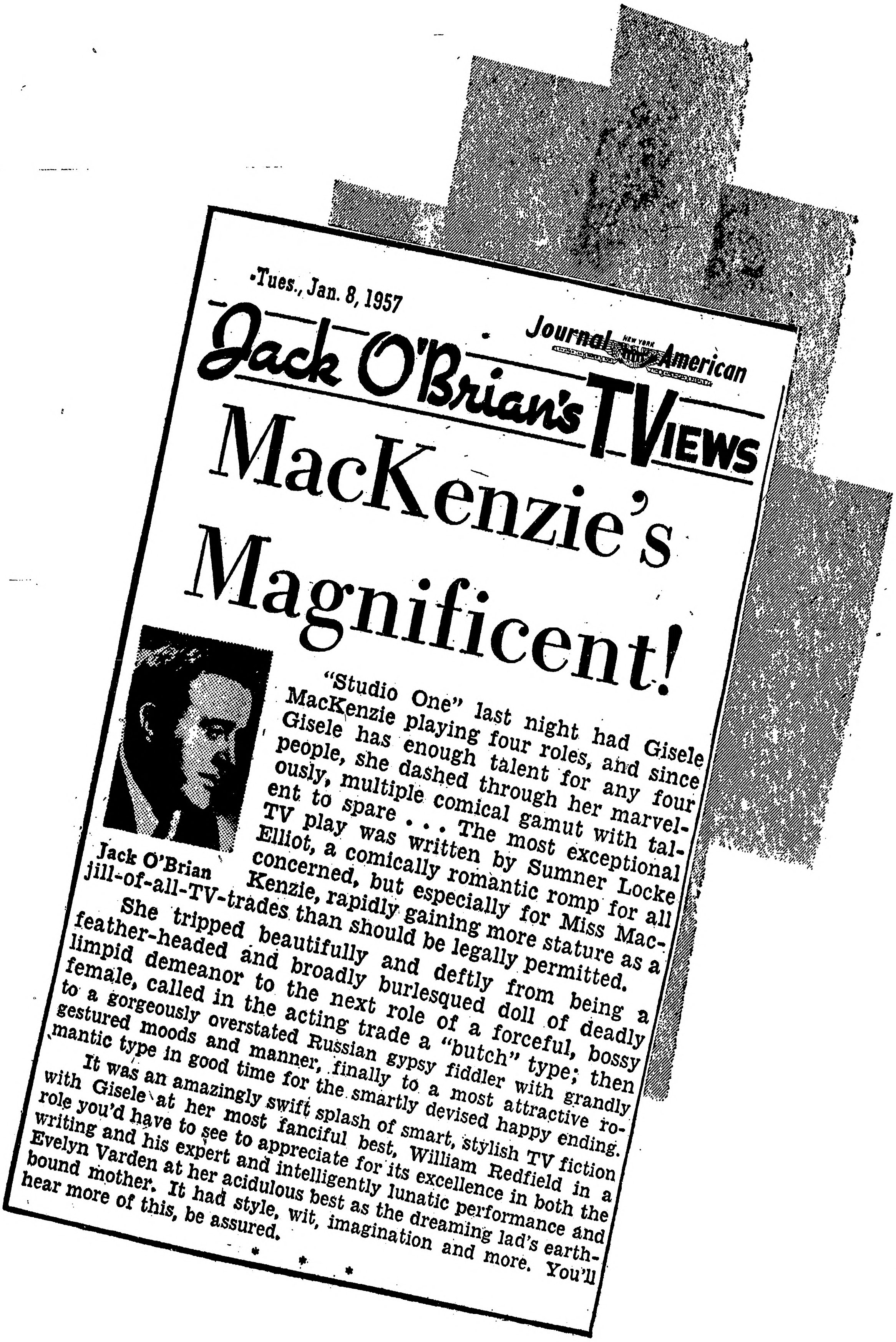
What the distant future holds is anybody's guess, particularly as concerning the foreign department. For a company to maintain an overseas operation without a domestic counterpart would be without precedent.

Frels Circuit's 15th Unit

Victoria, Tex., Jan. 15.

Frels Circuit has started construction here of a 900-car drive-in theatre to be called the Lone Tree, per Doyle Oliver, manager here for the circuit.

Plans permit expansion of the ozoner to 1,800 cars. It will be the fifth Frels circuit theatre here and the 15th in the overall circuit operations.



•Tues., Jan. 8, 1957

Jack O'Brian's TV Views

Journal-American NEW YORK

MacKenzie's Magnificent!

Jack O'Brian

"Studio One" last night had Gisele MacKenzie playing four roles, and since Gisele has enough talent for any four people, she dashed through her marvelously, multiple comical gamut with talent to spare . . . The most exceptional TV play was written by Sumner Locke Elliot, a comically romantic romp for all concerned, but especially for Miss MacKenzie, rapidly gaining more stature as a jill-of-all-TV-trades than should be legally permitted.

She tripped beautifully and deftly from being a feather-headed and broadly burlesqued doll of deadly limpid demeanor to the next role of a forceful, bossy female, called in the acting trade a "butch" type; then to a gorgeously overstated Russian gypsy fiddler with grandly gestured moods and manner, finally to a most attractive romantic type in good time for the smartly devised happy ending.

It was an amazingly swift splash of smart, stylish TV fiction with Gisele at her most fanciful best. William Redfield in a role you'd have to see to appreciate for its excellence in both the writing and his expert and intelligently lunatic performance and Evelyn Varden at her acidulous best as the dreaming lad's earthbound mother. It had style, wit, imagination and more. You'll hear more of this, be assured.

* * *

Next week VIK releases the main theme from the score of Gisele's dramatic triumph

"HELLO, THERE"

c/w "HE KNOWS" (x-4x-0249)

Picture Grosses

'WIND' SOCKEROO 18G, BUFF.; 'TEN C'S' 30G

Buffalo, Jan. 15.

Downtown sector is nearly 100% holdover and extended-run this stanza. Lone newcomer is "Written On Wind," terrific at the Lafayette. Many of longruns are feeling the strain currently. "Baby Doll" is only fair at Center while "Wrong Man" shapes barely passable at Paramount in second round. "Ten Commandments" is rated potent in fourth session at the Century.

Estimates for This Week

Buffalo (Loew) (3,000; 90-$1.25) — "Teahouse of August Moon" (M-G) (3d wk). Fine $13,000 in 10 days. Last week, $16,200.

Paramount (Par) (3,000; 50-80)—"Wrong Man" (WB) and "Black Whip" (20th) (2d wk). Oke $8,500 for 6 days. Last week, $13,300.

Center (Par) (2,000; 50-80) — "Baby Doll" (WB) (2d wk). Fair $9,000. Last week, $20,000.

Lafayette (Basil) (3,000; 50-80)—"Written on Wind" (U) and "Showdown at Abilene" (U). Sockeroo $18,000. Last week, "Can't Run Away From It" (Col) and "Last Man To Hang" (Col), $12,500.

Century (Buhawk) (3,000; $1.25-$2.50) — "Ten Commandments" (Par) (4th wk). Potent $30,000. Last week, $29,500.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (20th wk). Sturdy $9,000. Last week, $8,700.

SAN FRANCISCO

(Continued from page 8)

wk). Shaping to $3,100. Last week, $3,400.

Clay (Rosener) (400; $1)—"Kid For Two Farthings" (Indie) (3d wk). Holding on at $2,500. Last week, $3,100.

Vogue (S.F. Theatres) (377; $1)—"La Strada" (T-L) (19th wk). Holding at nice $1,600. Last week, same.

Bridge (Schwarz) (396; $1-$1.25) —"Magic Fire" (Indie). Fair $2,000. Last week, "Phantom Horse" (Indie) (2d wk), $1,500.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (3d wk). Huge $25,000. Last week, $26,000.

Rio (Schwarz) (397; $1)—"Illicit Interlude" (Indie) and "The Bed" (Indie). Okay $1,700. Last week, "Ballet Romeo and Juliet" (Indie) and "Grasshopper" (Indie) (3d wk), $1,500.

KANSAS CITY

(Continued from page 9)

—"Teahouse" (M-G) (3d wk). Moderate $6,500. Last week, $13,000.

Missouri (SW) (1,194; $1.20-$2) —"This Is Cinerama" (Cinerama) (31st wk). Starting to wane but $9,000 is still nice. Last week, $10,000.

Paramount (Tri-States) (1,900; 75-90)——"Baby Doll" (WB). Great $12,000; holds. Last week, "Hollywood or Bust" (Par) (3d wk), $5,000.

Rockhill (Little Art Theatres) (750; 75-90—"Golden Demon" (Indie). Fair $1,000; stays. Last week, "Papa, Mamma, Maid, I" (Indie) (2d wk), $800.

Roxy (Durwood) (879; 75-90)—"Bundle of Joy" (RKO) (4th wk). Thin $2,500 in 6 days.

Uptown (Fox Midwest) (2,043; 75-90)—"Anastasia" (20th) (3d wk). Oke $5,500. Last week, $8,000.

The man who upstages Hollywood stars!

His list of clients reads like a show business Who's Who—Jayne Mansfield, Cole Porter, Sophie Tucker, etc.! Now, read about zany agent Irving Lazar, who brings giant studios to their knees and leads a life that makes madcap actors seem tame! Don't miss *He Digs Hollywood Gold* in this week's issue of The SATURDAY EVENING POST!

BROADWAY

(Continued from page 9)

hold until Jan. 31 with "Girl Can't Help It" (20th) due in Feb. 1.

State (Loew) (3,450; 78-$1.75)—"Slander" (M-G). Due in today (Wed.). In ahead, "Hollywood or Bust" (Par) (4th wk-4 days), was okay $10,000 or close. Third week was $21,000, for a very solid extended-run.

Sutton (R&B) (561; 95-$1.75)—"Great Man" (U) (3d wk). Second week ended Monday (14) was mighty $18,500. First session hit $22,000, best here except "Moby Dick" (WB) which was on upped scale.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (27th wk). The 26th frame concluded Sunday (13) was amazing $13,000. The 25th week was terrific $14,500, awards plus special bally giving this new b.o. punch.

Victoria (City Inv.) (1,060; 50-$2) —"Baby Doll" (WB) (5th wk). Fourth stanza finished last night (Tues.) was great $37,000 or near. Third was $44,000, after record $61,800 in second.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Cinerama) (41st wk). The 40th round ended Saturday (12) was great $39,000. The 39th week was $43,800. Continues on.

'Moon' Great 15G Tops Denver; 'Wind' Sock 14G

Denver, Jan. 15.

"Teahouse of August Moon" is topping the city currently, with a lofty take in third week at the Orpheum. "Written on Wind" is only a step behind with a great second stanza at the Paramount. Both are holding again. "Anastasia" is fancy in third round at Centre and continues. "Oklahoma" looks good in 13th week and holds on.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Everything But Truth" (U). Fair $4,000. Last week, "Silent World" (Col) (3d wk), $4,000.

Centre (Fox) (1,247; 70-$1.25)—"Anastasia" (20th) (3d wk). Fancy $12,000. Stays on. Last week, $16,000.

Denham (Cockrill) (1,750; 70-90) —"Hollywood or Bust" (Par) (4th wk). Fair $5,800. Last week, $9,000.

Denver (Fox) (2,525; 70-90)—"Zarak" (Col) and "Odongo" (Col). Okay $12,000. Last week, "Baby Doll" (WB) (2d wk), $10,000.

Esquire (Fox) (742; 70-90)—"Bullfight" (Janus) and "White Sheik" (Janus). Good $2,500. Last week, on reissues.

Orpheum (RKO) (2,600; 70-$1.25) —"Teahouse August Moon" (M-G) (3d wk). Trim $15,000. Continues. Last week, $24,000.

Paramount (Wolfberg) (2,200; 70-90)—"Written on Wind" (2d wk). Great $14,000 or over. Holding. Last week, $20,000.

Tabor (Fox) (930; $1.25-$2)—"Oklahoma" (Magna) (13th wk). Good $7,500. Stays on. Last week, $8,000.

'Doll' Fancy $15,000, Cleve.; 'Rock' Hep 20G

Cleveland, Jan. 15.

Hot action is being drummed up by nearly every key house here, surpassing January b.o. records of the last few years. Only new combo is "Don't Knock the Rock" and "Rumble On Docks," rocking up a rousing total for Hipp. "Baby Doll" continues to be the Allen's No. 1 blockbuster of season in third round. Stillman's third stanza for "Teahouse of August Moon" looks neat. "King and Four Queens" is fairish on second lap at State.

Estimates for This Week

Allen (3,000; 75-$1.25) — "Baby Doll" (WB) (3d wk). Fine $15,000. Last week, $25,000.

Hipp (Telem't) (3,700; 75-$1) — "Don't Knock, Rock" (Col) and "Rumble on Docks" (Col). Stout $20,000. Last week, "Bundle of Joy" (RKO) (2d wk), $12,000.

Ohio (Loew) (1,244; $1.25-$2.50) —"Ten Commandments" (Par) (9th wk). Whopping $20,000 after $35,000 last frame.

Palace (S-W) (1,485; $1.25-$2.40) —"This is Cinerama" (Cinerama) (9th wk). Excellent $23,000 after $38,500 last week.

State (Loew) (3,500; 70-90) — "King and 4 Queens" (UA) (2d wk). Fair $9,000 in 10 days. Last week, big $20,000.

Stillman (Loew) (2,700; 75-$1.25) — "Teahouse of August Moon" (M-G) (3d wk). Neat $10,000 after sock $22,000 last week.

'Zarak' OK $4,500 In Omaha; 'Written' $9,000

Omaha, Jan. 15.

Snow and cold temperatures clobbered the weekend trade here; hence, biz is lagging at downtown first-runs this session. Of the newcomers, "Zarak" is okay at the Brandeis while "Written on Wind" is on the fair side at the Orpheum. "Rock Pretty Baby" is slumping sharply in its second week at the Omaha but still fairish. "Teahouse of August Moon" is bright at the State in second round.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Zarak" (Col) and "Dakota Incident" (Rep). Okay $4,500. Last week, "Bundle of Joy" (RKO) and "Man in Vault" (RKO) (2d wk), $5,500.

Omaha (Tristates) (2,000; 75-90) —"Rock Pretty Baby" (U) and "Calling Homicide" (AA) (2d wk). Fair $4,500 after $8,500 bow that was aided by in-person stints of John Saxton and Sue George.

Orpheum (Tristates) (2,890; 75-90)—"Written on Wind" (U). Fair $9,000 or near. Last week, "Oklahoma" (20th) (2d wk), $11,500 for nine days at 90c-$1.25 scale.

State (Goldberg) (860; 90-$1.25) —"Teahouse of August Moon" (M-G) (2d wk). Big $6,500. Last week, $12,800, including a midnight show at $2 per.

WASHINGTON

(Continued from page 9)

for a single performance. Last week, Big 18,000.

Columbia (Loew) (1,174; 80-$1.25)—"Girl Can't Help It" (20th) (3d wk). Oke $6,000 after solid $9,000.

Keith's (RKO) (1,859; $1.25-$2.75) — "Ten Commandments" (Par) (9th wk). Firm $14,000 after $17,000, and stays on.

Metropolitan (SW) (1,490; 90-$1.25—"Baby Doll" (WB) 3d wk). Sock $10,000. Last week, $13,700.

Palace (Loew) (2,360; 90-$1.50)—"Teahouse of August Moon" (M-G) (4th wk). Cheerful $14,000 after rousing $19,000 last week. Stays four more days.

Plaza (T-L) (290; 90-$1.35)—"Lady Chatterly's Lover" (Indie) (9th wk). So-so $3,000 for second week in row.

Trans-Lux (T-L) (600; 80-$1.25) —"Zarak" (Col) (3d wk). Slim $4,000 after $5,000 last week. Holds again.

Uptown (SW) (1,100; $1.20-$2.40) —"Oklahoma" (Magna) (12th wk). Fancy $11,000. Last week, $10,800.

Warner (SW) (1,300; $1.20-$2.40) —"Seven Wonders of World" (Cinerama) (3d wk). Very solid $22,000 after sock $24,000 last week. Continues.

ST. LOUIS

(Continued from page 8)

(20th) and "Beyond Reasonable Doubt" (RKO), solid $18,000.

Loew's (Loew) (3,221; 50-85) — "Julie" (M-G) and "Gun Man Down" (UA) (2d wk). Good $3,000 in 4 days. Last week, full week, nice $13,000.

Missouri (F&M) (3,500; 51-75)—"Girl Can't Help It" (20th) and "Beyond Reasonable Doubt" (RKO). Opened today (Tues.). Last week, "Written On Wind" (U) and "I've Loved Before" (U) (2d wk). This week opened today. First was good $8,000.

Orpheum (Loew) (1,914; 51-85)—"Westward Ho Wagon" (BV) (4th wk). Fine $7,000 after $8,000 for third.

Pageant (St. L. Amus.) (1,000; 90) —"Magnificent Seven" (Indie) (2d wk). Oke $1,500 after $2,000 initial session.

Richmond (St. L. Amus.) (400; $1.10)—"Magnificent Seven" (Indie) (2d wk). Neat $2,000 following $2,500 teeoff.

St. Louis (St. L. Amus.) (4,000; 90-$1.25)—"Anastasia" (20th) (2d wk). Big $18,000 after $23,000 in first frame.

Shady Oak (St. L. Amus.) (800; $1.10) — "Oedipus Rex" (Indie). Fancy $3,000. Last week, "Secrets of Life" (BV) (3d wk), $2,500.

CHICAGO

(Continued from page 9)

Potent $37,000. Last week, "Hollywood or Bust" (Par) (3d wk), $30,000.

Surf (H&E Balaban) (685; $1.25) —"Silent World" (Col) (3d wk). Stout $6,000. Last week $7,300.

United Artists (B&K) (1,700; 98-$1.50)—"Written on Wind" (U) (3d wk). Lively $12,000. Last week, $17,000.

Woods (Essaness) (1,206; 90-$1.50) — "Teahouse of August Moon" (M-G) (8th wk). Lively $18,000. Last week, $22,500.

World (Indie) (600; 90)—"La Strada" (T-L (3d wk). Fine $4,500. Last week. $5,500.

Ziegfeld (Davis) (430; $1.25) — "Only French Can" (UMPO) (3d wk). Standard $3,000. Last week, $5,300.

LOS ANGELES

(Continued from page 8)

wk). Slow $4,800. Last week, $7,000.

Warner Downtown, New Fox, Uptown (SW-FWC) (1,757; 965; 1,715; 80-$1.50)—"Giant" (WB) (3d wk). Medium $21,000. Last week, $35,300.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (4th wk). Steady $25,000 plus. Last week, $25,100.

Four Star (UATC) (868; $1.25-$1.80) — "Rainmaker" (Par) (4th wk). Neat $6,200. Last week, $6,500.

Egyptian (UATC) (1,503; $1.25-$1.80)—"Bundle Joy" (RKO) (4th wk). Mild $5,300. Last week, $6,800.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"King, Four Queens" (UA) (4th wk). Slow $6,000. Last week, $6,800.

Fine Arts (FWC) (631; $1.25-$1.50)—"Secrets of Life" (BV) (5th wk). Thin $2,000 in 4 days. Last week, $2,800.

Pantages (RKO) (2,812; $1.10-$1.75)—"Teahouse August Moon" (M-G) (8th wk). Good $14,500. Last week, $17,000.

Warner Beverly (SW) (1,612; $1.50-$3.30) — "Ten Commandments" (Par) (9th wk). Steady $22,000. Last week, $22,400.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (62d wk). Into current frame Sunday (13) after okay $17,100 last week.

'BUNDLE' BANGUP 9G, PROV.; 'DOLL' BIG 8G

Providence, Jan. 15.

State's "Nightfall" and Albee's "Bundle of Joy" lead the first-runs hereabouts this week in actual coin. But "Baby Doll" is the big outstanding grosser in second week at Majestic. It ran into censorship which finally was solved by blacking-out "objectionable scenes. Strand is good with "The Silent World."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Bundle of Joy" (RKO) and "Calling Homicide" (AA). Fine $9,000. Last week, "Written On Wind" (U) and "Man in Vault" (RKO), $15,000.

Majestic (Fay) (2,200; 65-90)—"Baby Doll" (WB) (2d wk). Packed them in following front-page breaks over censorship with socko $15,000 opening week. It looks like $8,000 in second.

State (Loew) (3,200; 65-80)—"Nightfall" (Col) and "Wicked as They Come" (Col). Sturdy $9,000. Last week, "King and 4 Queens" (UA) and "Daniel Boone Trail Blazer" (Rep), $17,000 with extended-run.

Strand (Silverman) (2,200; 65-80) —"Silent World" (Col) and "7th Cavalry" (Col). Nifty $8,000. Last week, "Storm Center" (Col) and "Odongo" (Col), $5,000.

Bogart

Continued from page 4

"Angels with Dirty Faces," "The Roaring Twenties," "Bullets and Ballots," "Dead End" and "High Sierra." This was a relatively serene period in national affairs and murder and mayhem, while genuinely a part of that scene, were not too immediate with the average theatre customer. The Bogart appeal was via a vicarious thrill for some, and just the excitement of watching an exciting character in action for others.

In contrast, it was only two years ago that Bogart was again "typed" in William Wyler's "Desperate Hours." His appearance as a pistol-toting, hardened criminal drew critical prise but the picture was a serious disappointment. The public had come to have a horror of crime, particularly in such a picture as "Hours" where the story of an average family held in hostage was too close to home.

Bogart himself spotted the trend, back in 1941. Violence in actuality was no longer remote, and the time for its presentation on the screen without restraint was over. He insisted upon, and was given, greater scope in his characterizations. He continued as a hard-bitten and forceful personality but a sense of idealism was allowed to show through, as in the notable "Casablanca," and a simpatico trait was revealed in "Key Largo." He managed delicately-nuanced comedy in "African Queen" as the gin-guzzling co-lead with Katherine Hepburn, a role which won him an Oscar, and he got away with playing a straight business man in "Sabrina Fair."

Brighter Outlook For Drive-Ins in Towns Of Albany Area; OK Some

Albany, Jan. 15.

Reversal of the trend toward curbing the construction of drive-ins in suburban towns of the Albany area, started recently when Official Referee Christopher J. Heffernan issued an injunction restraining Bethlehem from interfering with the completion of an ozoner started by Klein Theatres, Inc., continued with the adoption by the Brunswick Town Board of an ordinance repealing the ban it voted last March.

In place of it, the Board approved another which permits drive-ins, under specific conditions, and provides that there be a public hearing before the final plans are sanctioned.

One of the reasons given for repealing the ban ordinance was that it might not hold up under court scrutinity. When the board okayed it, United Drive-in Theatres, Inc., had a site under option for an outdoor house in Brunswick, outside Troy, and plans drawn for it. The corporation, then offering stock to the public contended the board's thumb-down was illegal, but the officers decided against challenging it.

Three drive-in sites are unofficially under consideration in Brunswick, the Town Attorney revealed at the public hearing. The first industry approaches have been made by a Troy business man, who hopes to build a 700-car ozoner.

NO TAX CHANGE DUE IN SOUTH CAROLINA

Columbia, S. C., Jan. 15.

Legislation aimed at increasing taxes paid by motion picture theatres or by patrons for admission is unlikely in South Carolina this year. So report two theatreowners who are members of the state legislature which is curently in session here.

The exhibitor-legislators — Bates Harvey of Clover and Walter Brown of Winnsboro—indicated that the current tax on theatres, based on size of the theatre and the community, is considered equitable and will not be changed. Municipal taxes are also regulated by the legislature, making an admission levy there unlikely too, the solons feel.

Ekberg Poster Too Hot

London, Jan. 15.

An advertising poster of Anita Ekberg in "Zarak," approved by the London County Council but criticized in a recent House of Lords films debate as "bordering on the obscene," has been banned by the censorship committee of the Poster Advertising Assn. It has ordered its removal from association advertising sites all over the country because "it's too nude."

Columbia is retaliating by putting up the poster in as many spots as possible which are not controlled by the PAA. "Zarak" had its London preem (with a $75 top) last Thursday in aid of the Lord Mayor's Hungarian Relief Fund.

A Worried Lady

Fighting crime in films even before the Code revise, 15 Oakland County councils of the Parent-Teachers Assn. are now redoubling their efforts, according to Mrs. Mark E. Goddard of suburban Royal Oak who heads the group as district director for the Michigan PTA Congress.

"We consider this letting down of the bars a new threat to the morals of children," she declared. She called the new version of the Code "alarming" and "a challenge" to parents, urging parents to write to Eric Johnston in protest.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
JENNIFER JONES • JOHN GIELGUD
in
"THE BARRETTS OF WIMPOLE STREET"
In CinemaScope and METROCOLOR
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Inside Stuff—Pictures

Nicholas Monsarrat has taken 22 years to earn from his writing what Elvis Presley earned in one year's singing—more than $1,000,000. At that, he's the wealthiest writer in Canada, where he now makes his home near the capital Ottawa.

Like Presley, too, he was able to quit his job—not as a truckdriver but as director of United Kingdom Information Office in Canada. Unlike the Tennessean, though, the Englishman (now becoming a Canadian citizen) wasn't able to quit at 21, but only at 45. He owns no Cadillacs but has a 16-acre estate and five servants; and he's married to a former mag publisher, Philippa Crosby, who is daughter of a South African mining tycoon. He's profiled by John Willcock in Liberty (Jan.).

Half Monsarrat's million came from his novel "The Cruel Sea," now up to 3,500,000 sales in 18 languages; and the still-revived film of it. $85 of it came from his first book, written in 1933 while hacking out potboilers in London, and doing newspaepr items on restaurants in return for meals.

His latest, "The Tribe That Lost Its Head," now up for sale at a $200,000-minimum price in Hollywood, will bring in at least another half-million, he expects. He's now working on an historical novel, "The Master Mariner," covering 400 years of the growth of the British Navy, and will have to travel twice round the world to complete the research.

IATSE Publicists Assn. launched a formal protest last week with Hecht-Hill-Lancaster over the character of the press agent in the currently shooting "Sweet Smell of Success." Character portrayed by Tony Curtis is, according to PA prexy Don Boutyette, "the latest example of unfair film treatment of publicists which dates all the way back to the original production of 'A Star Is Born'." Praisers have beefed loudly, but not officially, for years over characterizations of film publicists in pix, notably in the last few years in such films as "Barefoot Contessa" and "The Big Knife." Boutyette noted that "Success" is still in production and asked that a slight re-write be attempted along "more realistic lines" so that without abandoning dramatic license the producers "at least leave us acceptable to our friends, neighbors and families."

Steve Broidy, president of Allied Artists, believes that theatremen should feel some compulsion to give his company a fair shake. "Exhibitors should feel a responsibility to play our pictures; any dollar we spend we must have a chance of getting back," he stated. Broidy acknowledged that AA's "Friendly Persuasion" was given full opportunity "to perform" in theatres but it was the exhibitors, and not AA, who made money on the production. This was due to the high budget investment of around $3,500,000.

Theatre managers traditionally have competed for showmanship prizes, but last week a Stanley Warner staffer came up with an award of a different nature. He is Clement Brewster Lee, assistant manager of the Oritani Theatre, Hackensack, N.J.

Lee, who submitted an entry in an Armour Co. Dial Soap national essay contest, was informed that he copped the $25,000 first prize. Subject of the essay was "Why I Would Nominate Dwight D. Eisenhower As Candidate."

Dean Martin has withdrawn from the indie York Productions in the newest aspect of his split with Jerry Lewis. Firm had been owned by Martin, Lewis and Paramount. Martin's only connection henceforth will be part ownership of the films previously produced under the York banner.

York corporate setup had handled all details of the Martin and Lewis deals. Martin will now work entirely on his own.

William Warfield, the American Negro baritone who recently toured West, East and South Africa for the International Exchange Program, found that the 1951 Metro version of "Show Boat" had preceded him and established his name in the most unlikely outposts. Shortwave radio playing of his disks was a secondary builder-upper. Warfield hits Australia in 1958. His N.Y. manager is Larney Goodkind.

Additional 10,000 shares of Skiatron stock at $2.75 per share have been picked up by Arthur Levey, Skiatron prexy, under an option granted him in Jan. 1954. Skiatron is the development company for Subscriber-Vision, the toll-tv system.

Many Bills Seek Ease Of Taxes; Cafes, Films, Kilts & Bagpipes, Etc.

Washington, Jan. 15.

A substantial number of bills affecting show biz are among the more than 3,000 already introduced in the House and Senate during the first fortnight of the 85th Congress.

Included are several to wipe out the remainder of the 10% admissions tax. This now applies only to tickets costing over 90c. There are also several measures to eliminate the 20% bite on nitery checks and one to reduce that tax to 10%.

Also in the tax category is one to wipe out the admission tax on rodeos; some to eliminate the manufacturers' excises on musical instruments; and a couple to remove the manufacturers' excise from phonograph records. Also to exempt from the admissions tax any entertainment by and for the benefit of educational institutions, and civic and community membership groups. Also admissions to museums and planetariums would be exempted.

Imported bagpipes and kilts would be excluded from any tariff.

One bill which was pushed hard —but not successfully in the last Congress—by the MPAA, has been reintroduced. It would exempt motion picture rentals earned in this country by foreign producers from the 30% withholding tax on the income of non-resident aliens and foreign corporations. Hollywood contends elimination of this tax will save our foreign film earnings from considerable foreign taxation.

MALICIOUS HUMOR

Police Will Be Severe On Any Bomb Hoaxer Apprehended

Minneapolis, Jan. 15.

Apparently suggested by front page newspaper accounts of similar New York occurrences, a phony bomb was planted in the local RKO Orpheum theatre by someone whom the police believe to have a twisted sense of humor.

It was discovered after the last show at 12:30 a.m. by a cleaning woman in a paper sack under a main floor seat. The paper sack holding it gave forth a ticking sound.

Police and the fire department arson squad, called to the theatre, studied a device that appeared to be two sticks of dynamite wired to a battery and an alarm clock. But after the wires were cut the "bomb" was found to be two rolls of paper.

It had been feared by the police that someone would take a cue from New York. If caught, the police say they'll throw the "book" at the offender because, they point out, "a phony bomb, by causing panic, could be as dangerous as a real one."

Ruth St. Denis Biopic

Biopic of dancer Ruth St. Denis is planned as an indie production by CBS-TV producer Richard Brill, who has acquired film and tv rights to her story. Already inked to prep the screenplay is Rowland Barber.

Brill, who produced Miss St. Denis' last major concert in 1950 at Carnegie Hall, N. Y., reportedly is negotiating with Moira Shearer to portray the title role.

Bomb Menace

How Did Picture End?

Wichita Falls, Jan. 15.

A false bomb scare at the Wichita theatre prevented more than 1,000 spectators from finding out how Warners' "Giant," a film about Texas, ends.

When a man called the Wichita Falls News-Record and said a bomb had been planted in the theatre and would go off in 10 minutes, the newspaper called police. The theatre was quickly emptied, and a search failed to turn up a bomb.

Arrangements were made by the theatre for the showing of the end of the film the following day for those who left the house at the time of the bomb scare.

'Baby Wants to Play'

Minneapolis, Jan. 15.

Minneapolis had its second "mad bomber" theatre scare in five days when Kathryn Blassingam, RKO Pan manager's secretary, received a telephone call from a man who told her, "Your theatre will be blown skyhigh at 6 o'clock."

Miss Blassingam summoned the assistant manager who called the police. The latter arrived immediately and emptied the theatre.

When the 10 patrolmen and detectives arriving, on the scene were unable to find any trace of a bomb after an exhaustive search of the theatre the patrons were permitted to return.

New Hampshire Heard From

Manchester, N. H., Jan. 15.

New bomb scares at Manchester and Nashua Theatres have continued to plague police investigators. A "juvenile" voice warned the management of the Palace Theatre here that a bomb had been planted in the building during a showing o "Swamp Women." The audience was evacuated and police and firemen made a thorough search of the theatre, but no bomb was found.

On the previous day, in Nashua, a similar phone call was received by Armand Pepin, manager of the Daniel Webster Theatre. Some 1,100 patrons left the theatre, but police and firemen were unable to find anything wrong around the premises.

Soft B.O. Saved By Soft Drinks

Columbia, S. C., Jan. 15.

Concession stands have kept 40% of South Carolina's theatres in business while they adjusted to the competition of television, says Bates Harvey of Clover, a member of the Board of Directors of the Carolinas Theatres Owners Assn.

Harvey says that "There's no use to kid ourselves, television hurt us bad."

He says he sells a soft drink for every two patrons who buy tickets at his Carolina theatre in Clover.

Bombardiers, Age 13

Philadelphia, Jan. 15.

While 700 small fry were watching "The Atomic Kid," in the Keswick Theatre, 1400-seater in suburban Glenside, three 13-year-olds were nabbed with a home made bomb.

Manager Melvin Koff had called police to report that some boys had ripped the wire from the phone in the lounge and thrown the receiver out the window. An usher pointed out the teenagers seen and near the phone and as officer approached they started to run. Escape was blocked off and the patrolman searched one boy's pocket, finding an adhesive sealed can and three-foot length of fuse attached to top.

Under questioning he admitted making bomb and with his companions bought a fuse at a hobby shop. The boys used black powder taken from shotgun shells and added 22 caliber cartridges "Just for good measure," they said.

Delinquent Tax Suit in Buffalo

Federals Want Century Realty Considered 'Trust Fund' to Pay Arrears, 1944 to 1949

Buffalo, Jan. 15.

Suit for alleged delinquent taxes of $50,906 was brought in Federal Court here this week by the United States vs. Midland Properties Inc. of Buffalo, proprietor of the first-run Century Theatre. The Government said that the taxes were those of Buffalo 20th Century Inc. for excess profits for the years 1944 through 1949, the stockholders being the same in both corporations.

The suit charges that prior to 1944 20th Century leased the theatre from Midland, purchased new equipment and furnishings thereafter and when it returned the lease to Midland in 1951, all the assets were transferred to Midland, making 20th Century insolvent and unable to pay its taxes for the five-year period.

Complaint asks that Midland account for the assets taken over when 20th Century lease was surrendered and that the property to be held to constitute a trust fund to pay the taxes.

B&K Building in Elgin

Chicago, Jan. 15.

A new Balaban & Katz film house operating under that firm's Publix Great State Theatres circuit will be built in Elgin, Ill.

Replaces the 1,000-seat Rialto which was destroyed Dec. 30 in a $250,000 blaze.

Svenska Burgs Cheered By 1957 Fast Getaway

St. Paul, Jan. 15.

Gratifying manner in which the boxoffice has performed in the Twin Cities and generally throughout the territory starting with Christmas day has created much New Year's cheer in local exhibitor circles. The fact that 1957 is off to a much better start than 1956 was for so many theatres has given rise to considerable local optimism and confidence.

It's pointed out that this heartening boxoffice showing is in the face of the fact that the Metro oldies recently were launched on television here with a big hullabaloo and the pre-1948 20th-Fox crop has also started to make its video appearance locally.

Two loop theatres, the Gopher and World, just have broken their all-time boxoffice records. The initial weeks of "Teahouse of the August Moon" (Gopher) and "Anastasia" (World) did it for the theatres in question.

With night admission boosted from 90c. to $1.25, the 1,000-seat Gopher chalked up a smash $17,000 and the 400-seat World a terrific $13,500 their initial "Teahouse" and "Anastasia" stanzas. This was more than previous World record-breakers "The King and I," "The Moon Is Blue" and "An American in Paris" grossed in any one week.

Charles Winchell, United Paramount circuit president-general manager here, finds much encouragement, he says, in the chain's holiday boxoffice accomplishments. Christmas and New Year's weeks will run ahead of the corresponding prosperous periods a year ago, according to the figures already in, he reveals.

In Minneapolis during the past holiday fortnight, in addition to "Teahouse" and "Anastasia," pictures that have been enjoying exceptionally big business include "Friendly Persuasion," "Hollywood or Bust," "Baby Doll," "Seven Wonders of the World" (in its 23rd week), "The Girl Can't Help It," "Bundle of Joy," and the "Rock, Rock, Rock"—Scandal, Inc." and "Young Guns"—"Hot Shots" twin bill combinations.

That so many pictures at one time are doing so well here indicates to Harry H. Weiss, RKO Theatres division manager here, that the theatres may be winning back some of those former patrons who have been lost to tv. With 1957 off to such a good start, at any rate, there's reason for rejoicing, he points out.

"I believe that Christmas and New Year's weeks brought more moviegoers into the Minneapolis loop than any corresponding periods since video began to flourish locally," says Weiss.

A similar holiday boxoffice prosperity prevails out in the territory generally as far as the United Paramount circuit is concerned, according to Winchell.

Friendly Persuasion" in particular has been smashing out-in-the-territory boxoffice records. For example, in Sioux Falls, S.D., in six days it outgrossed for six days the previous high grossers of recent year's first full week grosses. Previous champs in that town were "The Last Hunt" and "Giant." In Rochester, Minn., its take only was exceeded by "Trapeze."

Technicolor Purchase Of Pathe Lab Called Rumor Sans Truth

Reports that Technicolor was negotiating to buy the Pathe Laboratories from Chesapeake Industries were flatly denied last week by William C. MacMillen Jr. of Chesapeake.

"We have had no discussions in recent years with any official of Technicolor about Technicolor's possible purchase of Pathe Laboratories," MacMillen declared.

Pathe has a contract with Universal to do that company's print work. However, U is allowed to assign tint work elsewhere. In recent months, U has split its allocations, giving half of its color films to Technicolor and the other to Pathe.

When Eastman Kodak reduced the price of color rawstock late last year, Pathe Labs passed the savings on to the customers, thus dropping its price and making it more competitive.

TIPSY PROJECTIONIST'S OWN PANDEMONIUM

Minneapolis, Jan. 15.

Theatremen often complain that some product is enough to drive an exhibitor to drink. Such comments are generally made in a figurative sense, but it was used literally in Municipal Court last week by a local projectionist who drew a suspended sentence of 20 days in the workhouse for drunkenness.

Julian Walsh, 35, boothman at W. R. Frank's nabe arter Avalon Theatre who reeled on duty at a New Year's Eve performance, told the court that the indie feature, "Tictaban, Isle of Stolen Women," drove him to drink. Picture assertedly tells of the world's "most uninhibited people" and is the "most revealing motion picture ever filmed."

Avalon patrons, however, were forced to view the print in a different light for the tipsy projectionist was screening the film backwards, upside down, or sometimes not at all with the sound not matching the action. When customers stomped their feet, whistled and yelled, the house manager discovered Walsh had fortified himself with a bottle of whiskey.

Police were called, but before their arrival the projectionist had kicked out the glass panel in a door. Refunds were distributed to patrons and Walsh no longer works at the Avalon.

New Texas IATSE Local

Odessa, Tex., Jan. 15.

Tom Bently has been named prez of the recently formed IATSE projectionist local 865, serving this city and Midland. Other officers include Glenn Gillette, veepee; S. E. Furlow, secretary; Harry Smith, treasurer; Richard Neal, sergeant at arms, and Barney T. Holt, business agent.

Eddie Miller of Houston, international representative of IATSE installed the new local.

WRCA-TV Fiddles With Feature Films While Parent NBC Officially Burns

While NBC-TV and its prez, Robert Sarnoff, have been blasting the use of feature films on television, the network's New York flagship, WRCA-TV, is planning and doing some unusual nip-ups in the use of feature film. Among the WRCA-TV innovations are:

1. A plan for a new Sunday evening feature film showcase which would start at 10:30, he interrupted for 15 minutes of news and weather at 11, and resume at 11:15 and run through to conclusion. Setup starts ~~Sunday (20), with Hy~~ Gardner switching his show to Saturdays.

2. Station has worked out a new playoff system for its feature films, which would involve seven or eight runs per feature over a seven or eight-week period. Station would use seven pictures per week and repeat those same pictures for seven weeks, juggling them so that the same picture would appear on different days of the week during the period. A film, for example, would first appear Sunday, then the next week on Monday, the following week on Tuesday, etc. Plan would be used for "Evening Theatre" and the late-night Saturday and Sunday feature showcases.

3. Station has completed the purchase of a one-picture "package" from Screeen Gems. Pic is "You Can't Take It With You," the Academy Award winner starring James Stewart, Lionel Barrymore, etc., and this film will kick off the Sunday night showcase. Station is engaging in "selective buying" and is dickering with Screen Gems for other pictures, but on an individual, rather than a package basis.

4. NBC-TV's parent company, RCA, is one of the participating sponsors on the current late-night Sunday feature film show, despite its continuing attacks on the use of feature film.

Ford, Lever Mull MacRae TV Entry

Gordon MacRae, who's been hosting and performing for Lever Bros. on "Lux Video Theatre" this season, has been discussing a new three-way half-hour entry in which he'd star with Lever, Ford and CBS-TV. Show is being considered for the CBS-TV Tuesday 8:30-9 spot, which Lever and Ford have optioned for a March start, after "The Brothers" checks out of the time slot.

"Brothers" axing was finalized last week with the Procter & Gamble shift to alternate sponsorship of the Phil Silvers show (replacing Amana) and Sheaffer Pen's decision to drop the time altogether. J. Walter Thompson, who reps both Lever Bros. and Ford, moved in to grab up the time, then proposing the MacRae segment to both sponsors. If the new show is finalized —and there's no decision yet— MacRae would probably drop his "Lux" chores either in March or at the end of the season. If the MacRae show doesn't crystallize, another possibility being considered is a revived "Two For the Money."

'STRIKE IT RICH' TO EXPAND ITS 'HEART'

"Strike It Rich," the CBS-TV daytime longrunner, is striking for a new accent on its "heart" format. Emphasis will be even more on the human interest ingredients. In the hopper is a blueprint to bring back a selected number of previous contestants for a recitation on how the show has helped them and to serve as "helping hands" for those who have written letters to the Walt Framer program.

"Rich" also is working on a topical pitch to be injected on such upcoming "days" as St. Valentine's, St. Patrick's, etc. Guests who have a link with those "days" will be spotlighted in sessions with vet emcee Warren Hull.

Allis-Chalmers Buys 1-Shot 'Biographies'

Chicago, Jan. 15.

Allis-Chalmers, via the Bert S. Gittins agency in Milwaukee, will sponsor NBC's "Biographies in Sound" as a special one-shot Feb. 11.

Show, running from 8:05 to 8:55 p.m., will feature the life and times of Thomas A. Edison.

Two-Hour Nightly Show Biz Format On NBC Radio

NBC Radio is mapping its new nighttime programming structure for a March 15 start, and the new setup will be a drastic departure from all previous concepts—a solid two-hour nightly entry involving pickups from the top amusement centres of the country. Still untitled, it will be basically an entertainment show, with the nation's top acts performing from niteries in N. Y., Miami Beach, Las Vegas, Los Angeles, Chicago and occasionally other towns.

Details aren't completely set yet, but the idea is to tap the country's top talent as they work, with a minimum of chitchat. Mobile units will be used to pick up routines right from the cafe floor, just as dance band remotes were done in the past. Remotes would be centered in the top amusement towns, with an occasional pickup outside the five cities mentioned.

Show will go into the 8:30 to 10:30 time period, Monday through Thursday ("Monitor" has already been extended into Friday nights as well as the weekend). Web is now in the process of dickering for a pair of emcees, getting the final format pinned down and working out the details of a regular remote schedule.

Other ingredients will include the regular news-on-the-hour, plus news analysis spaced away from the straight news, probably on the half-hour. Music, live and recorded, will be used, but only as a bridge between the acts. Top record names will appear live or on tape to play and plug their latest releases, but the interviews will be held to a minimum and will deal strictly in the show biz idiom. Basic idea of the show is to "have the performers perform, not talk."

TV Networks on Top Of Polish Elections, Moving in Full Force

Television networks, which got into Poland with a major story for the first time on the Poznan trials last summer, are now moving into the country in full force for detailed coverage of next Sunday's (20) national elections.

NBC-TV has detailed Joseph E. Harsch, who's been on domestic duty for the past few years, to fly out to join Bonn correspondent Frank Bourgholtzer and an NBC camera team in covering the event. For CBS-TV, Moscow correspondent Daniel Schorr is definite, while the web is still awaiting visas for Bonn correspondent Ernest Leiser and his two-man camera crew, plus the "See It Now" camera team of Bill McClure and Bill Reitberger. If they don't make it, Schorr will shoot his own film, as he's done in Moscow. Incidentally, Schorr's fellow newsman in Moscow, NBCs Irving R. Levine, will be in the U. S. next week for a couple of weeks at home.

INGHRAM'S WISN SLOT

Milwaukee, Jan. 15.

George Inghram, formerly WFOX general manager and more recently a WISN-TV salesman, has been named sales manager of WISN-Radio.

Carl Zimmermann continues as assistant manager.

SAMMY KAYE

and JULE STYNE go over Kaye's dance arrangements of composer Styne's "Bells Are Ringing" score during Columbia recording session. Titled "For Dancing...Sammy Kaye Swings and Sways Bells Are Ringing," this album, just released, marks second show album by Kaye, who also recorded a "My Fair Lady" dance album.

Congressional Bills Affecting B'casters

Washington, Jan. 15.

Two major bills affecting the broadcast industry, have been reintroduced in Congress. One would give the FCC licensing and regulatory power over the networks. The second would bar toll and subscription tv.

The broadcasters would be directly affected also by two bills for the control of gambling. One measure, covering horse racing, includes this language: "No radio broadcasting station or television broadcasting station, for which a license is required by any law of the United States, shall broadcast or permit to be broadcast any gambling information relating to horse racing before the start of any race on the day it is scheduled to be run; or during the one-hour period immediately following the finish of such race or before the start of the next race at that track, whichever period is longer. This section does not preclude the broadcasting of the progress of, or information concerning, a horse race where such broadcast is carried as a special event and not as part of a regularly scheduled series of broadcasts of races. Provided that no more than one horse race shall be broadcast by any station or chain of stations per day."

A second bill, which deals with gambling and lottery material and information, bars broadcasting of "any advertisement or information concerning any gambling enterprise, lottery, gift enterprise, of similar scheme, offering money or prizes dependent in whole or in part upon lot or chance, or any list of the prizes to be drawn or awarded by means of any such gambling enterprise, lottery, gift enterprise, or scheme. . ."

Still another bill would bar any single owner from stations which reach more than 25% of the nation's population. Another measure will place a three-year statute of limitation on commencing suits for copyright infringement. And there is a bill to exempt from income tax one-third of what a person or corporation may receive in a treble damage anti-trust suit.

Maestro 'On His Own'

Paul Taubman, the sky-hook restaurateur (he runs the Penthouse Club on Central Park South, N. Y.) who doubles as a batonist for a number of teleshows, is conducting his orch from the cellar of the Mansfield Theatre for a CBS-TV quiz show. To accommodate Taubman in this unusual locale, Barry & Enright, packagers of the show, had to install a complicated wiring system plus, of course, a number of monitors.

The program, aptly titled in this case, is "You're On Your Own."

What Is A 'Good Music' Station?

Washington, Jan. 15.

What is and what isn't "good music" was the subject of considerable testimony at hearings before FCC Examiner Herbert Sharfman last week on the sale of stations WGMS and WGMS-FM in Washington to RKO Teleradio Pictures, licenses of which have been reassigned to Good Music Station Inc. under a court order.

Under questioning by FCC counsel Pat Valicenti, Raymond S. Green, general manager of WFLN (FM) in Philadelphia and prexy of Good Music Broadcasters Inc., said a good music station is one which broadcasts at least 50 hours a week of "concert" music and is concerned with the high fidelity quality of its programs.

So-called "background" music carried by other stations, said Green, is "music you don't listen to" and in which the dramatic quality of classical music is eliminated.

Unlike these stations, Green testified, good music stations do not carry singing commercials or "pitch" advertising.

The first good music station in the U. S., Green testified, was WQXR in New York City which started 20 years ago and set the pattern for longhair stations. There are 14 such outlets which have working agreements with GMB. They are KFAC in Los Angeles, KFML in Denver, WFMQ in Hartford, Conn., WYCG in Coral Gables, Fla., WGKA in Atlanta WEAW in Evanston, Ill., WITH in Baltimore, KHFM in Albuquerque, N. M., WFMZ in Allentown, Pa., WPFM in Providence, KIXL in Dallas, WCRB in Boston, WFLN and WQXR.

Until RKO acquired WGMS last July, Green said, the Washington good music stations were members of GMB.

An issue of the hearings is whether WGMS made misrepresentations to the Commission as to its intentions regarding good music programming when it applied and obtained an authorization for fulltime operation with higher power for its am station.

Hearings, which began Friday (11), were precipitated by a protest against the sale by Lawrence M. C. Smith, minority stockholder of Good Music Station Inc., and owner of WFLN. A local organization called Friends of Good Music was denied permission to intervene in the proceedings.

'TV's Got More Sparkle': Litvak

Producer's Off-the-Cuff Observations Prior to 'Mayerling' Preem

Anatole Litvak, the motion picture producer and director who will be doing his first video job with "Mayerling" on Feb. 4, had a few observations to make about his new medium the other day at an NBC-TV press conference, also attended by the spec's stars Audrey Hepburn and Mel Ferrer.

Litvak said that because of the "spontaneity of a performance running from beginning to end," tv had more "sparkle" to it than film. He thought that live video was going to be "very tough, very exciting," but he added later that he didn't think it was going to be as difficult adjusting to a different medium as some people would have him believe.

The producer of "Mayerling," which he did originally as a motion picture in Europe, said he had no further tv commitments for the present. The hour-and-a-half program will be a "Producers' Showcase" Monday night presentation.

Ferrer, who plays Prince Rudolph of Hapsburg, was once a producer-director for NBC Radio, and as he demonstrated knows a feedback when he hears one. The mike started droning during the confab and he was up like a shot to fix it. He played in a Moss Hart story on "Omnibus" and directed a Carson McCullers piece for the same program. Until "Mayerling," Miss Hepburn's longest tv appearance, judging by what she said, was in a 30-minute telefilm. She has also made guest appearances on variety and interview stanzas. Now she plays the Countess with whom Rudolph falls in love.

Hoffman's WOR Slot

Robert H. Hoffman has been promoted to the newly-created post of director of promotion and planning for both WOR and WOR-TV, N. Y.

Another new post, that of manager of presentations, will be staffed by James A. Yergin, heretofore a writer in the WOR & WOR-TV promotion department. Robert J. Sullivan retains his role as director of advertising for the two stations, as does Richard Jackson in his post of director of public relations.

Goodson-Todman Bounce Back, Prep Eight New Series

Goodson-Todman Productions, which hit a low point at the end of last season with only two shows left on the air but bounced back this fall with a total of five shows comprising nine half-hours a week, is spreading its wings for even greater expansion during the coming season. On the drawing boards at Goodson-Todman are eight new segments, six of them slated to be on film, with only two in the customary G-T panel format genre.

New entries are in various stages of preparation. "Landmark," for example, has several films in the can already; it's an hour kidventure series produced with CBS in association with Random House and based on the latter's children's books series. "Ethan Allen," based on the pre-Revolutionary War adventures of the legendary Vermonter, goes before the cameras, with CBS-TV financing, later this week on the Coast, with Rex Reason in the lead and James Fonda producing.

Another new entry is "The Quill and the Gun," created by Walter Brown Newman (with the original "Gunsmoke" scripting staff on radio and a top screenwriter), western yarn about a newspaper editor in a pioneer town. Also in the adventure category but less advanced is a Revolutionary War series to be shot on location in the east. Two other film entries are "SAC," series on the Strategic Air Command for which G-T has secured Defense Dept. cooperation, and "Buckley," the Reginald Gardiner situation comedy series (he plays a butler) on which G-T have had a pilot for two seasons but is reformatting because of renewed interest in the property. New for-

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Alternate-Week Yen Still Grows

Two more network tv'ers got the alternate-week treatment last week, with Chesterfield moving in to share the billings with Procter & Gamble on the CBS-TV "Hey Jeannie" segment and Ralston-Purina grabbing off half the tab on NBC's "Big Story," to share the coin with Pall Mall.

In the "Hey Jeannie" buy, which Chesterfield will use for its new "King" Chesterfield ad campaign, the ciggie firm moves in a show which was previously a solo-sponsored affair. P&G in this case is relinquishing a week. On the NBC-TV segment, "Story" has been an alternate-sponsored affair all along, with Ralston moving in to replace Vick Chemical. Chesterfield is repped by McCann-Erickson, Ralston by Gardner. Ralston starts March 8, Chesterfield Feb. 9.

LUCE'S THREE-QUARTER TIME

The Time of Your Life Dept.

As a corollary to the Henry R. Luce acquisition of his five-station "little tv empire," both Time and Life mags have been taking their cue accordingly with their stepped-up editorial coverage of the medium.

Life magazine has just assigned a staffer to hit the road over the next five weeks. In the course of his cross-country junket he'll not only interview tv editors and critics but vox pop the public in general to determine how the mag can best handle its coverage both pictorially and textwise. There will be an expanded tv treatment on a regular basis.

Similarly, Time has stepped up its week-to-week appraisal of the medium, as reflected, for example in last week's issue (9) which dissected the rating services and the hubbub over ratings in a manner designed to attract trade attention as well as lay readership interest.

CBS Washes Up on Judy's 3-Year TV Pact After She Nixes Feb. Show

Judy Garland's three-year CBS-TV contract has been terminated after one year by the network as a result of the hassle in which she nixed a Feb. 25 appearance on the network because she didn't like the format. A network exec said that Miss Garland's action constituted a "failure to perform" and "as far as we are concerned, the contract is terminated." Miss Garland had been committed to one show a year for three years; the Feb. 25 appearance was to have been the second show under the pact.

The CBS action followed a sequence of events which started on Dec. 19 with the web notifying Miss Garland that it wanted her to do a show on Feb. 25. Web then proceeded to sell the 90-minute one-shot to Buick and L&M Filters. On Jan. 7, the network submitted a format which has been described as a cross between her Palace and Las Vegas acts. She said she didn't like the format, among the reasons being she had done her Palace stint on her first appearance. A substitute format was suggested by her agent, MCA's Freddie Fields, under which she would sing accompanied by different orchestras, including a jazz group and a symphony orch. Following day she rejected that on the grounds it wouldn't make a suitable 90-minute show. With an impasse having been reached, CBS-TV then took the position that the contract had been terminated and so notified the singer.

The controversy over whether Miss Garland's action constituted a failure to perform under terms of the contract hinges on the wording of Article 7 of her pact, concerned with approval. This article states that the "format nature and content" of the show shall be at the "sole discretion" of CBS, but that Miss Garland will have "right of prior approval" over

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Quaker Dumping Sid Caesar Show

Sid Caesar, whose Saturday night slotting on NBC-TV this year has proved one of the season's major disappointments for the network, has run into his first major sponsorship trouble. Quaker Oats, which was committed to one-third sponsorship of 39 shows over a 52-week span, is checking out after only 26 weeks. Quaker was to have run through Sept. 7, but goes off after the Feb. 9 show.

Cereal outfit has already begun to shop elsewhere, with sessions with CBS-TV already in progress.

CBS-TV's 'His & Hers'

Hollywood, Jan. 15.

CBS has optioned "His and Hers," a situation comedy created by Howard Harris and Hy Freedman. If pilot is okayed by network program heads it will be acquired as a possible fall entry.

Format deals with complications besetting newly-wed teenagers. Harris and Freedman continue staff duties with Groucho Marx.

—And 'I Love Lucifer'

Baltimore, Jan. 15.

A series of six sermons, using popular tv shows as themes, was presented by Rev. Dr. J. Winston Pearce to his Seventh Baptist Church.

The themes of the sermons were: "The Original Amateur Hour," "Talent Scouts," "Person to Person," "Wide Wide, World," "Dragnet," and Father Knows Best." The series was initiated at the suggestion of Aldine R. Bird, editor of the Baltimore News-Post.

Ronson Gives Up 'Playhouse 90' In TV Cutback

Ronson Mfg., which cut back from every-week exposure to alternate-week half-hours on the CBS-TV "Playhouse 90" on the first of the year, is checking out of the show completely come the end of March. Meanwhile, it's also gotten Royal Typewriter Co. to take over three of its alternate week outings, on Feb. 14 and 28 and on March 14. Cancellation becomes effective March 28.

Reason for the cancellation, according to Norman, Craig & Kummel topper Walter Craig, is to pile up a substantial budget for a big fall television campaign by Ronson. Craig is already on the prowl for a new half-hour property; he's already looked over the availabilities in New York and leaves next week for the Coast to screen the new entries there. Ronson wants a half-hour show of its own for greater sponsor identification than it's been able to get as one of five sponsors on "Playhouse 90," according to Craig.

Ronson's bowout will leave "Playhouse 90" with a half-hour open on alternate weeks. Ronson originally was an every-week half-hour sponsor, but when it switched to alternate weeks the first of the year, Bristol-Myers expanded from skip-week to every-week status to take up the slack. Then Ronson asked to be allowed to leave the show entirely for the first quarter of the year, but CBS-TV approved the request only in part, allowing Royal to come in for three of the seven playdates involved.

RALPH AUSTRIAN EXITS DuM LABS

Hollywood, Jan. 15.

Ralph B. Austrian resigned as General Manager of West Coast operations of Allen B. DuMont Laboratories, effective today (Tues.) and treks East late this week to discuss a new affiliation.

Austrian, former assistant veepe of RCA Manufacturing Co., and organizer and president of RKO Television Corp., joined DuMont a few years ago. He recently produced the live show at the DuMont Electronicam demonstrations on the Coast.

PONDER WISDOM OF STATION BUYS

By GEORGE ROSEN

Recent negotiations leading to Henry R. Luce's Time Inc. acquisition of the Bitner properties in Indianapolis, Minneapolis and Grand Rapids (subject, of course, to FCC approval) have brought in its wake some confusion and bewilderment, not to mention eyebrow-raising, among those in the trade who are particularly sensitive to the power plays and the changing mores.

For one thing, they're asking themselves—for apparently no one else is around to provide the answer—what possible benefits, other than eventual financial rewards, can accrue to Luce by literally waltzing into television in three-quarter time in embracing what are, at best, second-class markets in the overall national tv scheme, instead of a spirited cha-cha-tempoed invasion of major markets more attuned to the powerful, influential publishing empire.

The fact that Luce will now be represented with tv stations in Denver, Salt Lake City, Minneapolis, Indianapolis and Grand Rapids is, in itself, of no considerable consequence when weighed against the importance and influence attached to the Time-Life-Fortune publishing dynasty. The fact that he was able to pick up the Bitner properties for $16,000,000 (after the initial Crowell-Collier deal fell through) might be regarded as shrewd manipulating in anticipation of the profits to come in years ahead. But, here, too, it's the general impression that, based on past performance, Luce's ambitions in this direction transcend mere moneymaking. He's gone way beyond that.

And also based on past performance, there appears little likelihood that Luce has picked up his five-station "little tv empire" merely as a springboard for an eventual trafficking in tv channels in other and more important markets—for any such moves would be strictly contrary to the Luce principles and behavior patterns.

(Only deviation from this route was the necessity to relinquish, under the FCC maximum ownership rules, the tv station in Alburquerque, N. M., which Time owned jointly with ex-FCC chairman Wayne Coy. It is being sold to Stanley Hubbard, president of KSTP, Minneapolis, for $1,500,000. This, it's understood, gives the Luce empire a clear $600,000 net profit.)

Why, then, the question is being asked, did Luce choose to come into a medium as a possessor of second-class franchises, all located in the midwest—Rocky Mountain area—not particularly calculated to enhance his prestige or enable him to wield the kind of power he's accustomed to. (Compared to other group ownerships, such as Westinghouse with its Boston-Cleveland-San Francisco, etc., lineup of stations, or a George Storer,

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Pat Weaver Dickers $5,000,000 Financing Plan for New Setup

Former NBC-TV prexy Sylvester (Pat) Weaver and former NBC Coast program chief Fred Wile are reported finalizing a deal to form a company which would bankroll and package telefilm shows for networks. Pair are now arranging a $5,000,000 financing plan.

Several plans have been discussed by the two, one of which encompasses foreign vidpix production for the American market, Both Wile and Weaver recently returned from a European trek during which they surveyed production facilities there.

They would supervise production of the various projects, but would not be actual producers of the series.

NBC-TV's 90-Minute Drama Series For Tues. & Kidspecs on Fridays As Program Board Sets '57-'58 Entries

Hubbard's TV Cupboard

Minneapolis, Jan. 15.

Television makes for strange bedfellows. Take the case of Time Inc., which, in its acquisition of the Bitner stations, takes over WTCN (radio & tv) in Minneapolis. That makes the Luce interests a rival of Stanley Hubbard's KSTP, the strong NBC affiliate in Minneapolis.

So along comes the selfsame Hubbard and buys out the Albuquerque, N. M., station (KOB, radio & tv), owned jointly by Time Inc. and ex-FCC chairman Wayne Coy. FCC multiple-ownership regulations required Luce to dump one of his stations, with KOB getting the nod. Price paid by Hubbard was $1,500,000, with Howard Stark, the broker on the Time-Bitner deals, also negotiating the KOB transaction.

'Hiram Holliday,' 'Big Surprise' May Get Sponsor Axe

At least two more shows on NBC-TV are strong possibilities for cancellation come the end of their respective 26-week cycles in March. They are the Tuesday night "Big Surprise," on which in any event the sponsors would retain the time, and the Wednesday night "Hiram Holliday" series, on which the situation is somewhat more complex.

General Foods has "Holliday," and is wavering between a cancellation of that segment or its Sunday night "77th Bengal Lancers." In either event, General Foods is talking about taking the coin resulting from the cancellation and placing it into alternate weeks of the Monday night "Wells Fargo," which replaces "Stanley" in March. There's an alternate week open on the "Stanley" time, since American Tobacco retained the slot but Helene Curtis decided to check out.

As to "Surprise," if Speidel and Purex do decide to cancel the show, they will retain the time. Nonetheless, the combination of cancellations on "Surprise" and "Noah's Ark" (on which Liggett & Myers and Max Factor are retaining the time) would leave NBC-TV just where it was at the start of the season, with the once-powerful Tuesday 8 to 9 segment still to be programmed.

Slenderella's 4-Market Tex & Jinx Spread On WRCA Interview Show

Tex & Jinx McCrary, who several months ago initiated a syndication operation to sell their radio-tv shows in markets other than New York, have set their first major sale, with Slenderella International buying a 10-minute celebrity-interview segment for thrice-weekly radio showcasing in four key markets and taking options on 35 additional cities.

New syndicated show, "New York Close-Up," consists of highlights of their Waldorf-Astoria, N. Y. nightly interviews on WRCA and will be sponsored three-times weekly by Slenderella on WRCV, Philadelphia; WMAQ, Chicago; KOA, Denver and KSD, St. Louis, all starting Jan. 21. Slenderella already sponsors a segment of their WRCA Waldorf show. Deal was set through NBC Spot Sales and Managements Associates, the Slenderella agency.

Prior to leaving for a few weeks' vacation in Jamaica and the British West Indies, NBC president Robert W. Sarnoff, who will concentrate in coming months on the tv program phase of the network operations, set up a top programming board. This consists of exec veepee Tom McAvity, program chieftain Manie Sacks, exec veepee Robert E. Kintner and research boss v.p. Hugh M. Beville.

Between now and the return of Sarnoff on Feb. 1 the board will sift something like 300 new program possibilities with an eye toward finalizing the 1957-58 program structure, and it's anticipated that by March 15 the entire blueprint for the new season will be firmed up.

Just how drastic the overhaul will be is, of course, still unresolved, but several significant conclusions already have been arrived at, indicating that the expanded 60-minute and 90-minute formula will be very much in evidence.

(1). NBC will follow the pattern incepted by CBS-TV this season by introducing a 90-minute weekly dramatic showcase, tentatively slotted for Tuesday nights. This automatically assures a major reshuffling of the program structure on that evening. Web is negotiating with Orson Welles to take over as producer of the Tuesday entry.

(2). Friday nights will be given over to a full season schedule of kiddie spectaculars, either in 60-minute or hour-and-a-half form, with entries in the "Little Women," "Treasure Island," "Robinson Crusoe" idiom. This is predicated on the success of such previous specs as "Jack and the Beanstalk." Friday has been chosen because, NBC hopes, that's the night the kids are permitted to stay up late.

(3). There will definitely be a reprise of both the Monday night and Saturday night specs, with sponsor interest already guaranteeing their permanent niche and also in keeping with the fact that this was the season when so many

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GM Cancels Out On 'Giant Step'

"Giant Step," the big-prize kiddie quiz which bowed on CBS-TV on Wednesdays at 7:30 early in November, is being cancelled by General Mills, its sponsor, come the end of February. With the cancellation, ABC-TV's "Disneyland" retained its reputation as a "Giant"-killer, since the NBC-TV 8 p.m. entry opposite "Disneyland," the "Hiram Holliday" segment, also looks to be headed for the scrapheap.

"Giant Step" is the third quiz entry to be cancelled this season. Others have been "High Finance" and "Can Do." A fourth, "The Big Surprise," is also a strong possibility for cancellation. CBS-TV hasn't lined up a replacement yet for "Step."

Lescoulie Exits 'Today' For 'Tonight' Show

Jack Lescoulie is switching from "Today" to "Tonight" to become anchor man of the latter show starting Jan. 28. He's held down the No. 2 spot on "Today" behind Dave Garroway since the show's start five years ago.

Lescoulie won't be replaced on "Today." Instead, newsman Frank Blair will be handed added chores, among them the job of subbing for Garroway in his absence. On these occasions, he won't handle news because of the commercial spiels he'll have to handle.

Nielsen's 2d Coverage Study Hit As 'Glorified Popularity Poll'

The Nielsen Coverage Study No. 2, the quadrennial report on the individual coverage area of all the radio and video stations in the nation, has been the cause of confusion and strong objections in the few weeks since it was published. The answer to NCS' chief value is that it is, when used properly, a reasonable indication of how to buy national spot. However, that would make the spot representatives among those primarily interested in the report, yet, led by Adam Young, the reps are NCS' most vocal antagonists.

General impression of outsiders is that the reps would just as soon disregard the report completely as an "expensive and glorified popularity poll" but, at the insistence of the advertising agencies to whom they sell, they are instead trying to modify it by exercising what it called the Station Representatives Assn. formula. The formula, a somewhat complex application of NCS info and regular ratings, helps generally to elevate a station's coverage from what is shown by NCS 2.

The reps willingly explain their objections: On the surface NCS 2 provides its several hundred agency, station, network subscribers with what appears to be the coverage of each radio and tv station county by county. Taken broadly, there is a major fallacy, they say; Nielsen gives the number of homes reached per station on two bases: homes reached before dark and those reached afterward. While there is a growing tendency toward buying local radio skeds on a run-of-station basis, which would validate NCS 2, the reps contend that advertisers are still more interested in how specific program blocks, better still, specific times of the day, fare on each station. For example, a station may carry one powerful show which considerably outrates all the competition at the time, but throughout the rest of the day that station might only constitute par or sub-par competition for the other stations in the market. Nevertheless, the one strong program will help paint a misleading picture for the station. In tv, advertisers are still chiefly interested in program-by-program breakdowns, which NCS doesn't give.

Adam Young Inc., the rep house bossed by Adam Young, the past

(Continued on page 49)

Fabulous Payoff On a 'Soft Sell'

Editor, VARIETY:

We appreciate the kind words in VARIETY's review of the special all-star Christmas Day program for Hungarian Relief. The reviewer, however, did comment on what he felt was a "soft sell" in the appeal for contributions to HERO and wondered whether the program would be as effective as it might otherwise have been.

If we erred in our appeal, I am glad we did on the side of "softness" in this unprecedented all-industry Christmas show. However, the results seem to indicate that the public grasped the import of the program's message.

Incomplete reports from field chapters of the Red Cross (only one of the five organizations in HERO) show that on the one day after the show an amazing total of more than $1,000,000 was contributed to the Red Cross alone (this, on the day after Christmas—a traditionally difficult fund-raising period). The other charities also were delighted with the impetus given their individual campaigns by the show.

Incidentally, incomplete reports indicate that the program apparently was the greatest one-time combined radio-tv broadcast in history. More than 365 tv stations and 1,300 radio stations in the United States, Canada and overseas carried the one-hour program.

With this show, the Messrs. Stanton, Sarnoff, Goldenson and Poor and NBC's Fred Coe and Tom Loeb have made me proud to be a part of the broadcast industry.

George Wolf,
Ruthrauff & Ryan, Inc.

. . . And in This Corner

Editor, VARIETY:

In your issue of Jan. 2, you ran an item saying that Don Mankiewicz would make a new adaptation of F. Scott Fitzgerald's "The Last Tycoon." This is very fine and good luck to him, but I think it most ungracious of him to state that previous adaptations of "The Last Tycoon" had flopped. I wouldn't even say that about lesser writers than Don Mankiewicz.

In October 1949, Philco-TV Playhouse presented an adaptation of "The Last Tycoon" which was written by me, produced by Fred Coe, and directed by Delbert Mann, the Academy Award winner. On Oct. 19, VARIETY said it was "compelling dramatics . . . and the treatment . . . heightened the tenseness and dramatic values." Your praise of the program was shared by other critics throughout the United States who did not consider it a flop. *Joseph Liss.*

CBS-TV Making Its Own 'Playhouse 90' Film As Kathryn Grayson Pilot

Hollywood, Jan. 15.

CBS-TV, which has been farming "Playhouse 90" segments to Screen Gems for filming, will lens one of the 90-minute shows itself for the first time, Coast program chief Al Scalpone disclosed.

"Lone Woman," starring Kathryn Grayson, will be produced and directed by Ralph Levy, who plans filming early next months. Miss Grayson plays an Indian girl. The property is being readied as a potential CBS series for her.

POOR RICHARD CLUB AWARD TO FOLSOM

Philadelphia, Jan. 15.

Frank M. Folsom, president of RCA since 1949, will receive the Poor Richard Club's medal of achievement at the annual dinner honoring the 251st birthday of Benjamin Franklin, which will be held in the Bellevue Stratford Hotel, Thursday evening (17).

The dinner is the climax of the Franklin Day proceedings which involve such local organizations as the Philadelphia Club of Advertising Women, the Poor Richard Club, the Philadelphia Printing Ink Makers and the Club of Printing House Craftsmen.

The 52nd annual dinner given by the club is already sold with more than 1,400 members and friends skedded to be present to hear Folsom's address. Show business personalities who will take part in the entertainment include Dinah Shore and George Gobel.

Frankie Frisch, Mutual Dicker Sports Gab Deal

Mutual is negotiating with Frankie Frisch, sportscaster, formerly with the New York Giants, to join the net's sports staff this year. His projected first assignment would be to do the weekend five-minute sports shows, to be sponsored by Quaker State Motor Oil, starting in the spring. The contemplated shows would be fed to affiliates in the black-out areas of the net's "Game of the Day" baseball schedule.

MBS, in the meantime, inked the Yanks and Giants, permitting Mutual "Game of the Day" broadcasts from their own home parks. Other major league organizations are expected to be inked shortly.

St. Louis—KTVI Channel 36 has been chosen by the Anheuser-Busch, Inc., owner of the St. Louis Cardinals to tv and radio all regularly 1957 games both home and abroad, including some of the Spring training contests. The tv coverage includes all night Saturday, Sunday and holiday road games teeing off with the opening game with the Cincinnati Reds on April 16. A 90 midwest station web will carry the games.

Albany Stations Nix Spots on 'Baby Doll'

Albany, Jan. 15.

At least two radio stations, the Schine-owned WPTR in Albany and the Western Gateway Broadcasting Co.'s WSNY in Schenectady, have declined spot announcements for "Baby Doll." WPTR, a 50,000-watter, also was reported to have adopted a policy of playing no music from the film.

WPTR broadcast a statement, on its 6 p.m. News Roundup, that general manager Duncan Mounsey had directed no advertising for "an objectionable picture, currently being shown" should go on its wavelength. This followed an item on the Associated Press teletype that The Troy Record Papers were carrying no advertising

3d Frisco Radio Station Joins In AFTRA Walkout

San Francisco, Jan. 15.

AFTRA struck the third of the four major Frisco area independent radio stations last week and AFTRA's executive secretary, Bruce Poyer, admits "it's only a question of time" until walkout occurs at fourth.

Result is that current AFTRA strike, which started with walkout at KSFO, Frisco, Dec. 19, may turn into a major union-management battle with outcome setting pattern for many stations in strongly unionized cities throughout the nation.

Last week's walkout occurred at KROW, Oakland, and was followed, almost immediately, by an incident at KLX, Oakland, the radio arm of the Joseph and Senator William Knowland publishing powerhouse.

KLX incident, in fact, may be more significant in the long run than the KROW walkout.

KLX management ordered announcers to tape station breaks for evening use, with an eye to using only engineers from 7 p.m. until signoff. AFTRA's Poyer, alerted quickly, wired all announcers ordering them not to make tapes and KLX announcer Bob Dunn refused. Thereupon, Dunn was suspended for a week, ending today (15), for not carrying out management's orders.

KROW's eight announcers struck the station, owned by publisher Sheldon Sackett, only a few hours before the KLX suspension took place, and AFTRA's Poyer makes no bones about his feeling that union will have to hit the bricks against KLX very soon.

Ostensible, the beef centers on union's demand for a quarter of the fees schedule that network announcers get and the union's demand for wage parity with net announcers. Net scale is now $165, while old contract of independents paid announcers $150.

Actually, however, several principles seem to be at stake.

For one thing, Frisco's KSFO and KYA and the two Oakland stations banded together last year into the Bay Area Independent Broadcasters' Association, with Lawrence Corbett as chief counsel and chief negotiator. Result has been a much firmer front by management against union demands than ever before.

AFTRA claims management association is trying to bust the union, break down near-equality of network and independent stations' pay and working conditions. Management retort is that operations of indies and nets aren't at all similar, that indies are paying for things they can't afford in a tremendously competitive market.

ABC'S NEW SPONSOR ENTRY IN AM FOLD

Chicago, Jan. 15.

Grant Co., manufacturers of furniture and fabric cleaners, is making its initial network radio splash with the sponsorship of 10 five-minute segments over a 13-week period on ABC's morning serial lineup. Spread starts Feb. 25, via the Leed & York agency.

Order includes four segs of "My True Story;" three of "When a Girl Marries," and three of "Whispering Streets."

Tolchin Torches Up WMGM

In 1953 WMGM, the Loew's owned radio independent, was a money-losing operation that placed seventh, possibly eighth in the rating sweepstakes for the highly competitive New York metropolitan market. From 1954 through 1956, during the first two years under new general managership, WMGM has risen to a clear-cut third in the ratings and is chalking up a neat net return, according to the management.

For the fiscal year ending last August, WMGM earned a gross of $1,800,000. Art Tolchin, general manager, said this represents the largest net for the station in the past six years. Perhaps more important in terms of advertisers is the fact the new Nielsens, which cover the Sept.-Nov. period, make it the second radio indie in the market, only behind No. 1 WNEW and second-placed WCGS, the network flag. The third-place position is given in both of Nielsen's weekly averages—the one on total audience for the station and the average computed from listenership only in the greater metropolitan area. On the TA, WMGM reaches 60,400 listeners per quarter hour.

A two-year turnaround of rating and earning position is unusual in New York. (It took another indie with a similar top-record-only policy some four or five years to achieve a position of relative importance.) Capper is that Tolchin projects coming annual earnings to a $2,100,000 figure on the basis of advertising already committed.

In Tolchin's first full year, from August of 1954 through August of 1955, the station had a gross of $1,900,000, about $100,000 more than last year, but the net return was lower because the nighttime sports schedule from Madison Square Garden was so costly. That sked, inherited from the previous WMGM boss, has since been dropped, with WMGM keeping only the spring-summer Dodger games on its sports roster.

WMGM programming consists almost entirely, except for news on the half-hour and a Carlton Fredericks hour for the hausfrau every ayem, of pop record spinnings.

St. Louis, New Orleans, Peoria, Springfield, Ill., Deintermix Setup

Washington, Jan. 15.

FCC yesterday (Mon.) instructed its staff to prepare final documents on a deintermixture proceeding the net effect of which would be to give St. Louis a fourth VHF channel, the tri-city area of Davenport, Rock Island and Moline a third VHF, New Orleans a third VHF and Terre Haute its second VHF. Proceeding would deintermix the cities of Springfield and Peoria, Ill., and make them all UHF.

Commission instructed the staff to have the documents ready for an FCC vote on Feb. 5, and indications are that Commission approval is virtually certain. In its executive session, the FCC also agreed to leave Hartford with its present intermixed setup of two U's and one V, giving ABC-TV the only VHF affiliate in that market.

Plan involving Springfield and Peoria would take way one VHF from each, giving Springfield's Channel 2 to St. Louis and also to Terre Haute. Peoria's Channel 8 would go to Rock Island. At the same time, but in a separate action, the FCC moved to change its plans on New Orleans, adding drop-in Channel 12 and thereby apparently abandoning its plan to shift the current Channel 6 elsewhere.

Action was greeted enthusiastically in a press conference by two Louisiana Congressmen who had petitioned the FCC earlier to change its stand on New Orleans. They were Reps. Hale Boggs and F. Edward Hebert, who called the move "most gratifying."

Hartford Radio Losses

Hartford, Jan. 15.

According to figures published here, assembled from an FCC study of broadcast operations in 1955, the four Hartford radio stations suffered a combined net loss of $65,081 on their operations. The stations, WTIC, WDRC, WCCC and WGTH, had total revenues of $1,472,114 and total expenses of $1,537,145.

Revenues from time sales included $1,001,028 from national and regional advertisers and $416,420 from local advertisers. Time sales figures are before commission deductions. Similar studies indicated a profit of $57,040 for three stations, WHAY, WKNB, WBIS, in the nearby New Britain—Bristol area.

Bob & Ray to Host MBS Sneak Preview Of $1,000,000 Quiz

Bob Elliottt and Ray Goulding have been inked to host the sneak preview of Mutual's projected $1,000,000 quiz contest, slated for a test run over WJOC, Jamestown, N. Y., for a three-week period beginning about Feb. 11.

Bob & Ray, busy with a MBS program of their own, stints on "Monitor," filmed commercials and other projects, will tape the show in N. Y. and it will be fed to affiliate WJOC by the net for the test. Key to the contest is identification of sounds, with possible questions thrown in. Special IBM cards to be filled out by contestants will be utilized.

Current plan is to have two daytime shows of 10 minutes each, titled "Million Dollar Quiz" and a night show of 25 minutes, titled "National Quiz Champion," slotted throughout the week. Jamestown was chosen because the city represents a small industrial community, typical of the many cities serviced by Mutual, and reflective of the situation that Mutual may encounter in larger cities.

Pact Bars Johnny Carson From TV Work on NBC

Hollywood, Jan. 15.

NBC-TV overtures to Johnny Carson have fallen through, because of the comic's contractual commitments to CBS-TV. Carson, currently off the CBS air since his afternoon strip was cancelled for reruns of "Our Miss Brooks" telefilms, still has two years to run on his pact with the net.

Meanwhile, while inactive tv-wise except for an occasional guest shot, Carson has had overtures to appear in a Broadway play, and in Las Vegas hotels.

Gen. Motors Likely For Mary's 'Annie'

On the basis of the sales push initiated by NBC, there's a strong likelihood that General Motors, probably its Buick Division, will ride with Mary Martin's "Annie Get Your Gun" tv spec. It may not be done until next November, although it's a possibility as a May entry this season to tie in with Buick's big summer season push.

If the earlier date is chosen, Miss Martin and NBC will then turn their attention to their initial spec for next season—an original revue-type showcase starring Miss Martin and utilizing guest stars.

Unlike her "Born Yesterday" spec, Miss Martin is no stranger to "Annie," having starred in the national company of the Broadway musicomedy some seasons back.

WPEN Deejay Acquitted

Philadelphia, Jan. 15.

John W. (Jack) Barry, suspended WPEN deejay, was acquitted of a morals charge in Quarter Sessions Court (4).

Barry pleaded not guilty and was first of the 18 arrested in local vice probe to win an acquittal.

THE BIG ABC-TO-NBC SWITCH

Reno's Wide Wide Burn

Reno, Nev., Jan. 15.

Members of Reno Chamber of Commerce are plenty burned over NBC tactics which briefly spotlighted Reno and nearby Virginia City on "Wide Wide World" last month.

Principal beef seems to be that Chamber of Commerce bungled up $10,000 it believed was to be used mainly to puff the U. of Nevada.

Instead, say the merchants, there was only one fleeting shot of the university's campus and the whole Nevada segment lasted a bare five minutes.

Chamber members feel their $10,000 payment amounted to a shakedown by NBC. Lucius Beebe, whose weekly Territorial Enterprise is published in Virginia City and tends to be considerably more outspoken than the Reno dailies, complained in print:

"There is hardly anybody in Reno but now admits that the recent (NBC) television program subsidized by the town's leading merchants was a perfectly terrible bust. It is difficult to discover a dissenting voice from the opinion that the community was taken, but good, by a group of fast-talking, high-pressure Madison Ave. hucksters who promised magnificent results and produced a miserable and truly ratty show."

Piper's Opera House Again Lit Up As Ghosts Populate Virginia City

By LUCIUS BEEBE

Virginia City, Nev., Jan. 15.

What was probably the most emphatically red letter day in the annals of this old mining town in the Nevada hills since it was visited in the seventies by General Grant dawned last week when the Columbia Broadcasting System unfolded the opening program of its new show "Odyssey" here with a live television broadcast of epic dimensions.

For a brief but splendid hour the lights once again went up in Piper's storied opera house and C Street was populated with the ghosts of John Mackay, Mark Twain and Adolph Sutro. Adah Isaacs Mencken again took a score of curtain calls from the raked stage at Piper's, and millionaires and hard rock miners mingled on terms of fraternal equality in the Delta Saloon as in the bonanza seventies.

For the occasion CBS transported up the Geiger Grade from Reno where once the Wells Fargo Concords ran, $300,000 worth of cameras and stage equipment and spent in excess of $60,000 to mount a show, which, on commercial time, would have cost a sponsor more than $100,000. A crew of extras, technicians and executives flown out of New York and Los Angeles numbering 140 were bedded dwn in Virginia City's limited out-of-season hotel accommodations. Sharon House restaurant was opened to serve as a company commissary and a planeload of radio and television reporters and feature writers was flown up Sunday morning from San Francisco to cover the big event itself.

Money, never an object of disinterest in Nevada, flooded the town's multiplicity of gorgeous saloons and roulette parlors while, for a

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Huntley-Brinkley 2-Show Pattern

NBC-TV is planning to simulate the two-show pattern of CBS-TV on its evening quarter-hour news strip when the show moves out of its 7:45-8 position in late summer or early fall. Web is planning a broadcast at 6:45 and a repeat at 7:15 on the Chet Huntley-David Brinkley segment.

Pattern is the same as is used on the Doug Edwards newscast on CBS, a pattern adopted when Edwards made a similar move out of 7:30 time a couple of seasons back The later show, at 7:15, is the one which gets the primary play, but the 6:45 show is designed for those stations which can't clear at 7:15, due to half-hour commitments, etc. The dual setup gives the news a wide enough lineup to be acceptable to sponsors, even though it's in station time. Proposal for the double production will be put before the NBC-TV affiliates advisory board meeting on Feb. 14.

The Ball Starts Rolling

As the result of an appeal by an anonymous video executive for a fund to help the medium's own aged and disabled, stations are now coming through with offers of free airtime to plug the proposed fund. WRCA-TV general manager William N. Davidson wrote to VARIETY, which carried the appeal, that he would like his station to be the first in New York to donate an "hour of good tv time plus the services and talent where available to such a worthy cause.

Davidson said that the offer was being made even though WRCA and WRCA-TV would not participate in the fund because it has its own health and death benefit provisions for employees.

CBS-TV Sat. Nite Faces Overhaul; 4 Full-Hr. Shows

It looks like Saturday night on CBS-TV will undergo a complete transformation next season, with possibility that the half-hour program format will be completely bypassed during the entire 7 to 11 prime time segments. If so, it would be the first time in tv network annals that 30-minute programming has been completely eschewed in favor of extended formats covering three hours of choice time periods. (Closest any network has come to this boast is the selfsame CBS with its Thursday night scheduling of the full hour "Climax" followed by the 90-minute "Playhouse 90" series.)

CBS-TV currently has but one full-hour show running on the Saturday night sked. This is the 8 to 9 "Jackie Gleason" show. However, Gleason is going off after this season. From 9 to 11 are such half-hour entries as "Hey, Jeannie," "Oh Susannah," "Gunsmoke" and the "You're On Your Own" quizzer.

If present plans materialize, all of these will surrender the slots for full-hour entries, with two already tentatively skedded. These are the "Perry Mason" film series (already in production) and the live "Big Record" variety show on which the network pins high hopes. The third 60-minute entry is still in the "discussion stage." The fourth show, figured for 7 to 8, is the Goodson-Todman juve-slanted series, "Landmark," filmed in cooperation with Random House and based on their handmark Books series.

'KINTNER MEN' IN MOVEOVER

While Robert E. Kintner, the ex-ABC president, was brought in (and ostensibly continues, titlewise) as color coordinator at NBC-TV, as one of a handful of executive vicepresidents, his initial two weeks of operation under the Bob Sarnoff command seems to bear out the surmise that the Kintner role would far transcend the tint explorations.

Already it appears that the Kintner sphere of operation gives him something akin to a major-domo status. Not only has he been named to a newly-created top programming board (as an aide to Sarnoff along with Tom McAvity, Manie Sacks and researcher Hugh Beville), but it's apparent that he's extending himself into some other vital areas within the company.

Perhaps the major significant aspect of the Kintner move-in at NBC is the gradual switchover of "Kintner men" from the ABC setup that's been taking place in recent weeks—perhaps the most notable company-to-company transfer of key personnel since the days when a whole flock of Young & Rubicam execs followed Chet LaRoche and Hubbell Robinson into the ABC camp nearly a dozen years ago.

The ABC-to-NBC "follow the leader" pattern was incepted when Bob Lewine moved over to the program division under Sacks, (Actually, the negotiations to wean Lewine away were started long before NBC and Kintner got together. Nonetheless, it carries on the close and long-standing Kintner-Lewine relationship.)

Then along came the Jim Stabile deal, with Stabile (also an old Kintner hand) moving out of ABC to become NBC's No. 2 man in Ed Denning's talent division. And now to top it off comes the revelation that Chick Alry is checking out of ABC to move into sales at NBC under Billy t Goodheart as eastern sales manager. All of which, in effect, puts "Kintner men" in sales, programming and talent.

Meanwhile the holdovers from the Pat Weaver regime who are actively operating in key areas have been reduced to a threesome —McAvity, Mort Werner and veepee Mike Dann.

Chayefsky Rounding Up 'That Old Coe Gang' For Psychiatric Series

A maximum of 12 shows in the course of a year, in a 60 to 90-minute dramatic format, is contemplated for the planned American Psychiatric Assn. series, to be done under the aegis of scripter Paddy Chayefsky.

Chayefsky currently is gathering material and lining up writing talent, many of whom formerly associated with him under the Fred Coe banner, for the series. It still has not been decided whether the shows will be "live" or on film. But the projected program, of nine to 12 shows, will not be a documentary in the "Medic" sense, but a fictionalized version of psychological problems faced by people. Although the material may be culled from case histories, and stress will be put on drama, with an attempt to give the public insight into emotional and mental conflicts.

The show will be pitched to sponsors and networks for possible airing. But a Chayefsky spokesman was firm about the author's and the psychiatric association's intentions of not "watering down" any of the stories, a process which might open up additional commercial doors for the show, but kill the purpose of the series.

Kleinfeld's Post

Irving Kleinfeld has been appointed sales service manager of Trans-Lux Television.

Kleinfeld was formerly associated with Sterling Television, serving in the latter's editing and servicing departments.

Ebb & Flow of ABC Braintrusters Finds 1 President, Six Veepees Plus Handful of Others Ankling

One president and six vicepresidents, plus a handful of lower echelon executives, have either been ousted or have quit ABC in the last three months since the change of commands. Three new veeps have been named in that time, another two have been shuffled and a major executive at American Broadcasting-Paramount Theatres has come over to the network. Then there have been several new executives hired, not of a veep status but high enough up the ladder to be counted here. Add to these, the loss of two veeps who left in 1956 before Leonard Goldenson took command of the network and it amounts to quite a substantial ebb and flow of braintrust talent.

Robert Kintner was forced out as ABC prexy when Goldenson stepped in. Almost immediately Oliver Treyz was brought in as veep in charge of ABC-TV. Ernest Lee Jahncke, who was veep and assistant to Kintner, left some weeks later when the station relations department was taken away from him. Geraldine Zorbaugh, another veep and assistant to prexy Kintner, left shortly thereafter. Harold Morgan, veep and controller, whom ABC wanted to retain, resigned to take a financial post with McCann-Erickson agency. Robert Lewine ankled as veep in charge of ABC-TV program and talent to become at program veep at NBC-TV, where Kintner had sometime before signed on as an executive veep.

In the past fortnight, James Stabile quit as ABC veep and general counsel to take a legal post at NBC. James Connolly was ousted as ABC veep in charge of KGO-and-tv in Frisco to make way for John Mitchell, who unsaddled himself as veep and aide-de-camp to Goldenson in New York.

Exactly a year ago, Robert Weitman quit ABC-TV programming where he was Lewine's predecessor

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'Today's' Twofer

NBC-TV is extending the New York exposure of the "Today" show to three hours, from 7 to 10 a.m., starting Monday (21). The N. Y. flagship, WRCA-TV, will carry an extra hour from 9 to 10, this being a feed of the repeat production of the 7-8 segment which is normally fed to the central time zone. In actuality, N. Y. will be seeing a repeat of the 7 to 8 segment.

As of the moment, the 9 to 10 extension is limited to N.Y., but under consideration is a feed to other eastern markets, though no decision on that has been reached. As a sort of "twofer" incentive, "Today" will offer its network clients covered by the repeat the opportunity of buying an extra impression in N. Y. during the repeat at a reasonable cost.

Everybody Wants Art Carney For '56-'57 TV Run

Now that Jackie Gleason has decided to scrap his Saturday night show on CBS-TV and break up his permanent troupe of performers at the end of the season, the future status of Art Carney appears to be of immediate concern to all the networks. CBS, NBC and ABC would all like to envision a Carney in their future scheme of programming, since he's considered one of the more valuable pieces of property around. Thus the intramural jockeying for his exclusive services is expected to become intensified in the coming weeks.

Aside from his talents as a comic, Carney in his occasional guest shots on dramatic entries has also demonstrated a flair for straight acting roles and it's this overall projection of his talents that has put him in the "must get" category.

Gleason's future plans are undetermined, although it's considered likely that some formula for his continued appearances will be worked out to get him off the every-week program hook.

TeleP's $1,000,000 Acquisition of GPL King Size Projectors

TelePrompter, which recently entered the closed-circuit television field, has closed a deal with General Precision Laboratory to acquire 100 portable big screen television projectors for its new group communications operation. As part of the deal, TelePrompter will also become a national distributor for the GPL portable systems and allied closed circuit equipment, it was disclosed by TelePrompter prexy Irving B. Kahn.

The units to be procured by TelePrompter under terms of a longterm arrangement are said to represent the largest single order ever placed for closed-tv equipment. The deal is said to involve an investment of more than $1,000,000.

Delivery of the new units is scheduled to start this week. The equipment, described as having newly-designed optics resulting in a picture of up to 15 by 20 feet, is also reported to provide light four times brighter than earlier GPL portable models.

With the delivery of the new

(Continued on page 48)

Jerry Marshall In WNEW Bowout

Jerry Marshall has resigned his emcee spot at "Make Believe Ballroom," top platter show on WNEW, New York indie. Art Ford, vet WNEW jock, will take over the Marshall spot.

Marshall, who became "Ballroom" host about five years ago when Martin Block switched to ABC, exited because of policy differences with station management on the "Ballroom" operation. He's also mulling other offers, especially in tv.

With the Ford takeover of "Ballroom" next Monday (21), WNEW has reshuffled its jock assignments. William B. Williams will take over the spot vacated by Ford (4-5.30 p.m.) while Bill Kemp will get the noon to 1 p.m. berth. Williams, incidentally, will continue with his 9-11 p.m. across-the-board show. As an added assignment, Dick Shepard will take over the 7:35-9 p.m. slot.

NORELCO'S $400,000 CBS RADIO SPLASH

North American Phillips Co. (Norelco), which made its television sponsorship bow this season, is now moving into network radio. Norelco has signed a 52-week $400,000 gross deal with CBS Radio for a five-minute sports strip at 7-7:05 p.m. starting March 18. Norelco will sponsor the Monday, Wednesday and Friday capsules and has optioned the other two days as well. Sportscaster hasn't been selected.

Deal was set via C. J. LaRoche agency.

Dick Moore Sees Hollywood As TV's New 'Center of Gravity'

Hollywood, Jan. 15.

Tv's "center of gravity" will move from N. Y. to Hollywood during 1957, and the year will also mark the full marriage of the tv and motion picture industries, Richard A. Moore, prexy of KTTV, predicted last week.

Speaking at the business outlook conference of the L. A. Chamber of Commerce, Moore opined "The film industry will employ more people than ever before in its history, creating new entertainment for the benefit of the public and American business everywhere."

The KTTV exec explored the history of Hollywood-tv relationships fully, remarking, "The first reaction of the motion picture industry was to turn its back on television, pretend it didn't exist, and hope that it would go away.

"But if motion pictures were reluctant to embrace television, the tv industry in many quarters was equally reluctant to join with the motion picture industry. The three major networks, for instance, were actively engaged in radio. Since tv was a broadcast medium, it was natural that radio broadcasters would be the first to move into visual broadcasting. But networks are built on a system of live interconnected stations. If films were to become the key factor in tv programming, the basic network structure would be challenged, since films can be sent from station to station by parcel post."

25,000 Hours Per Year

Even in peak years, pix never produced as much as 1,000 hours of entertainment a year, Moore pointed out. However, networks alone consume at least 10,000 hours yearly, and tv indies, another 15,000 hours, for a total of 25,000 hours a year, at present. Out of this need has arisen the sale of old pix to tv, and "studios like RKO, Warner Bros., 20th-Fox, Columbia, Republic, and finally Loew's-MGM, have recognized the importance of the tv market, and have unlocked their vaults to offer to tv the product of some 20 or 30 years."

"It is readily apparent that these developments present new prob-

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Cut Emmy Awards To 29 This Year

Hollywood, Jan. 15.

Long-guarded secret of the Academy of TV Arts and Sciences, this year's makeup of the Emmy award categories, was learned this week, with mailing of nomination ballots to membership. New lineup represents mainly a drastic reduction of categories, from 41 last year to 29 in the current list. Also notable is the elimination, for most part, of distinction between live and film programming; in part counterbalanced by creation of a new operation, between shows of half-hour or less in length, and one-hour or more.

Program categories suffered most drastic cutback, from 11 in 1956, to six this year. Gone are best children's, daytime, documentary, audience participation, action or adventure, variety, music and dramatic series classifications.

Performer groupings lost four classes in the reshuffling, although specialty acts, male singer, femme singer and emcee-host. However, creation of overall best male and best femme personality class brought total awards to 11, from 13 last year.

In writing, best tv adaptation was dropped, but best original teleplay grouping was divided between half-hour and hour-or-more categories, brining total to three, against four last year.

Production and technical awards were narrowed to nine, from 13 last year.

Utica—Thomas E. Martin, former manager of WWNY in Watertown, later associated with WRUN in Utica and more recently connected with WFBG-AM-TV in Altoona, Pa., is new general manager of WGAT in this city.

Al Seton's New Slot

Adolph (Al) Seton, assistant director of public relations at ABC, is switching this week to manager of on-the-air promotion for the network. In his old job he reported to Hank Warner, director of public relations. Now he reports to John Eckstein, in charge of ABC advertising.

Bill Parsons, who has quit as ABC manager of advertising and promotion under Eckstein, is taking a post at Campbell, Ewald agency. Both advertising and public relations are under the aegis of veep Mike Foster.

WLIB Lines Up Major Show Biz Personalities For Music-Drama Fest

Some top show biz personalities will participate in WLIB's, N. Y., fourth annual Festival of Negro Music and Drama, Jan. 27-Feb. 12, including Nat King Cole, Ethel Waters, Billy Eckstine, Cy Oliver, Count Basie, Duke Ellington, Sammy Davis, Jr., Dinah Washington and Al Hibbler.

The 17-day festival will present a total of 175 special programs highlighting Negro contributions to American culture and history, with more than 300 entertainers and leaders of the Negro community joining the indie WLIB staff in the project.

One of the broadcast highlights will be a series of three concerts, all free to the public, with the first on Jan. 27 being a "Gospel Concert" from the Savoy Ballroom, featuring the Charles Taylor Singers. This will be followed on Feb. 9 with a concert presentation of George Gershwin's "Porgy and Bess," featuring Lorenzo Fuller and other members of the company that performed "Porgy" in Russia last year. It will be held at the Carnegie Recital Hall.

The "PAL Jam Session" from the Savoy Ballroom will be the third public broadcast event, with top artists participating.

One of the special recorded series to be presented will be "Great Moments in the Theatre." This combines recorded scenes from plays with Negro themes, with a discussion by performers who appeared in the original productions.

The festival will conclude on Feb. 12 with a "Lincoln Memorial" program, presented by Raymond Massey, Helen Hayes and other Broadway stars in recorded readings of Lincoln's speeches and letters.

DON DURGIN HIGH ON RADIO PROSPECTS

Philadelphia, Jan. 15.

Big advertisers are coming back to network radio, reflecting radio's strongest position in the past five years, Don Durgin, v.p. in charge of the ABC Radio net, declared in an address before the Television and Radio Advertising Club of Philadelphia.

It is because of these bettered conditions that ABC Radio, effective April 1, is raising its morning rates, albeit modestly, Durgin continued.

With the advent of tv, "radio has passed through a difficult period over the past decade because it has taken advertisers time to discover that $1,000 spent in 1956 to reach 1,500,000 homes per minute is an even better buy than $5,000 spent in 1946 to reach 5,000,000 homes per minute," Durgin stated. He maintained advertisers, turned to tv, following the tradition of/pitching their message to an already assembled audience. He contrasted this approach to the one of following the crowd, relying on the traffic and turnover of many individuals to accumulate a mass audience, an approach offered by radio, and now being capitalized on, with its low cost, by advertisers.

'Sell Duluth' Campaign Inspired by KDAL Cued To City's Steel Boom

Duluth, Jan. 15.

KDAL and KDAL-TV in this Minnesota city are beginning a national public relations campaign, not to pitch the stations, but to boost Duluth. On the downgrade in 1945, Duluth has become the heart of a new steel boom the past few years, with major producers pouring over $500,000,000 into processing a low grade ore, taconite, found in abundance hereabouts.

Angle is that if KDAL-and-tv are successful in helping build this market, the station will benefit accordingly from the increased purchasing power that accrues to the city's population. Station, according to a spokesman, will not be mentioned in the p.r. plan, except occasionally in a "secondary manner."

Station promotions for Duluth, which are being distributed nationally to prospective industrial settlers, include success stories such as the "phenomenal growth of the Chung King Food Co., the boom of the new wood product called Super Wood, and the great expansion of the tourist business north of Duluth."

Some months ago, NBC-TV's "Wide Wide World," in doing a once-over of the St. Lawrence Seaway, now under construction, covered Duluth because of its new potential as a major inland northern port. Harbor potential of Duluth is also being stressed by KDAL. Midwestern industrial publications have been giving heavy space to the station promotion, which is still in its early stages.

100G Guarantee For Mike Wallace

Mike Wallace, it's reported, will be getting a $100,000 annual guarantee for switching all his activities to ABC-TV and radio. Video network hopes to get him started on his exclusive pact by June 1 or earlier with a half-hour weekly interview program resembling the one he now does four nights a week on WABD, the New York independent.

Wallace's contract with WABD for the interview session, "Night Beat," and for his nightly quarter-hour newscasts for Bond Stores terminates at approximately the same time his ABC-TV show is to begin. Wallace is giving up NBC-TV's "Big Surprise" some weeks earlier.

The guarantee to Wallace was reported by the network to cover more than one tv or radio show. The personality, whose "Night Beat" has become the talk of the trade in the past several weeks, will eventually be called upon to appear on other ABC programs. Somewhere in the scheme are tentative plans to include him in the network's public affairs sphere and it's held that he might also participate in another live ABC-TV program besides the interview. Ted Ashley repped Wallace in contract talks with the network. NBC-TV and CBS-TV also sought to hire him.

Ted Yates, who produces the Wallace shows on WABD, is expected to join ABC-TV to continue in support of the performer. Along with Yates, it's thought possible that Wallace's two-man research team for "Night Beat" will join ABC-TV.

"Night Beat," incidentally, is SRO for the first time since it went on WABD. Hour is carrying six participations each of its four nights on the air—Parliament, Chase Manhattan, Sealy Mattress, Vegemato, Jotto (game), Flav-R-Straws, with Lanvin buying the ID's next-door.

WABD management reported this week that Wallace still has nine months to run on his 7 p.m. news stint on the station for Bond Stores. Ted Cott, station topper, said there have been several applicants for Wallace's job, but since there is still several months before he leaves no replacement has been chosen.

TV-Radio Production Centres

IN NEW YORK CITY . . .

For the record NBC would like all and sundry to know that the **Charles Denny** (ex-NBC) involved in marital troubles is not the **Charles R. Denny** who is the network's exec veepee . . .

NBC newscaster **Bill Ryan** has gotten the nod to handle the five-minute Esso local newsbreaks in "Today" at 7:25 and 8:25 a.m. as well as the "Today in N.Y." feature at 7:55 on WRCA-TV. He'll do a roving reporter stint for the capsules . . . **Bob Warner**, formerly assistant producer of "Good Morning With Will Rogers Jr." on CBS-TV, shifted to associate producer on the new panel entry, "The Last Word" . . . **Ernie Otto**, NBC's column contact in the press department and with the web for the past six years, leaving to join **Frank Goodman's** flackery around Jan. 22 . . . "Open Mind," **Dick Heffner's** panel discussion show on WRCA-TV, gets a radio version starting Jan. 20, with WRCA using a tape of the tv audio for rebroadcast . . . **Bruce Balaban** has started up a new station service, TV-Movie News Service, with Modern Teleservice handling the distribution . . . **Abbey Klein** (nee Brill), secretary to Television Programs of America's **Jerry Franken**, back from a Miami honeymoon; she married **Marvin Klein**, non-pro . . . Teletots dept.: nine-year-old **Brenda Robin** set for "Alcoa Hour" Sunday (20) and 12-year old **Karin Wolfe** appears on "Odyssey" Jan. 27 . . . **Jim Lowe**, whose "Green Door" disk is a bestseller, celebrates his first anni as a deejay on WCBS today (Wed.) . . . **Seymour De Koven** named music director of WFUV-FM, the Fordham U. educational station, and he's also been given another hour on the air, bringing his weekly total to two . . . **Oscar Elder**, formerly with broadcasting pubrelations man **Robert K. Richards**, joined Radio Advertising Bureau as director of press information . . . **Jan Murray** guests on the **Jerry Lewis** NBC-TV spec Saturday (19) . . . **Elaine Malbin** set for "Voice of Firestone" Jan. 28 . . . **Donald Woods** does a stint on "Strike It Rich" Jan. 29 on behalf of the National Save the Children Federation . . . **Angela Hall**, wife of WCBS deejay **Bob Hall**, recovering from surgery . . . **James F. Sirmons**, manager of the CBS Radio network operations department, shifts to the web's labor relations department as assistant director under **Bill Fitts**, replacing **Fred Ruegg**, who was named to manage KNX and the Columbia Pacific Radio Network in Hollywood . . . **Lanny Ross** joining in the "Dial-a-Thon" fundraising effort for the Federation of Jewish Philanthropies today . . . League of Advertising Agencies will hold its sixth annual dinner-dance March 1 at the Hotel Plaza . . . **Joe Campanella** set for tonight's "Kraft Theatre" presentation of "No Warning" . . . **Bilby M. Greene** into the cast of "Alcoa Hour" Sunday (20) . . . CBS newsman **Ron Cochran** will receive a special citation Jan. 27 for his alma mater, Parsons College . . . Thesp **Vince Barbi** back from Europe, where he made 22 films including several telefilms just hitting the air . . . **Harry A. Woodman**, coordinator of traffic for NBC, was honored Friday (11) at the Rainbow Grill on his retirement after 30 years with the web . . . **John S. Willim**, account exec in CBS Radio Spot Sales, upped to fashion feature coordinator for the Housewives' Protective League there, with **Joseph R. Cox**, manager of Spot Sales' mail order department, succeeding Willim as account exec . . . NBC has set up an **Earl Godwin** Memorial Award consisting of a six-month foreign correspondency for a local radio station reporter . . . **Ken Greenberg**, American Red Cross radio-tv director, huddling with Theatrical Enterprises' **Al Kingston** on a possible Red Cross spectacular for March . . . Three new v.p.'s at NBC—**James E. Denning** upped to v.p. for talent and program contract administration; **Richard H. Graham** named v.p. for law, Pacific Division and **Tom Sarnoff** named v.p. for production and business affairs for the Pacific Division. Sarnoff at the same time resigned as v.p. of California National Productions, NBC subsid.

Producer **Robert Wald** added **Marty Roth** to the CBS-TV "Stand Up & Be Counted" staff with designation of associate producer . . . Announcer **Don Morrow** added to **Jonathan Winters** show on NBC-TV . . . **David B. Graham** of tv dept. of reorganized Lyons & Lyons agency set **Judson Rees** on "Lamp Unto My Feet" (6), **Gabriel Dell** on "Kraft TV Theatre" (9), **Frank Sutton** in "Battle of Gettysburg" on "Omnibus" (20) which will have **Delbert Mann's** direction and **Anne Tallon** for "Satan in Salem" on "Odyssey" (27) directed by **John Desmond.** Lyons & Lyons also has added **Dran & Tani Seitz, Ann Hillary** and **Lilia Skala** to talent roster . . . **Barbara Shott**, secretary to NBC's **Mike Dann**, getting hitched in May to Young & Rubicam's **Bob Fountain** (media dept.) . . .

Miles David, managing editor of Sponsor, underwent gallstone operation Monday in N.Y. . . . **Leitita Ide** (Mrs. Victor Ratner) invited to join ANTA-arranged State Dept. tour of **Jose Limon** dance troupe this spring (four months) . . . **Vera Brodsky**, piano soloist guesting on CBS Radio's "Woolworth Hour" Sunday (13), got an ovation during rehearsals from members of the orch; she was staff pianist with the CBS Symphony from 1938 to 1944, and many of the sidemen in the Woolworth orch were with the Symph at that time and were making like a reunion . . . **Carol Reed**, the WCBS-TV weather gal who was a singer before she turned forecaster, has recorded her first album, for the Golden Crest label. Titled "Come Rain or Come Shine," natch . . . **Sam Cook Digges**, WCBS-TV general manager, a guest of honor Saturday (19) at the fifth annual luncheon of the Community League for Retarded Children at the Waldorf . . . CBS Radio's "The World Tonight" expanding to six nights weekly . . . **Hal March** planes to Miami to emcee the Firemen's and Policemen's Benevolent Assn. show on Feb. 17 . . . **Cliff Jenkins** of CBS Radio's audience promotion department into the Army on Jan. 28 . . . **David Rose** subs for **Percy Faith** as conductor on "Woolworth Hour" Feb. 10 and 17 while Faith vacations. Same show's scripter, **Draper Lewis**, turning out his stuff at home while recuperating from a two-week stay at Doctor's Hosp. . . . **Nina Yoneff** switches from **Clarence Worden's** public affairs department at WCBS-TV to **Bob Fuller's** publicity setup at the station as successor to **Suzanne Ginsberg**, who leaves for her Feb. 26 wedding to **Dr. Harry Statland** of Kansas City.

IN LONDON . . .

Director **Milo Lewis**, who recently left the BBC. has joined Granada-TV to direct sptcial programs . . . An average audience of 9,000,000 is claimed for the 13 weeks which the BBC-TV serial "David Copperfield" was on the air . . . **Gary Crosby**, due here in the near future, will appear on two ATV shows, "Sunday Night At The London Palladium" on March 3, and "Val Parnell's Startime" on March 7 . . . A new "Gun Law" series makes its bow on Associated-Rediffusion Jan. 28 . . . "Alfred Hitchcock Presents," a new 30-minute series of telefilms directed by Hitchcock, preemed on Granada-TV on Jan. 7 . . . BBC-TV's second Festival of British Popular Songs begins next Tuesday (22) . . . Associated-Rediffusion's news-feature program, "People Are Talking," last night (Tues.) dealt with "Our American Cousins," in an effort to discover how Anglo-American friendship had fared since the Middle East flareup . . . Comedy team **Bob Monkhouse** and **Denis Goodwin** begin their new BBC-TV series "My Pal Bob" tomorrow (Thurs.).

IN HOLLYWOOD . . .

Harry Maizlish changed the call letters of his FM station from KFWB to KRHM (Ruth and Harry Maizlish) and putting the station on a daily 16-hour schedule. He's launching a contest to find "The Voice of FM" and going after FM like it's the only VHF in town . . . **Fred Wile** back from his N.Y. biz trek and **"Pat" Weaver** follows two weeks later to share their hillside manse for a brief visit. That'll be base of operations

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WHO'S GONNA CONTROL TAPE?

The Trendex Scorecard

Jack Barry's "Twenty-One," preeming in a new time Monday (14), cut slightly into the "I Love Lucy" ratings and made a highly respectable Trendex entrance. Quizzer scored 16.5 vs. "Lucy's" 37.8. Last week, with "Project 20" in the same time slot, NBC scored only a 7.9 to 40.7 for "Lucy."

"Mr. Adams and Eve," the new CBS-TV Ida Lupino-Howard Duff comedy series, which bowed to a mild Trendex on Jan. 4, hiked its overnight scorecard by nine points Friday (11) to outrace the 8:30-9 field easily. "Adams" scored a 24.3 to an 11.8 for NBC's "On Trial" and ABC-TV's 14.8 for "Treasure Hunt."

On Saturday, the birthday salute to Eddie Cantor, "At 65" in the Jackie Gleason slot, replete with a star lineup that included Lucy & Desi, topped Perry Como, 28.4 to 25.4, with ABC's "Famous Film Festival" trailing with 2.1. On Sunday, Steve Allen tightened the gap between him and Ed Sullivan, the latter scoring a 31.9 to Allen's 22.7, with 5.6 for ABC's "Amateur Hour." Dinah Shore, in her monthly "Chevy Show" outing Sunday, outpointed the opposition, averaging a 29.0 in her 9-10 slot vs. 26.3 for "General Electric Theatre" and 29.2 for "Alfred Hitchcock Presents." "Omnibus" averaged 2.5 on the hour, with Leonard Bernstein featured.

Sunday afternoon, "NBC Television Opera," with "War and Peace," averaged 4.8 in the 2:30-4 period (only part of the two and one-half hour presentation), with the CBS competition scoring as follows: "The Last Word," 6.3, "Face the Nation," 3.6 and the premiering "World News Roundup," 4.6. At 4 to 5 Ray Bolger's "Washington Square" outpointed CBS' "Odyssey," 9.3 to 5.7.

Chi's Lowly TV State: Only One Audience Studio Setup Left

Chicago, Jan. 15.

Reconversion of the Garrick Theatre back to a filmery by the Balaban & Katz theatre chain after four years as a television studio points up anew the Windy City's lowly status as a network origination centre. Elimination of the Garrick from the local video scene means that only WGN-TV, an independent, will have a permanent audience studio setup.

WBKB, the ABC-TV owned station, is moving into its newly remodeled quarters in the State-Lake Bldg. in March and in June will terminate its lease on the Civic Theatre in the Kemper Bldg., its present homebase. NBC-TV's WNBQ has been without a regular audience studio since it relinquished its lease on the Studebaker Theatre over a year ago. CBS' WBBM-TV occupied the Garrick since '53 until earlier this season when it was vacated for the new plant in the reconverted Chicago Arena.

For a period WBKB execs had considered taking over the Garrick to supplement the new State-Lake space and NBC-TV also expressed an interest in the house as a possible berth for the then-projected Don McNeill daytimer. But WBKB decided it didn't need the additional facilities and when the NBC deal fell through, B&K decided it could put the theatre to use again as part of its Loop theatre lineup.

Of the three web-owned stations, only WBBM-TV's commodious new Studio 1 in the Arena with its temporary bleacher setup that can seat some 250 persons could han-

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Peter & Mary To Roll 'Son' Series

Hollywood, Jan. 15.

Negotiations are practically set for Peter Lind Hayes and Mary Healy to close a deal with Harry Ackerman's Ticonderoga Productions, to co-star in "Favorite Son," a new vidfilm series.

"Son," created by Ackerman, Het Manheim and Bud Kaye, already has been okayed by CBS-TV production v.p. Hubbell Robinson Jr. as an upcoming web show. If Hayes deal jells, pilot will roll prior to Feb. 25, to allow the performer a five-week fill-in chore for Arthur Godfrey on CBS. "Son" pilot was penned by Phil Sharp and Barbara Hammer.

Meanwhile, Ackerman has inked Mexican actor Eduardo Noriega to star in his upcoming "Assignment Mexico" tv series, which went before the cameras yesterday in Mexico. Barney Girard is producing-directing.

Radio Lux Ups Power

London, Jan. 15.

Next month, Radio Luxembourg, the only commercial radio outlet received in Britain, will begin operating at the maximum power output agreed by the Geneva Convention and will be able to give effective coverage throughout the country.

The two new transmitters began operating Wednesday (9).

Nielsen Expedites New Pocket Piece For Radio Clients

Proposed changes in the Nielsen pocket piece for radio are coming closer to reality. After individual confabs with the research heads of the four radio networks, Nielsen grouped them together lately to outline tentatively the new pocket piece.

Bothered because they have felt that the current radio pocket piece, published 24 times annually, is obsolete in the way it presents radio audience information, the networks want to abolish program ratings per se, maintaining that not only are ratings for radio too insignificant to be used as promotion but that they don't fulfill the informational needs of the agencies, which no longer buy single network radio programs, but instead buy participations or something akin to participations throughout a program schedule.

Nielsen expressed its willingness to the assembled networks to print instead cumulative audience ratings for each full network. Among other things, the rating service also promised to list the entire radio audience reached by a given sponsor who is buying into several shows at one time.

Networks say that in asking for the Nielsen pocket piece changes they are simply asking for material that Nielsen already puts out in its bi-monthly book of "full analysis data." Proposed changes in the pocket piece will merely take the burden off networks interpreting current pocket piece data so that it makes sense to agencies.

Along with price increases demanded by Nielsen in its tv reports, the networks expect increases in the pocket piece for radio whether it is ultimately revised or not. It's felt that if anything stands in the way of the changes it will be failure to agree on the new Nielsen fees.

Next step, according to a tradester present at the collective network-Nielsen meeting, will be a dummy of the suggested pocket piece for radio.

LOTSA INTRIGUE ON JURISDICTION

The most important issue in the industry contract negotiations with American Federation of Television & Radio Artists for the 1956-'58 span has been handled in almost total secrecy for fear of stirring up an inter-union battle before the contract could be signed. As it is there may still be an allout tiff over who is to control taped television programs, which are expected to assume a major role in video in the not-too-distant future.

The networks have complied unwillingly to inclusion of a clause in the new industry contract which in theory gives AFTRA exclusive jurisdiction in taped tv. AFTRA admits, when questioned, that the strike issue superceding all others was that it be given control of all taped video shows produced for the networks by independent packagers.

Throughout the past several weeks, when both sides in the negotiations said that the verbiage of the new contract was holding up the actual signing, it seems that the tug-o'-war over tape was the chief deterrent.

A year ago or more, AFTRA negotiated the controversial Clarification Agreement with the networks. The Agreement gave AFTRA control over all taped tv programs produced by the networks or for the networks by indie producers. Since the indie film men may supply large amounts of taped programming in the future it had the theoretical effect of taking jurisdiction out of the hands of Screen Actors Guild, which now has bargaining rights with them in their film production capacities.

SAG a Factor

In an attempt to confirm its general control of tape, AFTRA demanded during the latest negotiations that the entire Clarification Agreement, including Clause 88 regarding indie packagers, be written into the new two-year Code. Networks objected, and apparently still do but without recourse, to signing 88 into the Code, One reason is they didn't want to get into hot water unnecessarily with SAG. The other, apparently more important reason, is that by contracting their shows to indie packagers (with whom they often have a share-the-profits arrangement) the webs would benefit from SAG's lower residual payments to actors. It's common knowledge that AFTRA's rerun charges are higher.

Observers believe that the official SAG reaction to the new Code's embodiment of the entire Clarification will be for it to reassert its control over indies like Screen Gems, Desilu, McCadden, and the other filmers who produce network shows. Since it's not resolved whether 88 will be effective in giving AFTRA control of all new producers who turn to electronically taping shows, it's likely to be a mad scramble between unions to sign them up each time they make a network vidcast.

Evidently, it took more than the pressure of a threatened strike to sway the networks. Someone who was on the scene said that AFTRA

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CBS' AMPEX REPEAT AS IKE TAKES OATH

CBS-TV will use the new Ampex magnetic video tape process in a special event program for the first time Monday (21) when it records and rebroadcasts the swearing-in ceremony of the Presidential Inauguration.

Web will carry the ceremony live and will tape-record it for a repeat broadcast at 1:15-1:30 p.m., less than an hour after the original telecast of the ceremony. Web has already put tape into use on the Coast on a regular basis for a couple of its shows as a replacement for the standard kinescope policy, but this will be the first use of the process for a special event and the first on-the-air use of the equipment in the east.

New 'Tonight' TV Show Envisioned As a 'Wide, Wide World-in-Depth'

NBC-TV's new "Tonight" format, which supersedes Steve Allen and Ernie Kovacs a week from Monday (28), is, in a sense, a nighttime "'Wide Wide World'-in-depth." The description comes from ex-"WWW' producer Norman Frank, who's heading up the new three-city-originating effort.

Series, which will attempt to showcase America's nightlife in each show, breaks down into four basic elements, according to Frank. They are talent, cafes and restaurants (top nightlife spots), live feature remotes and hard spot news remote pickups. Latter element will be the least-used, since this will be limited to on-the-spot remote coverage of top stories or disasters like the recent Malibu fire and the Brooklyn dock explosion.

In a class between news and features will be a heavy emphasis on sports, with interviews both in studios and niteries and also at the scene of the events. Example would have been a remote from Sugar Ray Robinson's dressing room after his defeat in the Fullmer fight.

Main emphasis will be on talent, however, this to fall into three categories, jazz talent, "new" (but professional) talent and top star names. Jazz element is already set via a tie-in with Playboy magazine for their 23 jazz poll winners, showcased at the rate of one a week with a final bash employing a band made up of all the winners. New talent will come out of the intimeries in N. Y., Chi and Los Angeles, but will in most cases be studio-originated. Top name talent will be interviewed by one of the six columnists emcees—Earl Wilson, Bob Considine, Hy Gardner (N. Y.), Irv Kupcinet (Chi) and Paul Coates and Vernon Scott (Los Angeles)—at the scene of their opening or stints in a cafe. Example would be a dressingroom interview of Frank Sinatra at his Copacabana, N. Y., opening. If arrangements can be worked out for the star to perform, it wouldn't be from the nitery floor but from somewhere backstage. Two cameras would be used in these inter-

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3,000-Mile Tint Sprint

NBC-TV will go to any lengths—even 3,000 miles—to keep its color schedule intact. That's precisely what will happen on Feb. 3, when because of two color specs creating an overload on its Brooklyn studios, "Alcoa Hour" will shift to the web's Burbank studios in Los Angeles for one time only, in preference to remaining in N. Y. for a black-and-white telecast.

The web's two Brooklyn tint studios will be occupied by Swift's "Ruggles of Red Gap" spec on Feb. 3 and the "Producers' Showcase" Feb. 4 production of "Mayerling." Web will fly "Alcoa Hour" producer Philip Barry Jr., director Martin Ritt and columnist Victor Riesel, who'll narrate the Feb. 3 show, out to Burbank and use local crews for the colorcast. Show for that date is "No License to Kill," yarn about highway safety by Alvin Boretz, and most of the casting will be done on the Coast. Show will star Hume Cronyn, who's already there.

Amana Pulls Out Of Silvers Show, Sore at CBS-TV

Amana abruptly pulled out of its alternate-week sponsorship of the "Phil Silvers Show" after a year and a half with a blast at CBS-TV which charged the web with giving cosponsor R. J. Reynolds discounts 20% higher than Amana's. CBS-TV promptly issued a counterattack, and Procter & Gamble immediately grabbed off Amana's alternate spot after first dropping its stake in "The Brothers."

The Amana blast was levelled last week in Chicago by Amana exec v.p. George Foerstner, who charged Reynolds was getting the higher discount, that tv costs were rising too fast—he said Amana's two shows per month increased $100,000 in cost to $270,000, or $135,000 each, and he claimed that television was therefore consuming too much of Amana's ad budget, $3,000,000 out of its $4,000,000 budget. He recalled that Amana's other television ventures had been satisfactory, particularly its ABC-TV sponsorship of the NCAA football games in 1954, a last-minute buy.

CBS declared that "despite Mr. Foerstner's statement, 'The Phil Silvers' program continues to be one of the most popular on television" and that "CBS Television advertisers can earn discounts on the terms and conditions set forth in CBS Television's published rate cards. These terms and conditions are applied uniformly to all CBS Television advertisers."

CBS Gets Merchandise Rights on '80 Days'

CBS, which already has a financial stake in Mike Todd's "Around the World in 80 Days," has now grabbed off all merchandising rights to the picture. The licensing-merchandising operation will be handled by CBS Television Enterprises, the merchandising arm headed by Syd Rubin.

Rubin and his sales chief, Murray Benson, have already set comic books and a game as licensing items on the picture, with both the books and games to be sold retail and in the theatres where the film plays. Other items such as dolls, etc., are in the works.

Hour Hitchcock Series for NBC?

Hollywood, Jan. 15.

Alfred Hitchcock may produce and direct an hour-long filmed teleseries for NBC-TV, in a move which would not affect his current half-hour series on CBS-TV. NBC has launched negotiations to sign the producer-director for such a series for next season.

Manie Sacks, NBC-TV exec, discussed the new project with Hitchcock during Sacks' recent trek to Hollywood. Hitchcock disclosed that Bristol-Meyers, sponsors of his CBS-TV series, is also interested in picking up the tab on the NBC project in addition.

"I wouldn't embark on it until I had 10 or 12 stories. The idea is to present stories which cannot be done in the half-hour series. Such a series would be filmed by Revue, where our present show is filmed. We are discussing the new program for next fall presentation," Hitchcock said. He would direct some, not all, of the hour vidfilms.

CBS-TV's Bird in Hand

CBS-TV picked up a couple of daytime orders last week, signing Bird & Son (linoleum and roofing products) for an alternate-week quarter-hour on the Garry Moore show and inking Mutual of Omaha to a weekly quarter-hour on "Arthur Godfrey Time."

Bird & Son order starts Feb. 11.

THE LAST WORD

With Dr. Bergen Evans, others
Producer: Bill Weinstein
Director: LaMar Casselli
Writers: Steve Sondheim, Madeline Karr
30 Mins., Sun., 2:30 p.m.
CBS-TV, from N.Y.

In two Sunday afternoon outings over CBS-TV, "The Last Word" already looks like a new year click for the net. Not yet sponsored, it's a series the Madison boys should look into, pronto.

Show is a simple discussion program on the English language and the way lexicon-man Dr. Bergen Evans and his guest panelists handle it—grammar never had it so good. It's bright and witty with an appeal that reaches beyond the egghead school.

On the opening program (6), Evans rounded up Russell Lynes, Emily Kimbrough and John Mason Brown for huddles on the correctness of "like" or "as" in "Winston tastes good like a cigaret should," "Love Me Tender" or "Love Me Tenderly" and "It's I" or "It's me." The panelists seemed to be playing it by ear and preferred on to the other just because it sounded good. Dr. Evans, however, believes in growth and change of the language and in the spread of colloquial talk and defended the grammatical misusages of "like a cigaret should" and "it's me." The "Love Me Tender" discussion was summed up by John Mason Brown with "Elvis Presley (who etched the song for RCA Victor and appeared in the 20th-Fox film of the same name) was the error."

Brown returned for the second show last Sunday (13) accompanied by Ilka Chase and John Crosby. Stanza teed off with proper usuage of "ain't, aren't and am I not." Panel feared that "ain't" was creeping into the language and Brown, again after Presley, quoted a VARIETY review of "Love Me Tender," which read, "Considering Presley as an actor, he ain't."

Bulk of the program was devoted to Madison Ave. jargon such as "Let's run up the flagpole and see who salutes," "It has a lot of glue in it" and "Let's send it up local and see if it comes back express." Topic, not quite in the grammatical scope of the program, proved to be a lot of fun.

Next problem was mother-in-law. Question was is it mothers-in-law or mother-in-laws. Mothers-in-law got the vote but Dr. Evans interjected that motherinlaw was slowly becoming one word and thus would take the plural at the end.

Some elementary English teachers may not take to Dr. Evans but a lot of viewers will. *Gros.*

THIS IS GALEN DRAKE

With Drake (Forrest Rucker), Stuart Foster, Rita Ellis
Producer-director: Don Appell
Writer: Doug McCrea
30 Mins.; Sat., 7 p.m.
BEST FOODS
ABC-TV, from N. Y.
(Guild, Bascom & Bonfigli)

Galen Drake, longtime folksy radio gabber, broke in his first network television show over ABC-TV last Saturday (12) eve. It wasn't a particularly exciting event. The half-hour session, running from 7-7:30 p.m., takes in songstering, debating and a sequence devoted to biographing a guest personality.

Drake, nom de ozone of Forrest Rucker, knit the show together in three weeks, his prior success in putting over a brand of peanut butter having motivated the sponsor.

Delivering the tunes are Stuart Foster and Rita Ellis, with Bernie Leighton as musical director. The biographical sketch is narrated by Drake prior to the appearance of the guest, who on the preem stanza was Dr. Arthur S. Abramson. The subject getting the pro and con workover on the opener had to do with Elvis Presley's influence on the public, particularly the teenagers.

Taking opposite sides on the Presley poser was a Bronx father and his teenage daughter, who had run away from home to meet Presley. It's obvious who was on which side of the fence, but neither party said much. A guest jury, after hearing the ineffectual arguments, decided that Presley was a good influence. It's hard to believe their decision was affected by the debate. *Jess.*

Jack Webb Signs For 78 More 'Dragnet' Pix

Hollywood, Jan. 15.

Record figure of $90,000,000 for 1957 telefilm production was upped another $3,000,000 when Jack Webb signed to produce and star in another 78 "Dragnet" vidpix for NBC.

They will be lensed by his Mark VII Productions and will make a total of 276 "Dragnet" episodes.

Tele Follow-Up Comment

Dinah Shore Chevy Show

Dinah Shore fans, who certainly must comprise a goodly segment of America's television viewers, couldn't be blamed for expecting that their favorite singing star would have herself a ball on Sunday night's (13) NBC-TV Chevy show, considering that the guestar lineup included Perry Como, Art Carney, Stubby Kaye and Count Basie and his orch, not to mention the Skylarks. You don't often find that kind of a marquee lure. Yet if something of the unrehearsed spontaneity and good, simple fun that came out of the Dinah Shore-Frank Sinatra get-together a couple months back or even in subsequent installments was missing from Sunday's roundelay, the blame can be put mainly on faulty material. True, there were moments when everything desirable was fulfilled, as in the Dinah-Como medley at the finale, for here were the two champ graduates to come out of the 15-minute school of tv vocalizing into the bigtime hour showcasing, and demonstrating why they rate that kind of recognition.

But a lot of what preceded failed to measure up to the best of these Dinah Shore frolics. There were some contrived situations involving Miss Shore, Como, Art Carney and Stubby Kaye about getting some theatre tickets that laced itself through the show's framework and which took up entirely too much time. There was a "Jubilation T. Cornpone" bit with Kaye, Carney and Miss Shore; a Carney-Dinah "Back In The Old Routine" straw-hatted vaude capsule; a fleeting look-in on Count Basie; Kaye and Carney kicking around some special Bob Wells lyrics and a Como-Shore "I'm Following You" dance-a-thon and all of it built around the star's thematic "Chante." Some of it was deserving of spotlighting on what has become one of the season's most refreshing stanzas; other bits weren't.

But primarily a lot of that free-wheeling, uninhibited spirit of previous Chevy shows wasn't around. Perhaps contrived is the damning word for what substituted. *Rose.*

Shower of Stars

The veteran Jack Benny-Ralph Levy team can assume the mantle of television's "old reliables" any time they want. Benny and Levy have the awesome knack of transforming a wide open format with a mundane list of guest stars into a fast-paced and entertaining show, and they'll do it every time. Such was the case with this month's "Shower of Stars" entry on CBS-TV Thursday (10). On paper, it looked soppish, but it came off as a fast and lively hour.

Not that it didn't have its dead spots, and maybe the work load is catching up with Benny, who didn't have his timing down pat as consistently as usual, apparently because of difficulty in remembering his lines (though he managed to remember one of Liberace's laugh lines for him). But a slightly-off Benny and a sometimes-thin script didn't stop him from turning out an entertaining show overall, which these days is more and more of a rarity when it comes to the big comedy specs.

Benny did the customary stand-up bits with Jayne Mansfield (who handled herself in topflight fashion as a Benny foil), Liberace, Vincent Price (in a good takeoff on the isolation booth bit) and Bob Crosby. And a closing courtroom sketch with Benny as a murder defendant, Price as the prosecutor, Liberace as the judge and George Liberace as bailiff, Miss Mansfield as the defense lawyer and an all-sailor jury, was a laugh-packed though sometimes obvious romp. In between, Rod McKuen sang a couple of calypsos and duetted with Joanie O'Brien (who didn't get enough to do) while Liberace 88'ed and danced to "I Could Have Danced All Night." His hoofing, incidentally, has improved, but not enough to warrant his doing it. Writers Hugh Wedlock and Howard Snyder turned in a creditable job, overall, and Lud Gluskin and Lyn Murray provided fine musical backing. *Chan.*

See It Now

CBS-TV's "See It Now" camera crews are really covering the global political fronts, swinging from the year-end interview with Red China's foreign minister Chou En-Lai to a study of the school integration problem in Clinton, Tenn. as its kickoff for 1957. It's a small world and tv underlines that fact with striking impact.

The Clinton documentary was a superb piece of reportage. It translated the social abstractions into human terms and it maintained an objective viewpoint while not at all masking a basic sympathy for the U.S. Supreme Court decision in favor of integration. This did not attempt any social analysis, but kept strictly to the story of what happened when Clinton attempted to integrate a half-dozen Negroes into its high school last term.

The story was told chiefly by way of straight interviews with some of the leading figures in the conflict. There was a moving statement by the high school principal, D. J. Brittain Jr., who described some of the terroristic social pressures used by the segregationist camp. The white captain of the school's football team struck a note of basic good sense in agreeing to go along with the Supreme Court ruling, while interviews with some of the Negro residents and students of the white supremacists fully suggested the tragic gulf between the two.

In effect, the documentary revolved around two personalities, the Rev. Paul Turner, who was slugged after escorting some of the Negro students to school, and John Kasper, the "outside agitator" who organized the battle against integration. Kasper and hs followers cannot complain that "See It Now" sluffed off his philosophy. Via a recording of a speech made to his supporters, Kasper was heard at length. "See It Now" obviously believed that this type of obvious crackpotism can only be self-defeating. Especially so when Kasper's virulent extremism was contrasted with Rev. Turner's attitude and that of some other community leaders, including the head of the local Chamber of Commerce and one of the schoolteachers who gave a touching account of how the segregationists forced the temporary closing of the school.

A sponsored show, "See It Now" showed notable courage in tackling an issue and event that cannot help being controversial (especially in the South), no matter how dispassionate the approach. *Herm.*

Playhouse 90

Now at a strategic point in mid-season, "Playhouse 90" has tried practically everything in the dramatic book, and mostly with distinction. Last Thursday's (10) entry, "The Ninth Day," plied the "theatre of imagination" route to rate a "well done" nod in a groove that is fairly well trod.

The Dorothy and Howard Baker play focussed on half a dozen persons who had survived the world's nuclear Hexplosion of 17 years previously. This was certainly not a new idea for a drama theme—as what is? But the Bakers are not butchers. They handled their "whimsy" treatment with grace and delicacy, with some helpings of quiet power and a sensitivity rare for a television medium well known for its triphammer obviousness. Not precisely a play in the pure sense, or even a "logical" one, but more a tract, if not a preachment, "Ninth Day" consisted of a cluster of protagonists as represented by almost all the survivors. Each contributed his two cents' worth to the always unassailable bromide that man, after all, will find a way out of the labyrinth, whether it be an H-blast or a more personal villain.

Centered in this pitch was a teenage pair, John Kerr and Piper Laurie, employed both as thinking, curious kids wondering about the "outside" forbidden world nearby they have never known and employed as the fulcrum for "legalized" cohabitation. In this way, their child might be the potential for further activities in the reproductive process.

To square this easy process, the playwrights had to establish (1) that the other survivors were too old to bear children; (2) had to have a clergyman among the survivors, whereas in the so-called realities and arithmetic of life (except, of course, where dramatic freedom is concerned) the probabilities that a man of the cloth would be among the survivors would be pretty nearly nil. This brings up the issue of how the tv customers and the churches would have reacted to a situation under which a marriage is arranged without benefit of authorized ritual regardless of the fact that the possible perpetuation of the human race is the main goal, bespeaking the "marriages are made in heaven" motivation in the purest sense; (3) had to cut across the inbreeding challenge by introducing, at the 11th hour, a small party of Mexicans who had found the survivors' locale and — happy day! — came complete with a young woman holding her infant. There was also a physician in the party of elders.

It is assumed here that the child-yet unborn of the young couple would be of the opposite sex or, failing that, the pair would keep on bearing children until one of the proper gender came along to mate with the child of the Mexican woman when the time came. It was a razzle-dazzle example of convenient dramatics, wherein too many questions should not be asked, though done with merit—"cleanly" so in view of the sex-saturated subject matter, with its steady eye on the nuptial bower, infertility, potential incest, ad infinitum.

One large question might be asked, "How come the young couple seemed to lack the mating instinct and came to it rather gradually, almost stumblingly, and perhaps a bit unknowingly? But this is a question of additional dramatic license, perhaps.

As a play, not high on "entertainment" values; as a "think" piece, extremely high in grade; in the performances, crackerjack, especially so in the case of Kerr and Miss Laurie, skillfully supported by Victor Jory, James Dunn, Mary Astor, Elizabeth Patterson, Nehemiah Persoff and Audrey Lindley; in the production and staging, kudos for Martin Manulis and John Frankheimer. *Trau.*

Omnibus

Leonard Bernstein made modern longhair music understandable in one easy lesson on "Omnibus" Sunday night (13) on ABC-TV. It was another fascinating demonstration of Bernstein's pedagogic skill in illuminating some of the technical facets of the musical arts, a skill he has already put to use on "Omnibus" in discussions of jazz and Beethoven.

Tackling the intricacies of modern music was more formidable than the other subjects, but Bernstein carried off the assignment with his special flair for turning difficulties into challenges to the intelligence. His discussion of such topics as atonality, pentatonic scales, dissonances and other appurtenances of modern music was illustrated by himself on the piano and as maestro of a symphonic load of longhair sidemen who responded with relish to the Bernstein maestro flourishes. The illustrations were for the most part only short musical phrases that were sufficient to elucidate Bernstein's script. Bernstein's 45-minute exposition covered the field of modern music from Wagner, through Schonberg, Stravinsky, Shostakovich, Ravel and other composers. Tonality, anyone?

Second half of "Omnibus" was another example of why this show is indispensable. It presented a touching film documentary, made by a UN team, on the Hungarian refugee situation with novelist John Hersey making a plea for help to the tens of thousands of homeless persons now residing in central Europe. *Herm.*

Ted Mack Hour

"Original Amateur Hour" format was relegated to secondary importance with the "Ted Mack Hour" projected as a Miami Beach origination on ABC-TV last week. Interesting aspect of the telecast was the new light it threw on Mack's versatility as a performer, for in fronting an orchestra and doubling into some hot licks as a clarinet virtuoso it suggested the opening up of an entirely new facet of the Mack career as one of tv's vet entertainers in the Lawrence Welk idiom and geared to the current upbeat for musical stanzas.

Not to minimize Mack's still potent talents as one of the more suave handlers of tyro performers, as with "Amateur Hour," the Miami Beach telecast offered an interesting sampling of what could well be a complementary Mack-paced hour showcase (to supplement "Amateur Hour") in keeping with the expanding tv vogue for musical-variety formats. Particularly if, in following through on Mack's heralding of the fact that about 40% of the present AGVA membership comprises "Amateur Hour" graduates, he were to bring back some of its more notable representatives as guestars. *Rose.*

Hy Gardner (Marie Torre) Show

Marie Torre, N. Y. Herald Tribune radio-tv editor, filled in for the Trib's Hy Gardner on latter's WRCA-TV, N. Y., late night cross-the-board show last week and carried off the assignment with an

(Continued on page 46)

CALL TO FREEDOM

(Project 20)
With Alexander Scourby, narrator; "Fidelio" cast: Martha Moedl, Anton Dermota, Paul Schoeffler, Irmgard Seefried, Ludwig Weber, Waldemar Kmentt, Karl Kamann
Producer: Henry Salomon
Writers: Salomon, Richard Hanser, Philip Reisman Jr.
Music: Robert Russell Bennett
Editor: Isaac Kleinerman
90 Mins.; Mon (7), 8 p.m.
RCA VICTOR, WHIRLPOOL-SEEGER CORP.
NBC, from New York
(Kenyon & Eckhardt)

"Project 20" over NBC-TV last week (7) undertook via film, music and the spoken word to portray Austria's long and involved history under the intriguing—if somewhat misleading—title "Call to Freedom." It was a brave attempt, and no doubt a pleasing one to the Austrian government, but as a tv show it missed the mark.

Producer Henry Salomon on past "Project 20" shows has covered the broad canvas of world history, but he has rarely been confronted with such a complicated task, and he has never before sought to employ symbolism to such an extent. Last week, he framed his story with the stirring hymn to freedom that pulses through "Fidelio" and he surrounded it with the beauty of Beethoven's music.

None of which, however effective, could detract from some basic truths, i.e. that Austria's "struggle for freedom" hasn't been exactly overwhelming, particularly considering the events of the past two decades, and that it is an obvious fallacy to try and separate the identity of the Austrian people individually and to keep talking about just "Austria," as if it were devoid of a personality.

There are some bitter facts which Salomon and his writers, Richard Hanser and Philip Reisman Jr., either chose to ignore, or preferred to merely hint at. It has been a convenient habit to speak of the Austrians as a "liberated" people, and "Call to Freedom" to an extent followed that line. It is a concept to be quarreled with, and it explains why shows like this as a rule largely ignore the happenings between 1918 and 1946.

"Call to Freedom" set out on the premise that, like some other countries in Europe, Austria was engaged in a long and friendly triumphant struggle against dictators. It also followed the popular tourist-propaganda line that Austrians are a jolly people wholly dedicated to wine, women and song. There are some grim memories of recent vintage that "Project 20" conveniently ignored.

To Salomon, the reopening of the bombed-out Vienna State Opera, with "Fidelio" on the boards, symbolized the end of Austria's grand struggle. His cameras moved in to record highlights of that performance, and while the synchronization and light weren't always what they might have been, the voices were magnificent and the rarely performed "Fidelio" at last got a wide hearing.

"Call to Freedom" made its point via a profusion of film, some of it documentary, the rest theatrical footage. Pictures were well chosen, but the technique of switching back and forth, from old newsreels to the opera, failed to click and simply got into the way. Montage of shots of armor, to symbolize the many battles in Austrian history, was effective.

Occasionally, the show hit a poetical note, when nature shots were backgrounded with Beethoven music. Robert Russell Bennett presumably takes pride in fashioning a waltz from the Beethoven violin concerto and from the B Flat Major Quartet. To those who care for Beethoven, it was an infuriating and stupid trick. The rest probably would have preferred having a good Strauss waltz in the first place. Otherwise, the Beethoven selections were a strong asset and Bennett's scoring and batoning deserved kudos.

Script was written to fit the concept of the show and, again like some of Salomon's prior shows, failed to go beyond the surface. It did, however, read smoothly and Alexander Scourby's narration was topnotch. "Call to Freedom" possibly set itself an impossible goal. It might have fared better, however, had it been more frank and honest in its approach. *Hift.*

Paul Long's TV'er

Pittsburgh, Jan. 15.

Paul Long, veteran KDKA staffer and one of town's best-known newscasters, is adding a tv assignment for the first time on station's sister video outlet, KDKA-TV.

He's been set by Spear Co. to handle its five-minute morning strip across the board at 8:55 a.m.

WAR AND PEACE

(NBC Television Opera Theatre)
With Helena Scott, Morley Meredith, Linda McNaughton, Chester Watson, Beatrice Krebbs, David Lloyd, Gloria Lane, Davis Cunningham, Joshua Hecht, Alice Howland, Arthur Newman, Kenneth Smith, Margery Mayer, Paul Ukena, Leon Lishner, Howard Fried, Mary McKenzie, Norman Atkins, Emile Renan, Liugi Velucci, Norman Myrvick, Michael Quinn, Lee Cass, Francis Monachino, Michael Kermoyan, others; dancers (8); members of American Concert Choir (26), Margaret Hillis, director; members of Symphony of the Air, Peter Herman Adler, conductor; Gian-Carlo Menotti, intermission guest
Producer: Samuel Chotzinoff
Director: Kirk Browning
Composer and librettists: Serge Prokofiev, Prokofiev and Mira Mendelssohn
English version: Joseph Machlis
Music and artistic director: Peter Herman Adler
150 Mins., Sun. (13), 1:30 p.m.
NBC-TV, from N. Y. (color)

Serge Prokofiev originally began work on "War and Peace" in 1941, intending it as a two-part work for successive nights. First performance was a boiled-down version three years ago in Florence, and subsequently the composer and his librettist-wife, Mira Mendelssohn, revised the opera into a single one-performance unity. Sunday's performance on the "NBC Television Opera Theatre" was the first of the revised work outside the Soviet Union and the first American performance of any version of the opera.

It's not difficult to see why the work has received only limited performance. It's a massive physical production, involving many scenes and presenting staging problems which are well-nigh insurmountable in a proscenium setup. The first part of the opera isn't too troublesome, except for the large number of interiors, but the second part, involving Napoleon's invasion of Russia, involves outdoor sets of army camps, roads, convoys, and the like, with crowd scenes and the need for marching ensembles. Physically, the production is too complex for any but a state-subsidized opera to stage satisfactorily in a theatre.

It's all the more remarkable, therefore, that the NBC Opera unit took on the task and executed the physical staging in admirable manner. Television doesn't have the proscenium problem to contend with; it can build sets in any sequence or style, but it too has the limitations of size and scope that attend the precision-like control of a series of cameras and a group of performers. Kirk Browning, the director, deserves a sweeping bow for the manner in which he staged the opera, getting an enormous sense of scope into the work, and for the manner of his execution, with nary a camera slip or performer miscue. It was an awesome job.

But the physical layout isn't the only facet of the work that militates against it. It's a difficult work to follow, musically and theatrically. The dramatic construction is necessarily sketchy. And musically, it presents something of a switch—the opera can be divided into two parts, the "personal," love-story treatment of the Natasha-Andrey romance of the first portion, and the military epic of the second. One would expect the memorable music to appear in the romantic portion of the opera, but this music, brilliant as it sometimes is, seems coldly so and almost synthetic.

On the other hand, it's the military and nationalistc music of the second half that has a thrilling warmth and fervor and that's by far the more memorable. Perhaps the story of the retreat from Moscow was more romantic to the composer than the love story. At any rate, because of the music, the opera comes alive only in the second act, and makes the extremely more difficult military canvas the credible sympathetic part of the work.

In the NBC version, consequently, Kenneth Smith, as Kutuzov, the Russian general, was easily the dominant figure, lending the role dignity and power and authority in a superb performance. Helena Scott made a charmingly sympathetic Natasha—believable because she looks the part and fine because of an excellent voice and acting ability. Morley Meredith's Prince Andrey was excellent, and in fact the entire cast was outstanding. Linda McNaughton, Chester Watson, David Lloyd, Beatrice Krebbs, Davis Cunningham, Alice Howland, Arthur Newman and Leon Lishner in particular were all fine.

Joseph Machlis wrote the English version for NBC, and the translation tended to follow the weaknesses of the original, stiff and stilted in the first part, lyrical and natural in the military portion. There's no end to the list of highly deserving credits — first of all, Brownings staging and direction and producer Samuel Chotzinoff's overall supervision; Peter Herman Adler's artistic and musical direction and his conducting; the fine chorus directed by Margaret Hillis; Rod Alexander's brief but expert choreography; Otis Riggs' sets and Guy Kent's costumes; Jim Gibbings' lighting; David Sarser's impeccable audio—all were topflight. The production was a bold and venturesome attempt, and if the entire opera didn't come off, the production nonetheless was highly laudable both for its intent and its superb execution. *Chan.*

WORLD NEWS ROUNDUP

With Eric Sevareid, Howard K. Smith, Alexander Kendrick, David Schoenbrun, Stuart Novins, others
Producer: Leslie Midgley
Director: Vern Diamond
Writer: John Sharnik
30 Mins., Sun., 3:30 p.m.
CBS-TV, from New York

CBS-TV's enterprising news division has inaugurated a new half-hour Sunday afternoon "World News Roundup" designed to present viewers with spot news as it occurs in all parts of the globe utilizing both live and film segments. With Eric Sevareid as the anchorman, it utilizes the services of the network's crack team of correspondents and in a sense is an approximation, on a weekly basis, of what CBS-TV has been doing annually in its year-end roundtable recap of world developments.

As formats go, there is nothing revolutionary or pioneering about "Roundup" and can hardly be credited with creating that necessary sense of immediacy. Thus Sevareid's switch to Alexander Kendrick in London (film), to Howard K. Smith in Washington (live) to David Schoenbrun in Paris (film) for global reaction to the Eisenhower doctrine on Mid-East policy and effects of Britain's designation of a new Prime Minister, were in the old established groove of tv commentary, even though pertinent to the moment and the copy fresh and alert.

Timed with the eve of President Eisenhower's visit to the Great Plains of Texas to appraise the drought affliction, there was a Stuart Novins filmed interview with Stanley Walker, the former N.Y. Herald Tribune city editor on his 300 acres of wornout ranch land in the heart of the drought-ridden area, with its meaningful commentary on the basic needs of the land owner (neither Government subsidies nor rain). There was a filmed sequence from Bard College in New York State where Hungarian student refugees of working and peasant stock are getting a concentrated course in English, and an offbeat filmed finale on Salvadore Dali's exhibition of "bulletism." Real crazy, but, as with the Texas and Bard College sequences, indicative of the program's aim to pictorialize the American and worldwide scene for maxmimum viewer interest. But unfortunately, "World News Roundup" as tv journalism still finds the medium groping for a correct and exacting format. *Rose.*

PASSPORT

With Dick Joseph
Producer: Al Perlmutter
Director: Hugh McPhillips
15 Mins., Sun.; 1:15 p.m.
WRCA-TV, N.Y.

Global vistas, insofar as the tourist is concerned, comes in for some probing via "Passport." A new WRCA-TV series, the 15-minute show is emceed by Dick Joseph, author and travel editor of Esquire mag. His approach to this fascinating field is a topical, practical one that dishes up "timely tips for the traveler."

On Sunday's (13) edition, for example, Joseph touched on Quebec's Winter Carnival and purveyed sundry other travel tidbits ranging from South Sea resorts to Bermuda. What effect the Suez canal closing will have on world travel, Europe's gas rationing, etc. also came in for scrutiny.

Joseph, whose thoroughness even embraces the correct attire of traveling canines, obviously is well grounded in his field. But upon occasion he's a bit unsure of himself before the camera. However, time and perhaps more rehearsal will give him more on-the-air ease.

In line with "Passport's" weekly guest policy, Lowell Thomas Jr. was on hand. Just returned from a 50,000-mile plane trip to the Mideast and Africa, he engagingly discoursed on how he and his wife drew upon their experiences in a single engine craft to author "Our Flight to Adventure." Naturally, his lecture stint at Carnegie Hall, N.Y., tonight (Wed.) also was duly noted. *Gilb.*

AT SIXTY FIVE

With Eddie Cantor, Burns & Allen, Marilyn Cantor, Eddie Fisher, George Jessel, Burt Lancaster, Edward R. Murrow, Connie Russell, Milton Ager, Harry Akst, Jimmy McHugh, Harry Ruby, Harry Warren, Clark Bros., Toots Camarata Orch
Producer: Cantor
Associate Producer: Manning Ostroff
Director: Paul Harrison
60 Mins., Sat. 8 p.m.
BULOVA, OLD GOLD
CBS-TV, from Hollywood
(McCann-Erickson, Lennen & Newell)

Eddie Cantor, who has made good in all fields of show biz, went on for what may be his finale on the Jackie Gleason Show. On the occasion of his 65th birthday, Cantor was toasted by many with whom he's been associated in his many years in the business. But whether it was the strain of working diligently in the preparation of his show, or whether the old heart ailment asserted itself mildly, Cantor caved in following the session.

Despite the appacent fatigue that was discernible during the show, there were a lot of rewarding moments, many of the comic himself, and quite a few by the surrounding cast. The keynote of the session was, as is usual with Cantor, nostalgia, and in that field, Cantor can stand up there virtually without a peer. In the session with a batch of cleffers comprising Milton Ager, Harry Akst, Jimmy McHugh, Harry Ruby and Harry Warren, Cantor, Miss Russell and Eddie Fisher reprised a golden era of Tin Pan Alley, the tunes created by these tunesmiths and the propulsion given them by this trio, was one of the highspots of the show. Cantor also bantered and sang with his daughter, Marilyn, only one of his daughters to take a major fling into show biz, and also on the singing side with Cantor in the lead was the opening production "Waiting for the Robert E. Lee" with Negro and white choruses.

The retinue showing up to honor Cantor included Burns & Allen, and Lucille Ball & Desi Arnaz, two of the funniest couples in show biz; Fisher, one of the Cantor discoveries, Burt Lancaster, who gave Cantor a presentation, Edward R. Murrow and George Jessel.

There was one moment when Cantor returned from a round of activity that seemed like one of the more dramatic moments in video presentation, he looked ashen as he sat down and asked for a glass of water. It recalled Gleason's spill in the wings that took him out of action for a spell. *Jose.*

BLONDIE

With Arthur Lake, Pamela Britton, Hal Peary, Florence Ames, Ann Barnes and Stuffy Singer
Producer: William Harmon
Director: Hal Yates
Writer: John L. Greene
30 Mins., Fri., 8 p.m.
NESTLE, TONI
NBC-TV, from New York (film)
(Bryan Huston, North)

Translating a popular comic strip such as "Blondie" into a telefilm series has its pitfalls and the Hal Roach Studios, judging from Friday's (10) second episode, seems not to have missed nary a one.

What appears amusing and quaint about a family in comic strip form, the situation drawn in big, bald strokes to get the point across in a small panel of pictures, becomes outlandish when the same approach is adopted for a half-hour teleplay. Bumstead, played to the mugging, slap-happy hilt by Arthur Lake, hardly draws a laugh when he screems "B-L-O-N-D-EEE" intermittently, despite the canned yocks.

The tv adaptation, which originally was slated to kick off the Vitapix net, adds no new dimensions, either in wit or humor to the comic strip. Rather, over the 30-minute span, the comic strip humor is diluted, the cliched lines and situations standing out like sore thumbs.

Playing Blondie is Pamela Britton, who does okay in the limits of the script. Bossman Dithers is essayed in good fashion by Florenz Ames. The kids, Cookie and Alexander, Ann Barnes and Stuffy Singer are competent.

Friday's (10) episode concerned the problem of saving a bird's nest from an excavation job that had to be done by Dither's firm under the supervision of reluctant Dagwood, who finally wins out. The laugh track was kept busy throughout, even when Dagwood's small daughter ran in front of an oncoming tractor to stop the destruction of the bird's nest. Some joke. *Horo.*

MR. ADAMS AND EVE

With Ida Lupino, Howard Duff, Hayden Rorke, Olive Carey, Larry Dobkin, Gloria Talbot, others
Producer: Frederick De Cordova
Director: Don Weis
Writer: Sol Saks
30 Mins., Fri., 9 p.m.
R. J. REYNOLDS, COLGATE-PALMOLIVE
CBS-TV (film)
(William Esty, Lennen & Newell)

"Mr. Adams & Eve" can be summed up pretty concisely: whippy dialog, good performances and thin story lines. That's the way it looks at least from the first two shows, with Ida Lupino and Howard Duff turning out topnotch stints as a whacky and sophisticated husband-and-wife film star team and Sol Saks supplying them with real snappers in the way of lines but very little in the way of plot or situation.

On that basis, it's difficult to see any lasting values in this new filmed comedy show, turned out by the Duff-Lupino-owned Bridget Productions (filmed by Four Star Films) in association with CBS-TV. Miss Lupino and Duff can hold an audience only so long on the basis of personality and ability alone, and until they are given some support in terms of solid and meaty story material, they're fighting a losing battle.

The first two shows have had a smart and sophisticated quality to them, reminiscent in some ways of "My Favorite Husband" of a couple of years back, in which Saks also had a hand. And it's a refreshing change from the run-of-the-mine entries to hit the webs this season. But where "My Favorite Husband" had situation as well as dialog, "Mr. Adams & Eve" has only the dialog, or actually duolog. And it won't be long before this begins to wear thin.

First segment, for example, was devoted to the team's efforts to get rid of a persistent ingenue who thinks she's in love with Duff. Second show had them trying to prove to themselves that they are a "typical" American couple. As simple as that, and consequently too simple. Supporting characters are good—Gloria Talbot as the ingenue in the first episode, and Hayden Rorke and Olive Carey as stet characters as the agent and housekeeper. Don Weis, an old hand at directing comedy, kept both segments moving quickly, but the bare spots couldn't help but show through. *Chan.*

O. HENRY PLAYHOUSE

(Reformation of Calliope)
With Thomas Mitchell, host; Ernest Borgnine, Dick Foran, Jan Merlin, Beverly Garland, others
Producer: Gross-Krasne
Director-Writer: George WaGGner
39 half-hour telefilms
Distributed by: Gross-Krasne Distribution Co.

Gross-Krasne, selling only one series at a time through its distribution company, has sold "O. Henry Playhouse" in approximately 80 markets to date. After having already been kicked off in a few tv towns, the 30-minute program debuts in New York via WOR-TV in a couple of days. First film was notch-above-average tv fare but whether it was faithful O. Henry this quarter is not in a position to say since "Reformation of Calliope" is unfamiliar.

Not all of the casts have the names that were in "Calliope," which starred Ernest Borgnine, Dick Foran and Beverly Garland, with the help of some pretty reputable supporting players like Jan Merlin. It's fair to assert that if this particular program was true to the original short story, it is not O. Henry's best by any means. O. Henry—or the director and writer of this particular piece who is idiosyncric about the spelling of his name, George WaGGner—kind of fell down on the surprise Henry-esque ending. Foran was an aging gun-toter and Borgnine the sheriff who liked killing perhaps a little too much for the taste of his gal, Miss Garland. At the end, with Borgnine unconscious, Foran swipes his sheriff's badge to put one over on his sweet old ma, who hasn't seen him in years. He then becomes Borgnine's permanent cohort on the side of law.

Overall plotting and acting was in the vein of topnotch grade B hosstrionics, with acting and writing being somewhat too straight and lethal, neither characteristic living up to the near-caricatures that O. Henry made of his heroes and heavies.

Camera and set work was in the groove, except for the moments when the phoney backdrops could be detected on the full-size theatrical preview screen. Maybe the painted scenery won't show in a 21-inch frame. G-K made excellent use of the narrator, who usually is holed up in a modern living

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ODYSSEY

With Charles Collingwood, host
Producer: Charles Romine
Director: Roger Englander
60 Mins., Sun., 4 p.m.
CBS-TV, from New York

"Odyssey," the new CBS-TV Sunday afternoon full hour entry, is another illustration of television's never-ceasing quest to explore new areas and concepts in programming. This time CBS' Public Affairs Division has joined forces with the American Assn. of Museums. The goal is ambitious: to dramatize the adventures and experiences of humanity in mankind's progression from the Stone Age to the Atomic Age. That's a tall order for any network, encompassing as it does such a diversity of formats and story material as evidenced by the premiere offering's live re-creation of a ghost town — Virginia City, Nev. — and the second installment's exploration of Southern backgrounds and the root-sources of jazz.

(For a comprehensive rundown on what transpired in the most fabulous of the West's frontier towns see Lucius Beebe's comments in the news section.) This review concerns itself with the second installment, "Music of the South," written by Frederick Ramsey Jr.

As a filmed commentary on the birth of jazz, it was interesting, but as dramatic fare it was rather slow and unexciting. Actually it was a mood piece which could have achieved its purpose in considerably less time. To the average jazz-cultist it gave nothing in the way of data and facts. Rather, it was a nostalgic poem in which the camera was given free rein to capture (which it did beautifully) the sorrows of the Negro in the southland. The commentary was sensitively written and Collingwood's narration maintained the quality and color.

Most of it centered around a 68-year-old Negro, Horace Sprott, with his rare capacity for recollecting early lyrics and melodies; and as the cameras traced obscure Mississippi tributaries, byways, towns and the working fields, "Odyssey" clinically analyzed the early roots, the sweat and strain of forced labor, the sad songs and the "hard years" that were to give jazz, most notably in its New Orleans beginnings, its permanent character and harshness.

It's perhaps unfortunate that the program's most entertaining and provocative moments were wrapped up in the closing segment as the camera followed the Eureka Brass Band, one of the last surviving Negro country brass bands in the nation, through the streets of the French Quarter in New Orleans as children, adolescents and grownups responded to the loud and contagious rhythm of the band.

"Odyssey's" intent is noble and laudatory. With practically the world as its oyster, the opportunities for gainful viewing are manifold. It should be worth following. *Rose.*

A PLACE TO LIVE

With Loretta Leversee, Len Waylen, Lorraine MacMartin, James Reese, Malcolm Broderick, Alexander Scourby, narrator; others
Director: Lee R. Bobker
Writer: Ralph Schoolman
30 Mins., Sat. (12), 1:30 p.m.
WRCA-TV, N. Y., (film)

A good documentary that sheds some light on the problems of old age and suggests some answers to those problems has been turned out by Dynamic Films. The film, winner of a number of awards in its field, was done with the cooperation of the National Social Welfare Assembly, a stamp which has not robbed the effort of its drama and interest.

Without being pedantic or dull, it pictured a highly charged domestic scene when a grandfather moves into the home of his daughter. The couple, in a tizzy about the required altered circumstances at home, go to a social agency for guidance. The consultant there offers a number of suggestions, the major one being the possibility of a well-run home for the aged, and the responsibility of the community to provide such a home.

It's a human situation which has touched most every family. Told and pictured adroitly, the film is a moving one, as well as being enlightening. The beginning is on the weak side, opening on a domestic hysterical pitch, but gains strength as the documentary unfolds. The commentary is well handled by Alexander Scourby, who narrated "Victory at Sea." The cast is competent: Loretta Leversee and Len Waylen as the couple; James Reese as the grandfather and Lorraine MacMartin as the counsellor. *Horo.*

Culligan Cites Six Key Factors In Network Radio's New Upsurge

By BOB CHANDLER

Matthew (Joe) Culligan, v.p. in charge of NBC Radio, believes that radio — and particularly network radio is on the verge of an unsurge after a famine of seven and a half years. Culligan looks to an overall industrywide recovery on the basis of six key developments which have occurred during the past year or less:

1. Radio's audience has at last been stabilized. After a continuous downcurve, audience levels seem to have been stabilized and in fact seem to be showing a recovery.

2. Research has proven a key asset to radio, particularly in teaching bluechip television buyers that certain types of video buys are wasteful duplication while supplementary radio buying provides new audiences.

3. Rising costs have forced nighttime television to become a mass entertainment medium, killing off music, news, weather and other service elements in prime evening time and leaving the field wide open to radio.

4. The "imagery transfer" concept has caught hold among advertisers and agencies, and radio has an exciting and believable story to tell with it.

Circulation Builders

5. New equipment—not only devices like NBC's "hot line" box to be installed in stations—but consumer equipment like the transistor radios, the soon-to-come earphone-sized and cigaret-pack-sized radios along with the wrist radios, will provide more and more circulation in an era when "America is on the move, and nobody on the move can watch television."

6. The element of merchandisability has returned to radio. A sponsor can reawaken distributor and retailer interest when he tells them he's bought "Monitor," or to take a later example, Bristol-Myers or Brown & Williamson telling brokers or dealers they've bought news on the hour 17 times a day, 85 times a week. "The excitement has returned," Culligan observes.

While there are other aspects to the recovery, Culligan states, the real story lies in these six reasons. Taking them in greater detail, Culligan points out that in the past year, audience levels have tended to remain constant after years of steady decline. "Now, with good programming, we can get back the audience we gave to the independents by default." Maybe, he adds, the networks can build some more.

On the matter of research, he points out that one top soap company did a study of its television buys. It was well represented on nighttime television and had a daytime show on CBS-TV. It then bought an NBC-TV daytimer and did some basic research, from which it discovered that the extra and unduplicated circulation it got from the second daytimer wasn't worth the cost involved. It then turned to daytime radio as a supplementary medium and found it was reaching six fresh listeners to every viewer it had added with the second daytime tv'er. The moral was: "If you're well exposed in television and you've got more money to spend, don't buy more television, put it in radio." That sponsor, states Culligan, has six ad agencies, all of whom found out about the study and all of whom will use it with other clients. "And it's spreading around town like brushfire."

Cites TV Costs

On television's "mass entertainment" binge at night, Culligan believes that it's tv's rising costs plus the competition of three instead of two big networks that have tended to eliminate the news, service and even music shows from the networks. "It's so expensive now that even a Firestone, who was always content with a seven or eight rating, will have to get out soon. Look at what's happened to the news; it's been moved into station time on CBS and ABC and now we're doing it." The radio webs, he feels, have the entire music and service field wide open because of the vacuum.

"Imagery transfer," which Culligan defines as the ability of a few words of audio to summon up mental images of a product or slogan in the mind of a listener has given the medium a hot new sales line

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'57 Horizons

As of Feb. 15, NBC Radio will have written as much business for 1957 as the network billed during the entire year of 1956, according to v.p. Joe Culligan. That Feb. 15 date represents business already on the books.

Culligan wouldn't say how much coin is involved (or how much was billed last year—same thing) but it's understood the amount comes to about $10,000,000 net, or about $18,000,000 gross.

Where There's a WILL For Educational TV There's a State Tax Fund

Springfield, Ill., Jan. 15.

Judge Dewitt S. Crow of Sangamon County Circuit Court last week ruled that the U. of Illinois may operate its educational tv station, WILL-TV, with state tax funds.

A taxpayers' suit filed Sept. 10, by Stephen Turkovich, Evanston, and Rollin Engman, Rock Island, maintained that such use of tax money was improper. Attorneys for the university said the two were fronting "for the real interest in the case," the Illinois Broadcasters Assn., which paid for the cost of the suit.

Turkovich and Engman will appeal the decision to the state Supreme Court.

WILL-TV, operating on channel 12 in Champaign, went on the air Aug. 1, 1955, using $25,000 a year from the university's regular educational funds appropriated by the legislature.

KTLA's 2-Hour Spec To Mark 10th Anni

Hollywood, Jan. 15.

In effect, start of commercial tv broadcasting in L. A. area will be marked with 10th Anni celebration of KTLA, Paramount-owned station here, which went on the air Jan. 22, 1947. Station, which was first L. A. commercial station is planning a two-hour spec to mark the date, next Tuesday.

Station topper Lew Arnold is lining up guest list of some 150 top showbiz names, who made first video debut on KTLA, for the spec, which will take over regularly-skedded "City At Night" program that night.

Lineup of commemorative events kicks off today at L. A. Ad Club meet, at Statler Hotel. Station will also hold open house to the public during the week of Jan. 22-29, with guided tours and two station theatres to present continuous entertainment daily on a grind basis. One theatre will show films from KTLA's Warner Bros. feature backlog, while other will present live entertainment.

Seattle — William Veneman has resigned as general manager of indie KTVW here with owner J. Elroy McCaw taking over as manager. James Hawkins, account executive, will be assistant general manager.

'Double or Nothing' Quiz Stirs Chilean Tempest; Claim Questions Loaded

Santiago, Jan. 15.

Chilean version of the "Double or Nothing" radio show ran into audience difficulties last week when the spectators didn't like the loaded questions thrown at contestant Hector Toro who had reached the finals in the contest for the biggest giveaway in Chilean radio history, 1,280,000 pesos (a bit over $2,000).

Toro had, for several months, answered correctly all the questions regarding the life of Richard Wagner, theme of his participation, reaching the semi-final point of 640,000 pesos. If he passed the final test, he would get the million peso prize; if he didn't, he would get the consolidation of 320,000 pesos.

Jury drafting the questions for Industrias Forestales, sponsor of the show over Radio Sociedad Nacional de Mineria, picked three questions which he couldn't answer. Audience filling the Bandera Theatre felt Toro was getting a raw deal since two of the queries had nothing to do with Wagner's life. Shouting, whistling, hissing and a general ruckus started, forcing Mineria to cut the show off the air after announcing that the sponsor had the "sole" responsibility for the questions and Mineria would defend the "legitimate rights" of Mr. Toro.

Harriman Still Eyes Educ'l TV

Albany, Jan. 15.

Gov. Averell Harriman, in his message Wed. (9) to the Legislature, revealed that he would again recommend, via the annual budget, an appropriation for a pilot educational television station in Albany, along with provision for necessary funds to operate it and "to produce films and other material for distribution throughout the State."

The Chief Executive made such a recommendation last year, but the Republican-controlled Legislature rejected it. He indicated at that time it would be possible to purchase an established video station—believed to be WTRI, now back on the air as a commercial outlet, under the operation of Stanley Warner.

While the Legislature did not accede to the Governor's request, it did make available a $300,000 appropriation to the State Education Department, with which closed-circuit experiments in television are being conducted at Albany, Brockport and Levittown, L. I.

In his message last week, the Governor declared that New York is "lagging behind other states in this important new field (educational television)." He pointed out that "many states now have nonprofit educational tv stations which not only have their own programs but are in a position to take advantage of programs to be transmitted regularly as a public service by one of the large networks." Harriman was referring here to NBC's plan for utilization of its facilities, at certain hours, by educational video outlets.

Gov. Harriman said he would also recommend "a special State aid program to encourage educational tv at the community level."

What Britain Liked in '56

London, Jan. 15.

Commercial tv collared 96% of the top 10 program ratings for 1956, according to a survey of the year by Television Audience Measurement. Individual area percentages gave London 99% of the best shows, the Midlands 95% and the North, 93%. Out of a total of 1,438 shows which made the top 10 places during the year, the independent network took 1,379.

Programs which made the top 10 most times in the London area were, "Dragnet," 40 times, "Sunday Night at the Palladium" (38) and "Gun Law," (33). In the Midlands, "Dragnet" again topped the list with a score of 29, followed by "The Adventures Of Robin Hood," (19), and "Sunday Night at the Palladium," (16), while the North preferred the "Palladium show," (22), "Dragnet," (18) and "Spot The Tune," (18).

A breakdown of the average figures for shows aired in the London area during the year, revealed that 99 variety programs accounted for 18% of the 99% total, and 93 plays for 17%. Quiz programs, 57, claimed 10%, and 16 panel games, 3%. Associated-Rediffusion's show, "Before Your Very Eyes," which was networked to all areas from London on Dec. 9, had the largest ever viewing audience of any commercial tv show, according to TAM and was seen in 1,846,000 homes.

B'casters: Watch These New Faces

Washington, Jan. 15.

Senate Interstate Commerce Committee, which has jurisdiction over the FCC, got some new faces last week as the result of changes in the Senate at the recent elections. Assigned to the Committee were Sens. Frank J. Lausche (D-O.) and Norris Cotton (R-N.H.).

Lausche fills the vacancy created by the move of Sen. Sam J. Ervin Jr. (D-N.C.) to the Judiciary Committee. Cotton takes the place of James H. Duff who was defeated for reelection as Senator from Pennsylvania.

Another change will be made as the result of the resignation of Sen. Price Daniel (D-Tex.) who takes the oath today of Governor of his state.

Assignment of Lausche means that both Ohio Senators are serving on the Committee, John Bricker being the ranking Republican member.

It's expected that Chairman Warren G. Magnuson (D-Wash.) will call the Committee for its first meeting this week and that preliminary discussions will be held regarding activities of the FCC with respect to television allocation problems. The Committee served notice in a report last July that it will follow "very closely" the agency's progress in carrying out its interim deintermixture proposals and long-range plan for an ultimate shift of tv to ultra high.

FCC's 'Just Leave Us Alone' On Spelling Out Antitrust Powers

Washington, Jan. 15.

The FCC wants no legislation that would spell out its jurisdiction and that of the Department of Justice in the antitrust field.

In a letter last week to Chairman Warren G. Magnuson of the Senate Interstate Commerce Committee, FCC Chairman George C. McConnaughey said it would "not be wise" to attempt to formulate in one document the "entire and necessarily complex interrelationships" of the two agencies and that it would be best "to adhere to the status quo."

Answering questions apparently referring to the agency's approval of the NBC-Westinghouse deal, McConnaughey said that because Justice conducts an investigation on a case pending before the FCC "does not necessarily make advisable the holding of a hearing by the Commission before it takes any formal action."

McConnaughey said that FCC makes every effort to keep Justice abreast of cases involving antitrust questions "at a sufficiently early stage so that it could take the necessary action to intervene in the Commission proceeding should the Department so decide."

Elaborating on the liaison between the agencies, the FCC chairman declared: "At the time the Commission advises the Dept. of Justice that a possible antitrust question has been raised in a proceeding pending before the Commission, we also advise the Department of the status of the Commission proceeding and whether or not any hearing has been designated with respect to the matter by the Commission itself.

"We also make clear to the Department its rights to intervene or otherwise participate in any Commission proceeding which has been initiated or to make a formal request that the Commission initiate such a proceeding. In the absence of some formal request or other statement by the Dept. of Justice, however, the Commission does not believe that the fact that it has advised the Department of a possible antitrust question is grounds for deferring action by the Commission in accordance with those statutory responsibilities any more than we would have the right to ask the Department to defer any investigation or court action which it might believe appropriate pending the outcome of a Commission proceeding."

Specifically referring to the Justice antitrust action against NBC and RCA in connection with the Westinghouse swap, McConnaughey said the Department investigation which led to court action "stemmed from certain information which was originally made available to dthe Department by this Commission."

McConnaughey said the Commission approved NBC's purchase of a UHF station in New Britain, Conn., following the Justice action against NBC-RCA to help the UHF situation and because "nothing would be gained by having the Commission either conduct a hearing on its own in the antitrust questions which would duplicate the proceedings more appropriately heard by the District Court (in Philadelphia), or in deferring Commission approval of the transfer until the

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AT&T's Reprieve

Washington, Jan. 15.

FCC has no intention of instituting proceedings looking toward reducing AT&T line charges for tv service, the agency informed Chairman Warren G. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee last week.

Commission informed Magnuson that after analysis studies made by AT&T on its investment return in tv transmission facilities it has concluded that "we would not be warranted at this time in instituting formal action on our own motion looking toward downward adjustments in the overall level of rates applicable to the service."

However, agency advised, it is still looking into the situation and will "take appropriate action to effect such adjustments therein as our studies show to be desirable."

$1,475,000,000 Pegged As '57 Sponsor Outlay In TvB Crystal-Balling

Television Bureau of Advertising estimates that $1,475,000,000 will be spent in television during 1957. Figure includes the total expenditure by all advertisers for time, talent and production.

Of the billion dollar total, $720,000,000 TvB indicates, will be marked for network use, $389,000,000 for national spot advertising, and $366,000,000 for local tv.

Compared to 1956, the total translates into a 12% revenue increase for the tv networks, 20% in national spot and 36% in local revenue.

5 New Contracts, 10 Renewals for WPIX

Continuing its good start for '57, WPIX, N. Y., has inked five new contracts, in addition to 10 renewals of existing 52-week contracts.

"Popeye" series continues SRO. The same banner sign also was put on the station's 25 news shows recently, when Chase Manhattan Bank bought 10 of the news shows, joining the news sponsor lineup of Socony-Mobil, American Bakeries and Consolidated Edison.

New orders take in an additional Continental Baking contract, as well as orders from Whitehall Pharmacy, Miles Labs and Nestle. Others include: General Cigar Co. for alternate sponsorship of "Federal Men in Action," and Piels Bros. for alternate sponsorship of "Man Called X."

New Orleans—WYES, local educational tv station, will begin operations early in March, Duff Browne, gen. mgr., said. The date, earlier than anticipated, has been set to enable transmitter to take advantage of three live half-hour programs which will be given weekly from New York or Washington by NBC-TV, he said.

LEO'S TV ROAR NOW A GRUNT

How to Go Broke-eo With 'Tokyo'

Chicago, Jan. 15.

If there's any doubt that a highly touted firstrun feature film can snare a large and rapt television audience, try leaving out the last reel. That's what happened a couple weeks back on WBBM-TV's Saturday night "Best of MGM" when through an accident the final 17 minutes of the debut screening of "30 Seconds Over Tokyo" turned up missing.

The calls from irate fans were numbered in the thousands and were still coming in at the rate of 80 an hour when the CBS switchboard reopened the next morning.

The station spent most of the next day and some $20,000 in bumped billings making amends. Practically every station break interval Sunday (6) was used to announce the film would be shown in its entirety that night at 10:30, sans commercials. This meant knocking out most of the clients on the regularly scheduled "Late Show" which was spun off at 12:30 a.m. Monday after the finale of "30 Seconds." And to make sure the fans wouldn't have to stay up late a second night to see how the Van Johnson-starrer came out, the missed reel was beamed during the last half of the Standard Oil Sunday night 10-10:30 news-weather-sports wrapup.

There was one ray of sunshine to the foulup, dubbed "Weekend Over Tokyo." The Sunday night replay came at the opening of the January rating week.

TPA Sets British Coproduction Deals On 'American Consul,' 'Charlie Chan'

Television Programs of America, which made its start in English coproduction with its "Count of Monte Cristo" last season, has set two new British coproduction deals. Together with Incorporated Television Programmes Ltd., TPA will produce a brand new series, "American Consul," in England and on the Continent, and has also arranged to shoot about half of the "Charlie Chan" series in Britain and on location in other European countries.

"American Consul" is an adventure-meller series dealing with activities of consuls-general and will be shot in the capitals of key European countries. Deal for the show, which is in the process of casting a lead, was set last week by Milt Gordon, TPA prez, and Lew Grade of ITP. At the same time, Gordon and Grade set a deal for "Chan" under which about 20 of the "Chan" episodes will be filmed overseas, a pattern similar to that followed in "Cristo" production. Filming started on the first "Chan" episodes on the Coast last week.

ITP has become increasingly active in production and coproduction. It has several shows in collaboration with Official Films and producer Hannah Weinstein's Sapphire Productions, "Robin Hood," "Sir Launcelot" and "The Bucaneer." It's also coproducing "O.S.S." with Flamingo Films.

NBC, ABC Talk Chertok Deals

Hollywood, Jan. 15.

Both NBC-TV and ABC-TV are negotiating with Jack Chertok, for the telefilm producer to turn out a still-to-be-determined number of series for the webs.

No agreement has been finalized as yet, but Chertok and the networks are talking details of such a deal. Vidpix would be shot under aegis of his Jack Chertok Productions, headquartered at General Service studios.

CBS-TV was also in the running, but talks are now between the producer and ABC and NBC. Chertok currently is producer of "Frontier Judge," a syndicated series; is producing a pilot, "Publicity Girl," starring Jan Sterling, for ABC-TV; and has completed his "Private Secretary" series toplining Ann Sothern.

Mulcahy Dickers O'Dwyer For Mex-Made TV Series

Hollywood, Jan. 15.

Jack Mulcahy, associate producer of "The Tracer" teleseries, is in Mexico City confabbing with ex-U. S. ambassador William O'Dwyer on a possible new vidpix series.

If finalized, series would be shot in Mexico.

Don Medford's Pact

Hollywood, Jan. 15.

Revue Productions has inked Don Medford to the producer-director pact.

Medford, who has been directing most of the live CBS-TV "General Electric Theatre" segments in past few seasons, will produce various other Revue series properties.

RKO Tele's 30% Tab for Post-'48 Residual Rights

RKO Teleradio, which has the RKO Radio Pictures library for its five o&o tv stations in the U. S., will foot close to 30% of the proposed payment of $1,185,000 by Matty Fox for the residual rights to post—'48 RKO pix.

RKO Teleradio's entrance into the picture stems from the original sale of the library to Fox which allowed RKO Teleradio to retain the rights to the library in all five o&o markets, including New York and Los Angeles. The original RKO Pictures-Fox deal also stated that Fox would be compensated for the o&o markets when and if he made a deal with the guilds on residuals of the 82 RKO Post '48 features and up to 75 shorts. Reportedly, the percentage of that compensation has been negotiated at a little less than 30%.

Writers Guild of America West and Screen Directors Guild, bargaining jointly, are slated to meet to iron out differences on the Fox offer. SDG, it is understood, has accepted a flat $235,000 Fox bid, but WGAW hopes to better an equal offer. Previously, Screen Actors Guild accepted a cash settlement involving $715,000, with Fox agreeing to pay $16,000 in 36 monthly installments and kick through with an additional $100,00 if the entire RKO package of 740 pix exceeds an average $50,000 a feature in receipts.

'WEST POINT' GOES TO IKE'S INAUGURAL

Ziv's "West Point" crew will descend on Washington Monday and Tuesday (21-22) for President Eisenhower's inauguration.

Getting the quality of topicality in the series, Ziv writers have woven a story about the role cadets play in the inauguration ceremonies. The episode, which will be inserted in the CBS-TV net aired series as soon as possible, will take advantage of the occasion for some large scale location shooting.

LIBRARY FROZEN AT $40,000,000?

Expectations now are that the sum total of sales from the pre-'48 library of Metro features won't go much beyond $40,000,000—a far cry from the anticipated $60,000,000 to $70,000,000 that was initially envisioned. Any hopes of such "blue sky" figures are now considered out of the question, with very slim possibility that Metro will realize even the $50,000,000 that was originally offered as the outright purchase price for the entire backlog package by the Lou Chesler interests.

The latter was turned down when the M-G echelon voted in favor of setting up its own distribution operation in anticipation of realizing the more than $60,000,000 potential from the piecemeal sales to stations.

General conclusion is that Metro priced itself out of too many tv markets in setting up the dollar structure for the sale of the features. While it's all very well for a CBS-TV to lay $11,000,000 on the line for acquisition of the prize M-G package for its owned & operated stations, and while some of the more prosperous tv outlets in key markets can afford the $1,000,000 plus single-station tariff, Metro features are regarded as too rich when it comes to the secondary markets where the chances of recouping on such an enormous outlay within a three or even a four-year span become slimmer.

Operators in these markets consider it's going too far out on a limb "and anyway," as one of them put it, "who knows what the features-on-tv situation will be like two years hence, not alone four years, when we'll start to hit pay dirt on them."

Thus far Metro TV has something like $30,000,000 in the till. But even the eventuality of the downgraded total potential isn't enough to deter the company from moving into tv film production on its own in following the lead of 20th-Fox and Warners. This has been a move long championed by Metro TV boss Charles (Bud) Barry, who originally wanted to set up production shop in England and thus drain off some of the company's frozen pounds. But Metro's then prexy, Arthur Loew, rejected the idea. The authorization finally came through a couple weeks ago under the new Metro administration, but with production to come out of the Hollywood studios. (Sam Marx, ex-20th-Fox, was named last week to head up the production operation, reporting to Barry.)

Whether or not Metro TV will go into half-hour or full-hour shows, or both, is yet to be determined. It's figured that CBS-TV can have first crack at them, in view of pledging its early allegiance and financial support to the pre-'48 library, and also in view of the current downbeat attitude toward pix as evidenced by the Sarnoff administration at NBC.

Metro's initial experimentation in tv programming came a cropper on ABC-TV after a one-season try.

CBS' LONDON OFFICE TO SELL, BUY FILM

Hollywood, Jan. 15.

Film biz office will be opened in London by CBS, disclosed Howard K. Smith, net's chief European correspondent, in town last week for a series of lectures.

Office will mostly sell entertainment telefilms to British tv, but will also do some buying, according to Smith. It's being located in London because of greater tv activity in Britain than on the continent.

CBS already has an arrangement in effect to exchange news film with British commercial tv nets, Smith disclosed.

More TV Film News On Page 41

Networks May Open Up Prime-Time For Major Studio Pix Library

Despite the current public opposition of the tv nets against web programming of features, there is a strong belief that at least one of the three major networks in the 1957-'58 season will bow to the inevitable and showcase "crackerjack" theatricals in prime time. One of the most articulate of those holding that belief is John H. Mitchell, Screen Gems sales v.p., who has been working on such a project the past three months.

To date, ABC-TV, with its "Famous Film Festival," now slotted from 7:30 to 9 p.m. Saturday nights and in the afternoons, consisting of some top drawer British product, but otherwise weak in terms of the current features on tv market, is the only net with regular prime time theatrical programming. And comes the fall ABC-TV is expected to change the slotting of its "Film Festival" to prime hours, if it retains the show at all. The other nets have utilized "spectacular" theatricals, "Wizard of Oz," CBS-TV, and the American premiere of "Richard, III," on NBC-TV. In the past, RKO with its "Finest 52" and Metro have attempted to get network airing of top theatricals, but failed.

But today, conditions have changed, Mitchell contends, pointing to the following factors:

1. At one time, agencies and advertisers did not know the rating potential of top theatricals. They have such a rating history now from large and small markets, with the unreeling of the top-draw pre-'48 Hollywood pix on a local level, but during "off-hours" in many top markets. Also catalogued is the high "Wizard of Oz" net rating.

2. It is now feasible for a packager of hand-picked quality theatricals to make a deal with an advertiser or agency insuring a high rating, with the advertiser paying a premium for any points above the agreed-upon rating and the theatrical packager kicking back money if the agreed-upon rating performance is not earned. (Screen Gems, though, has no such deal.)

3. One or more of the nets have soft spots in their nighttime programming schedule at least one night a week for an hour-and-a-half prime time period. If offered another "Wizard of Oz" it's figured any reluctant net would succumb to the lure, occasionally shor-

(Continued on page 44)

WB's Big TV Expansion

Hollywood, Jan. 15.

To provide additional office space and production facilities for the studio's fast-growing tv operation, Warner's last week disclosed construction plans for a two-story building, to cost an estimated $6.000,000.

New building will contain 26 office suites and will be erected on northeast section of the lot. Additionally, it will house 26 film editing rooms and four projections rooms. Structure will be used by indie telepix producers making series for ABC-TV, and to furnish added facilities for studio's own tv division.

Features Factor In RKO-Tel 23% 3-Station Biz Hike

Feature programming pays off, according to Thomas F. O'Neil, RKO Teleradio Pictures board chairman, who pointed to an average 23% increase in billings for '56 for the company's three non-network tv stations, WOR-TV, N. Y., KHJ-TV, Los Angeles, and CKLW-TV, Detroit-Windsor, all of which stations rely for the bulk of their programming on features.

O'Neil, summarizing the year, reported that RKO Teleradio's six o&o tv stations and seven radio stations had recorded gross time sales of $5,600,000 above those of the last fiscal year.

On the radio side, O'Neil reported an average gain in billings of 12% for all seven RKO Teleradio stations, with individual increases in the larger markets, ranging as high as 30%. Part of the reason lay in a 15% average rating increase for all o&o stations in '56.

All six RKO Teleradio stations showed substantial increases in national spot and local billings, with WNAC-TV, Boston, making the outstanding showing among RKO's network-affiliated tv stations. In referring to the non-network RKO stations and the payoff on features, O'Neil made no reference to WOR-TV's, N. Y., decision to back-track somewhat on feature programming, substituting half-hour telefilms, in face of feature competition from other stations and in order to maintain greater flexibility for sponsor coin.

Participation Sponsors Bring a Hefty Payoff On Chi's 'Best of MGM'

Chicago, Jan. 15.

Although the WBBM-TV sales crew ran into a snag in attempting to peddle its Saturday night "Best of MGM" premium feature film display in half-hour lots pegged at $3,500 per, the switch to participation selling has paid off pronto to the extent the films are grossing virtually as much on a spot basis as they would have if sold to four rotating sponsors as originally planned.

Within hours after sales chief George Arkedis dispatched the word that the Saturday night Metro films would be opened up for 60-second spots, they were all grabbed up at $900 flat. Each feature accommodates 12 of the minute blurbs which are being paired off back-to-back so the picture is interrupted six times. The breaks also include ID's which are being sold at $450 each. All but two of these were sold as of last week. When these last couple of availabilities are gone, the pix will be grossing $13,500 per installment.

900G Budget On 'African Patrol'

Hollywood, Jan. 15.

In co-production deal with British Phoenix Productions, Ltd., Gross-Krasne Inc. today (15) starts shooting a new 39-stanza series, "African-Patrol," in Nairobi, Africa. New series, budgeted at approximately $900,000, will be filmed entirely in the African locale, with George Breakston producing-directing and John Bentley starring.

Telefilm deal is outgrowth of a previous G-K-Phoenix project, "Woman and the Hunter," a feature picture starring Ann Sheridan and David Farrar, also filmed in Nairobi. Company owns a complete mobile safari unit from the feature pic, and will shoot entirely new footage for "Patrol." George Waggner has penned first four scripts.

Series will be second on G-K telefilm schedule, with first, "O. Henry Playhouse," just hitting the home screens. "Patrol" is slated for fall release in the U. S., but the G-K distrib org won't start pushing sales until June, after selling on "O. Henry" is completed.

Guy Thayer, exec v.p. of Gross-Krasne, is currently en route to Nairobi to join the company, which plans to shoot eight segments until March, then break for the annual rainy season, and resume in June.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

DENVER — *Approx. Set Count*—356,400 — *Stations*—KTVR (2), KOA (4), KLZ (7), KBTV (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Death Valley Days (W)	KLZ	McCann-Erickson	Mon. 9:30-10:00	30.5	57.5	53.1	David O. Selznick Theatre	KOA	15.5
2. Highway Patrol (Adv)	KOA	Ziv	Fri. 9:30-10:00	27.6	55.6	49.7	Playhouse of Stars	KLZ	14.6
3. Life of Riley (Com)	KLZ	NBC	Sun. 7:30-8:00	24.5	40.6	60.4	Television Playhouse	KOA	21.3
4. Secret Journal (Dr)	KLZ	MCA	Fri. 9:00-9:30	23.0	44.2	52.1	Frontier	KOA	11.9
5. Guy Lombardo (Mus)	KLZ	MCA	Sun. 9:00-9:30	22.4	43.8	51.1	MGM Movie Theatre	KTVR	14.9
6. Superman (Adv)	KBTV	Flamingo	Tues. 6:00-6:30	20.5	43.5	47.2	Big Curprise	KOA	13.8
7. Science Fiction Theatre (Adv)	KBTV	Ziv	Wed. 7:30-8:00	18.0	27.3	66.0	I've Got a Secret	KLZ	26.6
8. My Little Margie (Com)	KOA	Official	Fri. 6:00-6:30	17.4	37.7	46.1	Annie Oakley	KBTV	12.6
8. Dr. Christian (Dr)	KOA	MCA	Sat. 9:00-9:30	17.4	29.3	59.4	Phil Silvers	KLZ	29.1
10. Sheriff of Cochise (W)	KLZ	NTA	Tues. 9:00-9:30	17.0	33.1	51.3	Conflict	KBTV	20.9

HARTFORD — *Approx. Set Count*—351,000 — *Stations*—WHCT (18), WNHC (8), WKNB (30)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Superman (Adv)	WNHC	Flamingo	Tues. 7:00-7:30	21.3	51.9	41.0	Early Show	WKNB	16.0
							News—Barents; Weather	WKNB	10.0
2. Annie Oakley (W)	WNHC	CBS	Sat. 6:30-7:00	20.4	57.8	35.5	Range Rider	WKNB	10.0
3. Fabian of Scot. Yard (Myst)	WNHC	CBS	Sat. 6:00-6:30	18.0	61.4	29.3	Break the $250,000 Bank	WKNB	5.5
3. Badge 714 (Myst)	WNHC	NBC	Sun. 6:00-6:30	18.0	44.5	40.5	Telephone Time	WHCT	11.3
5. Federal Men (Myst)	WNHC	MCA	Sat. 7:30-8:00	14.5	28.8	50.3	People Are Funny	WKNB	23.5
5. Frontier (W)	WNHC	NBC	Sun. 5:30-6:00	14.5	37.8	38.3	See It Now	WHCT	11.0
							Captain Gallant	WKNB	11.0
7. Sheriff of Cochise (W)	WNHC	NTA	Mon, 7:00-7:30	13.3	36.9	36.0	Early Show	WKNB	11.5
							CBS News—D. Edwards	WHCT	11.0
							News-Barents; Weather	WKNB	11.0
8. Buffalo Bill, Jr. (W)	WNHC	CBS	Sat. 11:30 a.m.-12	12.5	65.8	19.0	Tales of Texas Rangers	WHCT	4.0
8. Studio 57 (Dr.)	WNHC	MCA	Wed. 7:00-7:30	12.5	34.7	36.0	Early Show	WKNB	14.0
							News—Barents; Weather	WKNB	14.5
10. San Francisco Beat (Dr)	WKNB	CBS	Sat. 7:00-7:30	11.8	24.6	48.0	Robin Hood	WNHC	20.0

BIRMINGHAM — *Approx. Set Count*—336,400 — *Stations*—WBRC (6), WABT (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Celebrity Playhouse (Dr)	WBRC	Screen Gems	Tues. 9:30-10.00	27.8	69.8	39.8	Do You Trust Your Wife	WABT	12.0
2. Death Valley Days (W)	WABT	McCann-Erickson	Sat. 10:00-10:30	23.2	74.2	31.3	Mr. & Mrs. North	WBRC	8.1
3. The Whistler (Myst)	WBRC	CBS	Fri. 9:30-10:00	22.8	62.6	36.4	Cavalcade of Sports	WABT	16.7
							Red Barber's Corner	WABT	10.5
4. Science Fiction Theatre (Adv)	WBRC	Ziv	Thurs. 8:30-9:00	21.5	36.1	59.6	Ernie Ford	WABT	37.6
5. Badge 714 (Myst)	WBRC	NBC	Thurs. 9:00-9:30	21.1	41.6	50.8	Lux Video Theatre	WABT	29.7
5. Highway Patrol (Adv)	WBRC	Ziv	Tues. 10:00-10:30	21.1	69.3	30.5	Navy Log	WABT	9.4
5. Man Called X (Myst)	WBRC	Ziv	Tues. 8:00-8:30	21.1	38.8	54.4	Jane Wyman	WABT	33.3
8. Wild Bill Hickok (W)	WABT	Flamingo	Fri. 6:00-6:30	20.1	50.5	39.8	Ballard Show	WBRC	19.2
8. Superman (Adv)	WABT	Flamingo	Wed. 6:00-6:30	20.1	54.9	36.6	Soldiers of Fortune	WBRC	16.5
10. Annie Oakley (W)	WBRC	CBS	Tues. 6:00-6:30	18.2	44.3	41.0	Rin Tin Tin	WABT	22.8
10. The Unexpected (Dr)	WBRC	Ziv	Sat. 9:30-10:00	18.2	34.7	52.5	Your Hit Parade	WABT	34.3

FORT WAYNE — *Approx. Set Count*—140,000 — *Stations*—WIN-T (15), WKJG (33)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Sheriff of Cochise (W)	WKJG	NTA	Mon. 7:00-7:30	40.1	81.0	49.6	Treasure Hunt	WIN-T	9.5
2. Cisco Kid (W)	WKJG	Ziv	Sun. 6:00-6:30	34.3	66.1	51.9	Telephone Time	WIN-T	17.6
3. Wild Bill Hickok (W)	WKJG	Flamingo	Tues. 6:30-7:00	30.2	79.3	38.1	News; Sports Extra	WIN-T	5.9
							CBS News—D. Edwards	WIN-T	9.9
3. Soldiers of Fortune (Adv)	WKJG	MCA	Sat. 6:30-7:00	30.2	66.4	45.5	Grand Ole Opry	WIN-T	15.3
5. Badge 714 (Myst)	WKJG	NBC	Sat. 11:00-11:30	29.7	79.5	37.4	Ray Anthony	WIN-T	7.2
5. Highway Patrol (Adv)	WKJG	Ziv	Tues. 10:30-11:00	29.7	76.8	38.7	Star Performance	WIN-T	9.0
7. Susie (Com)	WKJG	TPA	Tues. 7:00-7:30	28.6	61.9	46.2	Bold Journey	WIN-T	17.6
8. Superman (Adv)	WKJG	Flamingo	Thurs. 6:30-7:00	27.7	76.8	36.1	News; Sports Extra	WIN-T	9.0
							CBS News—D. Edwards	WIN-T	7.7
9. Code 3 (Adv)	WKJG	ABC	Wed. 7:00-7:30	25.2	67.8	37.2	Giant Step	WIN-T	12.0
9. Stories of the Century (W)	WKJG	H-TV	Thurs. 7:00-7:30	25.2	58.6	43.0	Ozzie & Harriet	WIN-T	17.8

SAN LUIS OBISPO-SANTA MARIA — *Approx. Set Count*—96,000 — *Stations*—KVEC (6), KEYT (3)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Code 3 (Adv)	KEYT	ABC	Thurs. 9:00-9:30	52.7	72.5	72.7	Climax	KVEC	19.7
2. Waterfront (Adv)	KEYT	MCA	Fri. 8:30-9:00	49.4	84.3	58.6	Crossroads	KVEC	9.2
3. Crunch & Des (Adv)	KEYT	NBC	Tues. 8:30-9:00	48.8	79.0	61.8	Hollywood Theatre	KVEC	13.0
3. Soldiers of Fortune (Adv)	KEYT	MCA	Fri. 8:00-8:30	48.8	87.9	55.5	Oh Susanna	KVEC	6.7
5. Western Marshall (W)	KEYT	NBC	Thurs. 7:00-7:30	48.6	89.6	54.2	High School Football	KVEC	5.3
6. Sheriff of Cochise (W)	KEYT	NTA	Wed. 9:00-9:30	46.4	88.0	52.8	Theatre of Stars	KVEC	6.4
7. Science Fiction Theatre (Adv)	KEYT	Ziv	Wed 10:00-10:30	43.8	94.0	46.5	Newsroom Channel 6	KVEC	3.5
							Starlight Rendezvous	KVEC	1.9
8. Mickey Rooney (Com)	KEYT	Screencraft	Sat. 6:30-7:00	38.9	87.3	44.6	Movie Time	KVEC	5.7
9. Uncovered (Myst)	KEYT	Thompson-Koch	Mon. 8:00-8:30	37.1	65.1	55.7	Playhouse of Stars	KVEC	18.6
10. Cisco Kid (W)	KEYT	Ziv	Sun. 7:30-8:00	35.7	64.1	55.7	David Niven	KVEC	20.0

CBS Foundation Inc.
News and Public Affairs
Fellowships for 1957-1958

CBS Foundation Inc. announces the establishment at Columbia University in New York of a group of one-year CBS Foundation Fellowships, to begin in September 1957, for eligible persons engaged in news and public affairs in the radio and television field. The Fellows will have all University expenses paid and in addition will receive a stipend designed to cover living and other necessary costs during the fellowship year. Eight fellowships are offered for 1957-1958.

Purpose of the Fellowships

CBS Foundation Inc. has established the fellowships to offer a year of study for men and women engaged in Radio-TV news and public affairs who show promise of greater development and who seem most likely to benefit from the study year provided.

The fellowships make it possible for a holder to pursue credit or non-credit courses of his own choosing from the wide curriculum of Columbia University. The courses chosen should be those which, in the opinion of the Fellow and with the advice of a University representative, can contribute most advantageously to a broadening and strengthening of his background for continued work in news and public affairs. The courses would not, therefore, be limited to any general field; they might range across such varied fields as diplomatic history, economics, modern languages, Far Eastern affairs, political science, labor relations, nuclear science, etc.

In addition to the study program, CBS Foundation Fellows will meet from time to time as a group to hear invited speakers on subjects related to the news and public affairs field and to discuss these subjects with them; and they will be invited from time to time to observe and discuss news and public affairs programs and techniques at CBS Radio and CBS Television studios in New York.

The Fellowship Year

While Fellows will be expected to meet the attendance standards of the courses in which they enroll, no final examination or paper or report will be required. The year is intended to be one in which promising people can, through detachment from their routine work, find both formal and informal opportunities to build up their knowledge of particular subjects and, at the same time, increase their understanding of the potentialities of radio and television as media for news and public affairs programming.

The first year of the fellowships will be the academic year 1957-1958, starting in September 1957.

Address request for an application or other correspondence to:

William C. Ackerman
Executive Director, CBS Foundation Inc.
485 Madison Avenue, New York 22, N. Y.

Applications must be received not later than March 1, 1957. The Selecting Committee will announce its selections about May 1, 1957.

Requirements for Applicants

1. Qualification in one of the following categories:

A. News and public affairs staff employes of (1) the CBS Radio Network and its six owned stations; (2) the 197 U.S. stations affiliated with CBS Radio, but not owned by it; (3) the CBS Television Network and its five owned stations; (4) the 184 U.S. stations affiliated with CBS Television, but not owned by it.

B. Regular members of the staffs of non-commercial radio and television stations licensed to colleges and universities who are engaged for a substantial portion of their time in news and public affairs programs.

C. Teachers of courses in radio and television news and public affairs techniques at colleges and universities.

2. A statement by the applicant's employer promising the applicant his present job, or an equivalent job, at the end of the fellowship year.

3. A statement covering the applicant's personal history; educational background; experience in news and public affairs; and the studies the applicant desires to pursue and the relation of these studies to work performed or contemplated.

The Selecting Committee (for 1957-1958)

On Behalf of the Public:

Lewis W. Douglas, *former American Ambassador to Great Britain; former Member of Congress and Director of the Budget; Chairman of the Board, Mutual Life Insurance Company of New York.*

Joseph E. Johnson, *President, Carnegie Endowment for International Peace; former Professor of History, Williams College; former officer of U. S. Department of State and adviser to U. S. delegations to the U. N.*

Byron Price, *former Executive News Editor, Associated Press; Assistant Secretary-General, United Nations; U. S. Director of Censorship, World War II; awarded special Pulitzer citation for creation and administration of press and broadcasting wartime codes (1944).*

On Behalf of Columbia University:

Dr. Jacques Barzun, *Dean of the Graduate Faculties*
Dr. John A. Krout, *Vice President and Provost*

On Behalf of CBS Foundation Inc.:

Sig Mickelson, *Vice President in Charge of News and Public Affairs, CBS, Inc., and a member of the Board of CBS Foundation Inc.*

Edward R. Murrow, *News and Public Affairs broadcaster*

The Selecting Committee will consider, among other factors, whether the stipend offered each applicant will be sufficient to meet living and other necessary expenses to the applicant. In cases where an applicant has above-average living expenses because of the size of family or above-average travel and transportation expenses because of the distance of his city or town from New York, consideration will be given to the possibility of a special allowance. All expenses at Columbia University (including tuition and special charges in connection with the fellowship program) will be paid in full for each Fellow.

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

PHILADELPHIA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **MRS. MINIVER—** Greer Garson, Walter Pidgeon; 1942: MGM; MGM-TV	World's Best Movies Fri., Dec. 7 10:30-1:00 a.m. WFIL	18.8	23.3	10.2	51.4	Person to Person News; Weather Sports Final Million Dollar Movie	WCAU WCAU WCAU WCAU	29.8 19.9 13.9 8.5
2. **TOO LATE FOR TEARS—** Lizabeth Scott, Don Defore, Dan Duryea; 1949; United Artists; Atlantic Television	Stage "S" Tues., Dec. 4 10:30-11:45 p.m. WFIL	16.4	17.2	15.2	46.2	Break the $250,000 Bank News; Weather Sports Final Million Dollar Movie	WRCV WCAU WCAU WCAU	12.2 15.8 9.7 8.3
3. **GUILT OF JANET AMES—** Rosalind Russell, Melvin Douglas; 1947; Columbia; Screen Gems	Million Dollar Movie Sat., Dec. 1 11:15-1:15 a.m WCAU	15.1	16.6	11.1	66.0	Ford Film Playhouse—It Happened In Flatbush Weekend News Roundup Saturday Night Playhouse	WFIL WFIL WRCV	10.6 3.3 2.8
4. **LES MISERABLES—** Frederic March, Charles Laughton; 1935; 20th Fox; NTA	Hollywood's Best Sun., Dec. 2 2:00-4:00 p.m. WFIL	14.8	15.0	14.7	35.3	Pro-Football	WCAU	25.1
5. **ON BORROWED TIME—** Lionel Barrymore, Sir Cedric Hardwicke; 1939; MGM; MGM-TV	Hollywood's Best Sun., Dec. 2 5:00-6:30 p.m. WFIL	11.9	12.5	11.1	29.3	See It Now	WCAU	21.2
6. **IT HAPPENED IN FLATBUSH—** Lloyd Nolan, Carole Landis; 1942; 20th Century Fox; NTA	Ford Film Playhouse Sat., Dec. 1 10:30-12:00 a.m. WFIL	11.8	13.6	7.8	29.1	Your Hit Parade News; Sports Corner Million Dollar Movie—Guilt of Janet Ames	WRCV WCAU WCAU	29.9 24.4 16.2
7. **THE PENALTY—** Edward Arnold, Lionel Barrymore, Marsha Hunt; 1941; MGM; MGM-TV	Hollywood's Best Sat., Dec. 1 7:30-9:00 p.m. WFIL	10.5	11.1	10.2	16.7	People Are Funny Jackie Gleason	WRCV WCAU	22.8 34.5
8. **PENNY SERENADE—** Irene Dunne, Cary Grant; 1941; Columbia; Screen Gems	Million Dollar Movie Thurs., Dec. 6 11:30-1:30 a.m. WCAU	9.1	10.5	6.4	71.7	World's Best Movies	WFIL	4.0
9. **MARRIAGE IS A PRIVATE AFFAIR—** Lana Turner, John Hodiak; 1944; MGM; MGM-TV	World's Best Movies Mon., Dec. 3 11:15-1:30 a.m. WFIL	8.2	10.0	5.3	56.2	Sports Final Million Dollar Movie	WCAU WCAU	7.2 6.5
10. **GARDEN OF ALLAH—** Marlene Dietrich, Charles Boyer; 1936; Selznick Studio; NTA	Million Dollar Movie Wed., Dec. 5 11:30-1:15 a.m. WCAU	7.9	9.4	5.0	56.5	World's Best Movies	WFIL	4.7

SAN FRANCISCO

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **HE RAN ALL THE WAY—** John Garfield, Shelley Winters; 1951; United Artists	Major Movie Premiere Fri.; Dec. 7 10:00-11:30 p.m. KRON	17.5	18.7	15.7	52.2	Line-Up Studio 57 Combat Sergeant	KPIX KPIX KPIX	23.7 11.2 4.2
2. **THE PARADINE CASE—** Gregory Peck, Ann Todd, Louis Jourdan; 1948; Selznick Studio; NTA	Fabulous Features Sun., Dec. 2 5:30-7:00 p.m. KPIX	16.8	20.8	16.0	34.3	Bugs Bunny Air Power Movie Time—Man With My Face	KRON KGO KRON	20.5 15.7 16.2
3. **MAN WITH MY FACE—** Barry Nelson, Carole Matthews; 1951; United Artists	Movie Time Sun., Dec. 2 6:00-7:30 p.m. KRON	15.3	16.3	14.5	28.5	Fabulous Features—Paradine Case Jack Benny	KPIX KPIX	19.7 30.2
4. **FOXES OF HARROW—** Maureen O'Hara, Rex Harrison; 1947; 20th Century Fox; NTA	Big Movie Mon., Dec. 3 10:00-12:10 a.m. KPIX	11.5	13.4	8.6	50.7	Welk's Top Tunes Cinema Showplace News—John Daly	KGO KRON KGO	19.8 3.6 3.9
5. **I'LL BE SEEING YOU—** Ginger Rogers, Joseph Cotton; 1945; Selznick Studio; NTA	Big Movie Wed., Dec. 5 10:00-11:40 p.m. KPIX	11.0	12.5	7.1	40.4	This Is Your Life Cinema Showplace—Truck Busters	KRON KRON	26.3 5.9
6. **DRAGONWYCK—** Gene Tierney, Vincent Price; 1946; 20th Century Fox; NTA	Big Movie Tues., Dec. 4 10:00-12:00 a.m. KPIX	8.4	9.8	6.5	38.3	Aluminum Hour Cinema Showplace	KRON KRON	16.9 8.2
7. **HAMLET—PART 1—** Lawrence Olivier, Jean Simmons; 1948; J. Arthur Rank-Universal; General Film Distributors	Famous Film Festival Sat., Dec. 1 7:30-9:00 p.m. KGO	8.2	8.6	7.7	12.9	People Are Funny Perry Como	KRON KRON	40.7 31.7
8. **SO DARK THE NIGHT—** Stephen Geray; 1947; Columbia; Screen Gems	Movie Hits Sat., Dec. 1 11:00-12:25 a.m. KRON	8.1	11.6	4.5	75.7	Lilli Palmer Presents Jubilee Movie No. 1	KPIX KPIX	2.5 2.3
9. **YANK IN LONDON—** Anna Neagle, Dean Jagger; 1946; 20th Century Fox	Feature Film Sun., Dec. 2 2:00-3:30 p.m KGO	6.1	7.1	5.3	56.4	Sunday Supplement Guardsmen Christmas Parade Meet the Press	KRON KPIX KRON	2.7 2.6 8.0
10. **TRUCK BUSTERS—** Richard Travis; 1943; Warner Brothers; Associated Artists Production	Cinema Showplace Wed., Dec. 5 10:30-11:45 KRON	5.9	7.4	4.5	30.2	Big Movie—I'll Be Seeing You	KPIX	10.5

1949
1950
1951
1952
1953
1954
1955
1956
AGAIN IN 1957

The Finest In TV Film Shows From **MCA TV**
FILM SYNDICATION

ROSEMARY CLOONEY

Show

Biggest hit in syndication. No. 1 national rating right from the start! Musical variety with America's singing sensation and top-of-the-top guest stars. 39 half hours

Brian Keith

CRUSADER

TV's most successful adventure series. Latest national rating — 29.9! [illegible] after 52 smash weeks on CBS-TV for Camels and Colgate. 52 half hours

Western Features Starring

ROY ROGERS

Strip it together with Western Features starring Gene Autry for TV's most profitable hour strip 50% adults every time!

67 hour-long features

Charles Bickford

MAN BEHIND THE BADGE

The cases — true. The drama — terrific. The ratings — excellent! A thoroughly reliable sales-builder everywhere. 39 half hours

IF YOU HAD A MILLION

[illegible] Features Marvin Miller [illegible] half hours

MCA

DR. HUDSON'S

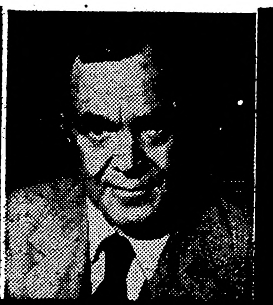
Secret Journal

Inspired dramas from the famous Lloyd C. Douglas best seller. No. 1 film series nationwide for four straight months! Stars John Howard as Dr. Hudson. 78 half hours

Famous Hollywood Stars

FAMOUS PLAYHOUSE

An absolute gold mine of star-studded comedy, mystery, adventure, romance. Build your own show. [illegible] New films added yearly! 300 half hours



Thomas Mitchell

MAYOR OF THE TOWN

The most famous radio dramatic serial continues its fabulous success on television! Huge ready-made audience assures maximum impact in your market. 39 half hours

CITY DETECTIVE

Spellbinding series of metropolitan mystery and adventure, starring Rod Cameron. Champion track record, solid sales results in every market! 65 half hours

HEART OF THE CITY

Captures all the thrills and drama of Big Town, U. S. A., plus consistently solid ratings throughout the country. Pat McVey and Jane Nigh star. 91 half hours

EVERY SHOW A WINNER...

EVERY SPONSORSHIP BACKED
BY AWARD-WINNING

ADVERTISING...

PUBLICITY...

MERCHANDISING

GUY LOMBARDO

and His Royal Canadians

"The [illegible] music [illegible] side of Heaven!" Smash ratings [illegible] competition. Leading the show in New [illegible] after month! Plus famous guest [illegible] 78 half hours

Mark Stevens

HEADLINE

Mark Stevens portrays crusading editor, Steve Wilson in this gripping series that played the network as "Big Town" 39 half hours

Preston Foster

WATERFRONT

The all-time all-family dramatic hit that is literally "money in the bank" for every sponsor. Ask for the rating track record, which is making television history 78 half hours

The RAY MILLAND *Show*

Nielsen says comedy is your best buy. Here's the outstanding comedy series in syndication, paced by an Academy Award star. Two-year selling record for GE! 76 half hours

THE LONE WOLF

[illegible] brought to life by [illegible] stars. A winner in every [illegible] half hours

Western [illegible]

GENE AUTRY

Strip for action (and bevies of national spot advertisers who really go for that low cost per thousand!) 56 hour-long features

PLAYHOUSE "15"

Unique quarter-hour dramas that harvest big rewards at half the price! The surprise endings pack a terrific wallop and so will your sales campaign! 78 quarter hours

Adventures of

KIT CARSON

After four tremendous years for Coca-Cola, still the #1 Western of all Westerns! Powerful new merchandising campaign available! Stars Bill Williams. 104 half hours

BIFF BAKER, U.S.A.

Overseas intrigue and suspense in tune with today's headlines. Alan Hale, Jr. and Randy Stuart play the adventurous young couple. A fine all-family attraction 26 half hours

Walter Greaza

FEDERAL MEN

Five years a network rating sensation (Treasury Men in Action) — now it can sell for you! Every gripping story has the approval of the U. S. Treasury Department. 39 half hours

now
turn
the
page
for
the
most

EXCITING NEW SHOW OF 1957

NEW TO TELEVISION!

No. 1 in the big 1957 parade of new MCA releases for local & regional advertisers . . .

STATE TROOPER

starring

Rod Cameron

Greatest Action Series Ever Made . . .

Sold in 80 Markets before Release!

[illegible]

HEADLONG EXCITEMENT!

ALL-NEW PROGRAMS!

TRUE-LIFE DRAMAS!

Insure your sales success in 1957 with this great new TV film program.

Write, wire, phone your MCA TV Film Syndication representative today!

The Call Letters of Show Business

mca tv

598 MADISON AVENUE, NEW YORK 22, N. Y. (PLaza 9-7500) AND PRINCIPAL CITIES EVERYWHERE

FEATURES KEEP 'EM UP LATE

20th's 300G for Seven Pilots; Four of 'Em to NTA Film Web

Hollywood, Jan. 15.

Seven new half-hour pilots are skedded by TCF-TV Productions over the next three months, budgeted at a total of $300,000, according to Irving Asher. production topper of the 20th-Fox subsid. Asher is just back from N. Y. confabs with Spyros Skouras, 20th prexy, and Oliver Unger, exec v.p. of National Telefilm Associates, in which 20th recently bought a 50% interest.

Four of new pilots are for the NTA film net, and the other three to be made available to sponsors for net airing. Currently, TCF is turning out CBS-TV "20th-Fox Hour" and ABC-TV "Broken Arrow," and resuming shooting on "My Friend Flicka."

In the new production, three of pilots will be episodic adaptation of 20th-Fox features—"How to Marry a Millionaire," "Mother Is a Freshman," and "Mr. Belvedere." One of NTA pilots will be "Anything Inc." to be produced by Ben Feiner.

Asher and Michel Kraike, administrative exec of TCF, will have complete charge of the seven new series and are screening other properties to round out the winter schedule.

Tempi-Toons Into 'Kangaroo' TV'er

A new cartoon series, made by Tempi-Toon and distributed by Screen Gems, has been inked for network airing by CBS-TV for slotting in its midweek "Captain Kangeroo" show.

The deal, the first to be made since the Jerry Hyams moveover from Hygo-Unity to Screen Gems as syndication head, calls for the delivery to CBS-TV of 26 Tempi-Toon cartoons, each running five-and-a-half minutes. CBS-TV will air the 26 in all its markets, except those in 11 Western states, where Screen Gems will syndicate the cartoons, especially made for tv to appeal to children of pre-school age up to the third grade.

Although the series is being made in color, the CBS deal calls for black-and-white telecasting. The net has a 90-day option to pick up the balance of the 52 episodes.

CBS' exclusivity in the current deal prohibits telecasting by competing stations in the same time period slotted for the CBS airing.

Principals in Tempi-Toon production outfit are Leo and Walter Minskoff and Sam Singer, creator of the central character, Pow Wow, an Indian boy.

CBS deal was disclosed as Hyams, who, with his associate Bob Seidelman, sold their Hygo-Unity outfit to Screen Gems, prepared to hold his first series of sales meetings of the now unified Hygo-Unity - Screen Gems syndicated sales force. The initial meeting is slated later this month.

ROBT. LEVITT NAMED AS CAL NAT PREXY

Robert D. Levitt has been elected president of California National Productions and also a director of the NBC filmmaking subsidiary. Levitt has been functioning as chief executive of the operation with the title v.p. and general manager since Oct. 23. Alan Livingston, now an NBC-TV programming veep, had previously been prez but the post was left vacant when he shifted to the network side.

Levitt joined Cal National's predecessor company, the Kagran Corp., last July after a stint as director of national sales for Screen Gems. Prior to that, he was a v.p. and director of Hearst Publishing and acted as publisher of the American Weekly.

WW Series for Desilu

Hollywood, Jan. 15.

Walter Winchell and Desi Arnaz have made a "handshake deal" for a Desilu Productions series to be narrated by WW and based on his experiences as a newspaperman. Martin Leeds, Desilu v.p., has left for N. Y. to finalize deal with Winchell's attorneys.

Series will be a documentary meller, with fictionalized vignettes of WW's experiences. Winchell will appear in some of the vidfilms. Pilot will roll as soon as the deal is signed.

Official's Initial Sports Bid—Golf

The sports telepix produced by the new firm of Greenspan & Hammerstein for Theatrical Enterprises Inc. will be distributed by Official Films. Pact on "Golf With the Champions," a series of 39 half-hour tournament stanzas, marks the entry into sports programming for both Theatrical Enterprises and Official.

Official is starting its national and regional sales push immediately. Shows will generally provide a hole-by-hole rundown on golf tournament play. A pilot was completed by G&H on the match at Grossinger Country Club between Mike Souchack and Doug Ford. Bud Greenspan, who is partnered with Jim Hammerstein, will narrate the series along with Herman Barron, a professional golfer.

Greenspan & Hammerstein is hot in other production spheres. Company recently contracted with RCA Thesaurus to produce 50 radio programs of 10-minutes each based on the record "Greatest Moments in Sports," which it etched a year ago for Columbia records and which is still in distribution.

It's understood that G&H is set to produce a record album for RCA Victor called the "Roaring Twenties," a documentary. Individually, Greenspan, a veteran sportscaster, is currently on a lecture tour, and in two weeks, Hammerstein leaves for London to direct the overseas legit version of "Damn Yankees," with a principally British cast.

'ROBINSON CRUSOE' AS MCA TINT SERIES

Hollywood, Jan. 15.

Sidney Salkow has penned the pilot script for a new series, to be filmed in color and distribbed by MCA, entitled "The New Adventures of Robinson Crusoe." Shooting gets underway on Bermuda locale in late March and Dan O'Herlihy, who starring in a theatrical film version of "Crusoe" released by UA, is being sought for the starring role.

Salkow is currently producing a pilot for Desilu, which he and Charles Marion created, entitled "Alice."

AT&T Holds the Phone On Nesbitt TV Series

Hollywood, Jan. 15.

Hal Roach Jr.'s "Telephone Time" series, hosted by John Nesbitt and produced by Jerry Stagg, has been renewed by the American Telephone and Telegraph Co. for a firm 52 weeks, commencing in April. Show will retain the same half-hour format, but the telephone firm, through N. W. Ayer ad agency, is dickering with CBS-TV for a later time slot.

Renewal pact, in which William Morris agency repped Roach, provides for 39 new stanzas and 13 repeats. Per-segment budget automatically goes up, with the renewal.

STIX FOLLOW CITY COUSINS

Rural America and the "early-to-bed" towns will stay up for the "Late Show" of top theatricals, following the lead of their big city cousins, according to latest rating figures on Metro product, just beginning to unreel in Omaha, Neb., and Altoona, Pa.

In Omaha, Trendex tabulated the highest rating ever scored by a Metro feature in any market, with WOW-TV hitting an average 50.5 from 10:30 p.m. to 1 a.m. with "30 Seconds Over Tokyo," its initialer on Jan. 2, Wednesday night. WOW-TV's share of audience was 95%, with the other Omaha station drawing a 2.7 average for the time period. This is believed to be the highest rating ever scored anywhere at so late an hour, and tops MGM's previous high score of 42.4 chalked up by WBBM-TV last month when it ran MGM's "Honky Tonk."

WOW-TV, following through with special rating tabulations, scored the successive Saturday and Sunday nights. With "They Met in Bombay," on Saturday (5), an average 45.9 Trendex was scored for the 10:45 to 1 a.m. segment. On Sunday (6), an ARB telephone coincidental gave the station an average 47.4 for "Johnny Eager." The feature on that day began unreeling at 10:15 p.m. ARB, though, made no phone calls after 11 p.m. in that market.

In Altoona, Pa., November ARB ratings gave "High Barbaree" a 23.9 at 15 minutes after midnight and "Her Highness and the Bellboy" an 18.6 at 12:45 and a 15.1 at 1 a.m. These were slotted on a Saturday and Wednesday night respectively. Other nights in the week drew weaker ratings, though very respectable for the time period.

In Phoenix, the kickoff of the Metro product on indie KPHO-TV, Saturday (5) night with a double feature, topped all competing Saturday night shows, with the exception of Lawrence Welk who came out two points ahead. The double bill of "David Copperfield" and "Her Highness and the Bellboy," slotted from 7 through 11 p.m., four hours of theatricals, sustained an over-all ARB average of 23.0, against an overall ARB average of 14.2 for KTVK, 12.9 for KOOL, and 12.8 for KVAR. On Sunday, KPHO-TV programmed a "Dr. Kildare" feature, and knocked out all competition, including "$64,000 Challenge," "Alcoa Hour," "Annie Oakley" and "Omnibus." The overall KPHO average was 31.7, against 24.7 for KOOL, 7.1 for KVAR and 3.2 for KTVK.

WBZ-TV's Multiple Use Of Britannica Library In Trans-Lux Purchase

Boston, Jan. 15.

A multiplicity of program uses for the Encyclopaedia Britannica film library is being planned by WBZ-TV, one of the four Westinghouse Broadcasting stations, for which the library was recently purchased from Trans-Lux Television.

Bob Emery, pilot of the "Big Brother" children's show, is culling liberally for his show from the 650 film shorts in the library.

WBZ general manager Franklin A. Tooke also plans to use the educational shorts on other programs, coupling the Britannica shorts with the station's feature shows, "Hollywood Playhouse" and "Boston Movie Time." Apart from the feature coupling, Britannica films falling in the biographical and historical subject categories will be used on appropriate anniversaries, with other pictures on art, sports, religion, etc., being concentrated in particular months alloted to the specific subjects. Tooke emphasized that his station's public service projects will be neither separate nor apart from its regular commercial programming.

'GE Theatre's' Switch to All-Film Despite Its No. 2 Nielsen Status

"General Electric Theatre," which pioneered a new pattern a couple of seasons back when it bowed with a mixed live and film season's schedule, has abandoned all-live telecasting completely and switched entirely to film. This in spite of the pattern's solid pay-off —"GE Theatre" ran No. 2 in the latest Nielsens.

Segment dropped all live shows as of Jan. 1 and will complete this season entirely on film. Next season's show will comprise only celluloid. Plan at present is to do 17 summer film repeats instead of the standard 13, and if this meets with success the lineup for next season will be 35 new films and 17 repeats, all produced on the Coast by MCA's Revue Productions with Bill Frye producing.

Reason for the dropping of a highly successful formula is significant in terms of the ever-increasing movement to film on television. According to Charles Newton, BBD&O supervisor on the show, it's a fourfold reason, namely;

1. It's becoming increasingly difficult to secure name talent—the basic premise of the GE show is its marquee values—for live telecasts. That's not only in terms of price, but because film stars are often unwilling to work on live tv because of training (or lack of it), availability, and other reasons running the gamut from "how will I look" for the middle-aged stars to wanting some ownership of celluloid for the security-minded ones.

2. Because of this difficulty in securing top name talent for the live shows, those live segments have shown a discernible if not drastic dip in ratings as compared with the film segments.

3. Use of film, shot starting in June and well in advance of the new season, gives the show a backlog and enables it to plan its program schedule more intelligently and realistically. For example, two westerns wouldn't be inadvertently placed back-to-back, or two women's stories wouldn't run on consecutive weeks, thus avoiding the impression among audience of any particular pattern or mold in its week-to-week continuity.

4. Most delicate but still significant is the added control lent by the use of film. GE is sponsoring the show as a public relations entry—"it's not trying to sell products but sell its good name to the public"—and any embarrassing occurrences can ruin the entire GE campaign. A couple of live shows have had some slips, slips which could have been avoided by editing or even reshooting on film. GE prefers to play it safe, but particularly because of the institution-

(Continued on page 44)

Slice 'Cheese' for TV

Hollywood, Jan. 15.

Unable to lick casting problems, 20th-Fox may turn over "The Cheese Stands Alone," a behind-the-scenes story about television, to its tv subsidiary, TCF-TV, for production as a 20th-Fox Hour vidfilm. Property was originally assigned to Herbert Bayard Swope Jr. for production, but an effort to land Jackie Gleason for the leading role failed, and following other casting problems studio decided it would be best to transfer vehicle to the tv subsid.

Ben Feiner Jr. will probably produce the story. Both he and TCF production chief Irving Asher have read the yarn and expressed interest in it as a tvehicle. Original story is by Michael Drury, and Richard Carr wrote the screenplay.

5 New Series On Four Star Agenda

Hollywood, Jan. 15.

Five new vidpix series will be launched by Four Star Films Inc., it was disclosed after the first meeting of production toppers and execs this year, held yesterday (14). It's understood that Four Star plans to spend between $35,000 and $40,000 on each pilot film for the projected series. Also discussed was a summer replacement show, to be sponsored by General Foods.

Attending were prexy William Cruikshank, v.p. Jack Rayel, production topper Frank Baur, as well as star-partners Charles Boyer, David Niven and Dick Powell. Also on hand was Tom McDermott, repping Benton & Bowles ad agency.

Meanwhile, author S. J. Perelman planed in this weekend to confab with Niven on a special series to star the actor. Perelman is creating a new teleseries to employ foreign locales. Incidentally, Perelman has scripting credit for Michael Todd's "Around the World in 80 Days," which also toplined Niven.

MENKIN TO ZIV AS WRITER-PRODUCER

Larry Menkin, tv writer-producer and former programming chief of DuMont and WOR-TV, N. Y., has joined Ziv as an associate writer-producer, adding to the roster of production talent recently inked by Ziv.

Menkin's first telefilm assignment will be with producer Leon Benson's "West Point" unit, where he will script several of the upcoming episodes. Other producers and directors recently joining Ziv include Walter Goetz, William Castle, Matthew Rapf and Jim Sheldon.

Woolery's 575G Gross

Hollywood, Jan. 15.

Playhouse Pictures, local teleblurb outfit, registered a $575,000 gross billing for 1956, according to prexy Adrian D. Woolery, representing a 275% hike over 1955 production figures.

In his annual report, Woolery reported 232 animated vidplugs made by Playhouse during the past year, in 270 working days. Firm lost only two days because of the $25,000 fire which damaged studios last March.

Schubert Expands

Distributor Bernard L. Schubert has established sales offices in Chicago and San Francisco. John Nilson will head the Chi office, with Charles Morin doing like service in Frisco.

P&G to Strip 'Em In South America

Procter & Gamble, on the basis of a test run in Mexico City, is exporting the daytime stripping telefilm technique to South America.

P&G has ordered for early spring start a "strip" of five half-hour Ziv telefilms, with Spanish soundtracks, to be slotted in Caracas and Maracaibo, the two leading tv markets in Venezuela. Virtually the same lineup of shows will be used in the Venezuelan deal as in Mexico City—"Favorite Story," "Man Called X," "The Unexpected," "Boston Blackie," and "Yesterday's Newsreel." In the Venezuelan "Favorite Story" airings, P&G will share sponsorship with Corning Glass. Also in Venezuela, General Motors signed with Ziv for a second-year cycle of "Mr. District Attorney."

In Cuba, the CMQ-TV network signed a Ziv package deal involving "Dr. Christian," "Man Called X," and "Science Fiction."

From the Production Centres

Continued from page 28

for their "moment of decision." . . . **Bob Hawk,** first on the air with $64 Question way back when, is itching to get back and talking a radio idea with NBC's **Karel Pearson** . . . **Bob McLaughlin** "had it" in Hawaii and is back on the mainland to keep those records whirling . . . Another returnee from the islands is **Michel Kraike,** second in command at TCF television productions, who found that 103 tv sets have been installed in the 130,000 homes . . . NBC temporarily discontinued its junior writer development plan but **Frank Cleaver,** general program exec, hopes to place them with writing staffs of NBC shows . . . NBC's western division boss, **John K. West,** is hopeful of a March 15 completion date for the tv net's new office building in Burbank. Prexy **Robert Sarnoff** is due out a week later to make an address to the Rotary Club. **Steve Allen** show may come out for the dedication ceremonies . . . **Von Dexter,** who has batoned the orchestra on "This Is Your Life" since its inception, named music director for NBC's western division. Berth was vacated several months ago by **Robert Armbruster.**

IN CHICAGO . . .

Don Roberts, formerly ABC Radio's central division chief, has set up a station rep from here specializing in midwest outlets . . . **Les Weinrott** is bowing out as exec veepee in charge of sales and programming Feb. 1 at Kling Film Productions . . . **Bob Kubicek,** ex-TV Guide's Chi sales manager, joined Zenith Radio's hearing aid division as field sales manager . . . Flock of Westinghouse Broadcasting exes, headed by prexy **Don McGannon,** in last week for a round of get-acquainted sessions with local agencies and advertisers as the new owners of WIND. **Ralph Atlass** continues as the indie's general manager and **John Carey** as its commercial manager. Only change under the new ownership has **Jim Dale** in as program director vice **Les Atlass Jr.** . . . **Studs Terkel** gabbing the radio-tv blurbs for Gottfried Motors, via the Kuttner & Kuttner agency . . . **Paul Rosenau,** formerly with the Jim Handy organization in Detroit, new account exec at Kling Films . . . **Paul Malloy,** after a stint on the Sun-Times city desk, has taken over as the tabloid's radio-tv editor . . . **G. W. (Johnny) Johnstone,** NAM's radio-tv-film public relations topper, here last weekend for meetings and taping sessions . . . **John Klemek** new sales development manager at WLS and **Perry Hamilton** has shifted from sales promotion assistant to manager of promotion and publicity.

IN DENVER . . .

Collin W. Lowder resigned as general manager KIMN, succeeded by **George B. Morgan,** assistant. Lowder conferring with Intermountain Network officials in Salt Lake City regarding another assignment . . . **Gus Swanson,** formerly with KFEL, out of business as public relations for Denver Stockyards, returns to be agricultural director at KVOD, doing "Town and Country" early mornings . . . Promotions at KOA-TV include boosting of **Heyward Siddons** as television program manager; **Si Palmer** becomes production supervisor, and **Bob Murphy** is now night operations supervisor . . . **Thomas L. Young,** recently with KOLN-TV, Lincoln, Neb., now commercial manager in charge of sales at KBTV . . . **Van Haaften,** KOM-TV program manager, made manager of a Casper, Wyo., television station set to open soon.

IN CLEVELAND . . .

Ted Lawrence named WSRS director news and publicity . . . **Charles Hemann,** ex-NBC news, named area Westinghouse public relations director . . . **John F. Patt,** who has been serving as consultant to WGAR since the station's sale to Nationwide Insurance Co., has resigned to devote full time to his duties as WJR president. Patt had been connected with WGAR for 26 years . . . **Charles A. Dunbar** is stepping out as WERE sales manager to become president of KVOR . . . **Bob Robertson** resigned as WGAR director of publicity and promotion for a Los Angeles position . . . **Paul Orgill** pacted for KYW-TV 11:20 p.m. Mon.-Fri. film berth . . KYW News Director **Sanford Markey** skedded to do presidential inaugural for Westinghouse stations . . **J. B. Epperson** elected vice president engineering for Scripps-Howard, with WEWS announcing elevation of **Don Perris,** assistant to general manager; **Peter Hlinka,** Ohio advertising sales manager; **Ernest Sindelar,** director of operations, in charge of production, **James Kirkey;** engineering, **Garth Coleman** and **James Bloyd,** program supervision, **Earl W. Keyes.**

IN PHILADELPHIA . . .

Don Durgin, veepee in charge of the ABC Radio Network, addressed the Television and Radio Advertising Club on "Radio is a Steal" (14) at luncheon in the Barclay . . . **Bill Bransome,** WCAU star, preemed half-hour across-the-board disk session (7) . . Sponsor renewed 52-week contract for **Taylor Grant's** 11 p.m. Sunday newscast on WRCV-TV . . . **Jack O'Reilly,** WPEN morning personality, named advance gifts chairman of the Bucks County March of Dimes . . . **David Kaigler,** former general manager of WPFH, now ad agency veepee and account exec. . . . **Florence M. Parise,** WFIL-TV merchandise manager, ankles to Coast to join CBS-TV . . . WCAU-TV gives press luncheon today for **Jack Benny** in town as soloist with Philadelphia Orchestra in Israel Philharmonic Benefit (17) . . . **Bob Collier's,** "Fels Family Man," which debuted on WGBI-TV (14), becomes first WCAU-TV origination to be channeled into the Scranton-Wilkes Barre area.

IN MINNEAPOLIS . . .

James E. Blake and **Byron E. Anderson** named KSTP national tv and radio sales managers, respectively. Former has been with local NBC outlet three years and became assistant national tv sales manager in 1954. Anderson joined the station in 1953 as radio account executive and became assistant radio sales manager a year later . . . WCCO Radio reports receipt of four fan letters from New Zealand listeners . . . WCCO's **Cedric Adams** honored at a civic dinner for his airline services for retarded children . . . FCC approved a new daytime radio station for Pine City, Minn., to be operated by the Pine County Broadcasting Co. . . . **Henry Busse Jr.,** KYSM, Mankato, Minn., disk jockey, winner of Playboy's national contest to predict winners in the jazz popularity poll. For a prize he had the company of noted model Jane Pilgrim for two days . . . **Arle Haeberle,** ace WCCO-TV feminine personality, to address B'nai B'rith fraternal organization here on "Russia From a Woman's Viewpoint," based on her recent visit to the Communist country.

IN SAN FRANCISCO . . .

KPIX program boss **Bill Dempsey** says the Westinghouse station has taken over news production in an effort to find a format which will equal radio news' timeliness. "We want the viewer to think he'll get the news promptly," says Dempsey, "so that he doesn't have to switch stations at all." He adds that the move has cost KPIX money, but hopes CBS outlet will recoup by selling another news show in addition to the current Shell News . . . **Milton Stern Jr.,** lawyer for the dissident minority stockholders in longhair KEAR (now pops KOBY), returned from Washington with report that the FCC would hear his group's protest over transfer of the 10,000-watter to **David Segal** on Jan. 31 . . . Educational KQED returned to Frisco screens after a three-week hiatus for transmitter shift, hopes for coverage of 600,000 sets now . . . KPOO, new Oakland rhythm-and-blues outlet, looks for a February bow . . . CBS Radio's **Jules Dundes** in town, conferring with KCBS boss **Henry Untermeyer**—and stirring rumors of a shakeup at KCBS . . . **John Daly** whisked through ABC's o-and-o KGO in Frisco just three days before ABC veep **John Mitchell** arrived on scene to supplant **James Connolly.**

IN PITTSBURGH . . .

Ralph Wiethorn's ulcer acting up and WJAS announcer is in the St. St. Clair Memorial Hospital . . . **Barbara Schmidt,** of WWSW continuity department, engaged to Jerry Scheib, local industrial engineer working in Canton, O. . . . **Jay Michael,** WCAE dj, has moved his family into a brand new home in Upper St. Clair Township . . . **Byron Dowty,** former program director of KDKA-TV now with KFMB-TV in San Diego in a similar capacity, had his leg badly shattered in an automobile accident out there . . . **Johnny Davis,** veteran WWSW announcer who resigned recently, broke his shoulder in a fall . . . **Tony Ortale,** of WAMO, celebrating 19th year in radio this month

IN BOSTON . . .

RKO promoting "Bundle of Joy," current at Keith Memorial, on WNAC-TV . . . **Franklin A. Tooke,** gen. mgr. WBZ-TV, back from trip to Philadelphia, hosting press luncheon for **Dinah Shore** Tuesday (15) in for $100 plate March of Dimes dinner . . . WEEI's live show, with **Jerry Howard** "Slim Pickins" from the Rickshaw nightly has exited . . . **Harry Foster,** formerly sales mgr. WCAE, Pittsburgh and gen. mgr. WFPG, Atlantic City, named sales promosh mgr. WBMS by **Norman Furman,** gen. mgr., this frame . . . **Warren J. Stevens** appointed chief engineer at WEEI . . . **Louise Morgan,** "Dear Homemaker Show" WNAC-TV, and **Duncan MacDonald,** "Yankee Home And Food Show," WNAC Radio, back from Manhattan where they attended spring and summer showing N. Y. dress institute . . . **Sally Rickey** joined WNAC-TV film department this frame

IN DETROIT . . .

Herschell Hart, The Detroit News' tv editor, celebrated his 25th year as a radio-tv columnist by appearing on WWJ-TV's "Hollywood Story" and being interviewed by Todd Purse . . . **Edgar Bergen** and staff members of CBS-TV's "Do You Trust Your Wife?" are interviewing Detroiters this week for appearances on the show. Bergen will entertain polio patients, appear on **Chuck Bergeson's** "Ladies Day" show on WJBK-TV, be feted by March of Dimes at luncheon and play host at a cocktail party for press and radio-tv reps . . . Two new quiz programs on tap—"Ask the Camera" at WWJ-TV, with Detroiters submitting questions in exchange for prizes—and "U.S.A. Quiz" on WXYZ-TV with **George Hunter** and **Gloria Goode** hosting show sponsored by Grissom brothers, local auto dealers

Radio Reviews

THE BILL GOODWIN SHOW
With Roberta Linn, Dave Ketchum, Ernie Felice and Hi-Fi's, George Gobel, guest
Producer-Director: Howard Blake
Writers: Blake, Glenn Wheaton, David Gregory, Fred Fox
55 Mins., Mon.-thru-Fri., 1:05 p.m.
PARTICIPATION
NBC Radio, from Hollywood

Some good pruning of the chatter and sharper writing would improve this "live" variety show, emceed by seasoned Bill Goodwin. On preem show (14), a good deal of the chater was limp and forced, as were the situations built.

The regular talent showcased, vocalist Roberta Linn and the Hi-Fi's, performed in real pro style, getting the most out of the pop tunes. Comedian David Ketchum suffered from the lack of yock-provoking material. The show was given a strong assist by guestar George Gobel, indicating Goodwin's potential with the laugh meter when he hits the right groove.

Slotted early afternoon, prior to NBC's soaper-drama two hour programming block, the show attempts to retain a folksy-sudsy touch. Goodwin gabbed with his regulars, talking about topics ranging from how they spent the weekend to their views on overpopulation. This proved to be the weakest portion of the show. He also got the audience in on the "overpopulation" bit to good participation effect.

Vocalist Robert Linn showed good form with "Tender Lover" and "World on A String." Ernie Felice and his Hi-Fi's, four singing musicians, also lent a nice assist with "Jealous Lover" and "Friendly Persuasion." With four writers on the staff, the pencils should be sharpened for brightening up the gab; it would improve the show. *Horo.*

LOUIS SOBOL SHOW
Producer: John Irving Fields
Director: Drex Hines
25 Mins.; Mon.-thru-Fri., 9:30 p.m.
ABC, from N. Y. (transcribed)

Syndicated newspaper columnist Louis Sobol began a cross-the-board interview stint for the ABC radio net last Monday (14). Principally, the show is a springboard for some memorabilia and anecdotes concerning guesting celebs, with Sobol tossing in the cues. For the opener, Ethel Merman and Jimmy Durante were on hand for a generally colorful and interesting gab session.

The Merman-Durante combination constituted a good pairing since both worked together years ago when Miss Merman was first breaking into the business and later when she hit the musicomedy bigtime. A number of the situations commented on hinged on the duo's past associations, with Sobol occasionally switching the line of chatter to certain aspects of their individual careers.

In a gossipy vein, Sobol tried to pin down Durante on the date of his contemplated marriage to Margie Little, but failed to get a definite answer. The chatter also touched on such statistics as the number of nitery dates played by Durante each year and the total number of Broadway shows in which Miss Merman has appeared.

Giving the show a major lift, however, was the playing of snatches from some records made by the two guests and the full spin given the old Durante-Merman platter of "You Say the Nicest Things." Sobol noted he would play the flip side of that record for his guests after the broadcast. No doubt some of his listeners would have enjoyed hearing it also.

The show, incidentally, originates from Eden Roc Club, N. Y. *Jess.*

THE AFFAIRS OF DR. GENTRY
With Madeleine Carroll, Paul McGrath
Writer: David Driscoll
Producer: Hi Brown
15 Mins.; Mon.-thru-Fri., 2:45 p.m.
NBC Radio, from New York

Part of NBC Radio's new programming concept of two hours of afternoon drama, "The Affairs of Dr. Gentry" shapes up as familiar soap opera material on the basis of Monday's (14) initial installment. But although the yarn may be somewhat timeworn, nevertheless it follows an emotional avenue that's been paved with hausfrau attention in that past.

Casting of Madeleine Carroll in the title role of the 15-minute cross-the-board serial is an obvious automatic guarantee of further listener interest. For Miss Carroll is a top star of stage and screen for probably longer than she cares to remember. In this Hi Brown production she portrays a physician who interrupts her career upon marriage, but resumes it of necessity after her husband was killed in World War II.

Kickoff of the David Driscoll script hinted of suspenseful things to come. For Miss Carroll no more than stepped off a plane with another doctor when both were confronted with the problem of saving the life of a salesgirl shot in a holdup. The star cooly and pleasantly reads her lines while Paul McGrath pars the course as her medical colleague.

As for the future of this 1957 soaper, "be with us tomorrow for another gripping episode." *Gilb.*

Inside Stuff—Radio-TV

Writers Guild of America East has begun its first formal drive to organize new members since its formation a few years back. Last night (Tues.) the union held an organizational meeting for approximately 600 writers throughout the country who specialize in industrial and public relations films.

Meeting, held in New York, was directed by WGAE's factual film writer committee. Purpose was to lay the groundwork for a negotiating committee to represent industrial scribes in New York, Los Angeles, Chicago and Dallas. John Duff Stradley is chairman of the factual film committee.

A Lancaster, Pa. couple—Mr. & Mrs. Bortzfield—left last week on a "dream trip" around the world via KLM—the big payoff as winning contestants on "The Big Payoff." It was simply for guessing within $5 the correct amount ($1,510,280) of the value of merchandise and prizes awarded on the CBS-TV show since its debut in '51. Royal Dutch Airlines safari takes them to Amsterdam, London, Madrid, Paris, Stuttgart, Frankfort, Geneva, Rome, Karachi, Bangkok, Sydney, San Francisco and Los Angeles.

CBS Foundation, acting in behalf of CBS Inc., has set up eight annual fellowships for promising persons working in radio-tv news and public affairs to study at Columbia U. Awards will run about $8,000 each annually, covering tuition, transportation and maintenance, and start in the fall of 1957, with applications closing March 1. Fellowships are offered to staffers in CBS news and public affairs and those of the 11 CBS-owned stations, to staffers of all CBS affiliate stations, to staffers of non-commercial educational stations and to college teachers of radio-tv news-pubaffairs courses. Judges are Lewis W. Douglas, ex-Ambassador to Britain; Joseph E. Johnson, prez of the Carnegie Endowment for International Peace; Bryon Price, former AP exec news editor and UN assistant secretary-general; Dr. Jacques Barzun and Dr. John A. Krout, both of Columbia; and Sig Mickelson and Edward R. Murrow of CBS.

The international division of Pulse has expanded its television and radio rating service in England and Canada, and has begun radio Pulse ratings in Mexico.

In England, where TelePulse, Ltd., has rendered reports in London and Birmingham, the additional report will cover the Manchester area where the new Independent TV Authority station commenced operation. In Canada, where Montreal viewing has been surveyed thrice yearly, the added TelePulse service will report on televiewing in Toronto television homes. The Toronto report, currently in progress, will take in American as well as Canadian tv stations with audiences in the Toronto market.

In Mexico, where Pulse is commencing operations, the survey will report on listeners to radio stations in Matamoras and Reynosa, opposite Brownsville, Tex.

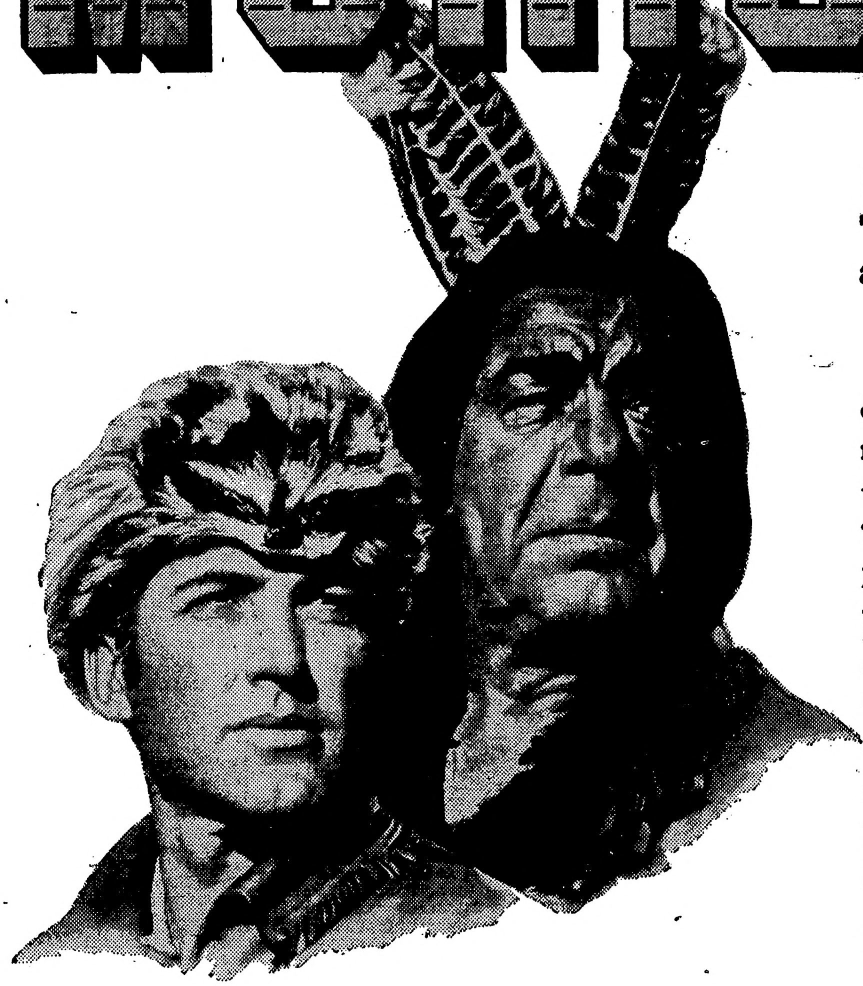
NBC-TV has changed the call letters of its newly-acquired UHF'er in West Hartford, Conn., from WKNB-TV to WNBC. New call letters are those used by the network's N.Y. flagship for several years until it was renamed WRCA-TV.

Change in call letters was made Monday (14) in a special 20-minute telecast on WRCA-TV and WNBC by Tex & Jinx McCrary, followed by a 10-minute local-only telecast in West Hartford with a presentation by o&o veep Tom McFadden and WNBC general manager Peter B. Kenney.

To begin its 30th year of broadcasting, WOV, New York Italo-Negro audience independent, has started a two-fold construction program. Station is expanding New York office space, and a new low 10 kw transmitter is being installed in its Carlstadt, N.J., transmitter building.

New transmitter will replace 1,500 feet of space for two studios, a news room, plus a record library and other accommodations, including sales and executive offices and room for an accounting staff. Main offices, both sales and executive will remain in New York in the new WOV office, but establishment of Jersey biz offices is aimed at getting a larger hunk of the Negro audience in the northern section of the state.

HAWKEYE AND THE LAST OF THE MOHICANS



starring

John HART · Lon CHANEY

as HAWKEYE as CHINGACHGOOK

James Fenimore Cooper's beloved hero is "the most famous character the world over" according to the Saturday Review. He's everybody's idol! Young and old thrill to the bravery of Hawkeye. It's outdoor action for the whole family. And, being the first "Eastern" of all TV outdoor action series, it gives you greater sponsor identification. Fabulous controlled merchandising opportunities, too! Top markets are still available, but now that the news is out, they're being snapped up quickly. Wire or phone collect for your market reservation before others beat you to it.

Television Programs of America, Inc.

EDWARD SMALL *Chairman* • **MILTON A. GORDON** *President* • **MICHAEL M. SILLERMAN** *Executive Vice-President*

488 Madison Ave., New York 22, N. Y. • PL. 5-2100

New 'Tonight' TV'er

Continued from page 29

views, one for the talk itself and another to pan the interior of the nitery for the glamor angle.

Restaurant Remotes

As to restaurants and niteries, these remotes would comprise interviews, looksees, etc. Example would be a pickup from Sardi's on opening night of a big musical, catching the principals coming into the restaurant and their reactions to the first reviews. Another possibility is a producer's party remote the night of an opening. Frank's comparison to "Wide Wide World" comes in here—WWW is a "geographic" show, he states, with less emphasis on subject than on locale. As a result, once WWW has visited a place, it can't return. "Tonight's" emphasis will be on subject matter, and hence it could visit a Sardi's an infinite number of times if it goes in for a different purpose each time.

As to features, they would comprise live remotes hinged to a time peg. Example is a vsit to Fulton Fish Market in N. Y. on a Thursday night, when the big shipments are coming in. Another, which will be a series, will be a personality story done on the subject's birthday, with some biographical film clips where needed followed by a live remote from the subject's home.

Extreme mobility of the show will be achieved through the use of three refurbished mobile units, one in each city. Units will be completely self-contained, carrying their own power, lights, and microwave transmitter which will obviate the necessity for cable links. As a result, they can visit one spot, pack up and be on the air from another location within 45 minutes, which will allow at least two pickups per show from each unit, since the program is being expanded to an hour and three-quarters, 11:15 p.m. to 1 a.m.

Pattern will use the N. Y. end five nights a week, with Hollywood joining Gotham three nights and Chicago twice. This will give the show two cities nightly at the start, but the plan is to expand this to three cities a night through the use of a different city—a Miami Beach, Las Vegas, a St. Paul at Winter Carnival time or a New Orleans at Mardi Gras time.

Although actual talent bookings aren't set yet, Frank says he's got enough material to run a year. Ideas were crystallized weekend before last at a lowercase convention of all the people involved on the show, the six columnists, the newly-signed Jack Lescoulie, who will be anchor man, the producer and two directors from each of Hollywood and Chi, the two Gotham directors and the entire staff.

'EZC RANCH GALS' IN PITT. BOWOUT

Pittsburgh, Jan. 15.

Longest-running live strip show on tv here dropped out of sight last week when "EZC Ranch Gals" wound up on KDKA-TV after five years and sponsor, Wilkens Jewelry Co. decided against taking a single half-hour weekly in lieu of five quarter-hours.

EZC Gals had been in the 7:30-7:45 slot Monday through Friday, but station decided to eliminate all quarter-hours in early evening. Wilkens was offered one 7:30-8 shot a week, either live or film, and felt that was inadequate for its sales program. Jewelry firm will continue, however, to bankroll the weekly "Amateur Hour" on Sunday evenings at 6.

Elliott-Goulding-Graham 'Kertencall' Animators As NBC-TV 5-Min. Strip

Recently organized firm of Elliott-Goulding-Graham comprising Bob & Ray (Elliott & Goulding) and ex-Young & Rubicam copywriter Ed Graham, has set its first program package after having created a new trend in tv commercials with their Bert & Harry Piel blurbs. Series, a five-minute cartoon entry called "The Kertencalls," is being produced for NBC-TV.

"Kertencalls" is a satire of a theatrical husband-and-wife team, presumably the Lunts. Show will satirize legit and television, with Graham scripting the show and Bob & Ray helping with material and doing the voices. NBC is offering it as a five-minute strip and is talking of the 7:55-8 p.m. slot next fall as a time period.

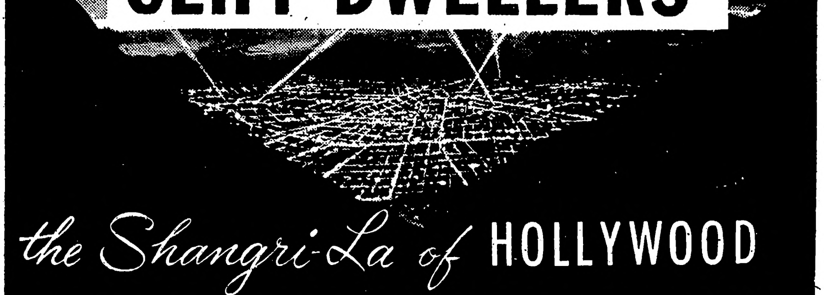
Weekly asking price for the five-minute animated strip is $27,000. Network has already stirred interest among Buick, Colgate and Procter & Gamble, but no order yet.

Jim McKay to Emcee Cooper 'Jury' Audition

Jim McKay has been signed to emcee the kinescope audition of "You Be the Jury," the Frank Cooper package which CBS-TV has under option as a five-a-week daytimer. Network has set the kine session for Jan. 26.

"Jury" is a remake of the erstwhile "They Stand Accused," the DuMont nighttimer of a few years back which originated from Chicago. Cooper office recently acquired rights to the show and converted it into a daytimer, with CBS holding down the property.

CLIFF DWELLERS



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Laurel Gables

Celestial living on top of exciting Hollywood means living in a Laurel Gables home . . . nestled among the enchantment of Hollywood's famed woodlands and canyons, yet less than five minutes driving time from Hollywood and Vine and easily accessible to any part of greater Los Angeles. This is truly suburban luxury living with all the city conveniences. How proud you'll be to give a Laurel Gables address!

3 & 4 BEDROOMS • 2 BATHS • 2-CAR GARAGES
from $24,950 • conventional loans to all qualified home buyers

Luxury Plus Features: Built-in colored Gaffers & Sattler Gas Range & Oven • Built-in Waste King Automatic Dishwasher • Waste King Garbage Disposer • All colored Bath Plumbing Fixtures—including kitchen sinks.

FROM LOS ANGELES: Drive out the Hollywood Freeway to Sunset or Hollywood Blvd. turnoff, turn left (west) to Laurel Canyon, then right on Laurel Canyon one mile to Laurelmont Drive and Laurel Gables.

FROM SAN FERNANDO VALLEY: Take Ventura Blvd. to Laurel Canyon, turn south (toward Hollywood) and follow Laurel Canyon to Laurelmont Drive.

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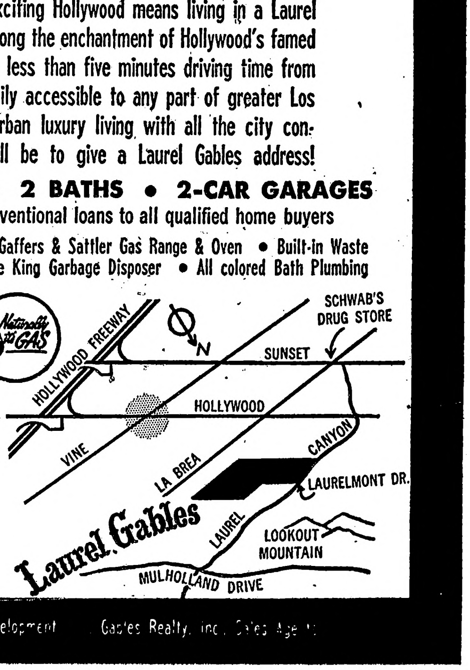
Naturally its GAS



Another MURRAY M. STRAUSS Development Gables Realty, Inc., Sales Agent

'GE Theatre'

Continued from page 41

al nature of its sponsorship in this case.

A fifth reason is the fact that the show can afford to experiment with casting with all the safeguards of film where it wouldn't with a live appearance. Example of this is the casting of Art Linkletter, who'll do his first straight thesping role on tv March 24, when he appears as a Walter Mitty-type character in Frank Tashlin's "The Big Shooter" with Eva Gabor costarred. It's questionable whether Linkletter would have been okayed for a live show, but with the safeguards in direction, editing, etc., offered by film, Revue is going ahead with it.

As regards that name talent policy, some other appearances of note are booked for this spring. Tony Curtis will do his first acting stint in "A Day of Fear," a bullfight story by Barnaby Conrad on April 7. Bette Davis will appear for real (unlike her film-clips appearance last year on "20th-Century Fox Hour" for GE) on March 10 in "Code to a Writers' Conference," adapted from a short story by Hagar Wilde. Donna Reed is set for Feb. 24 in "21 Castle Crest," while Imogene Coca will do a William Irish comedy - melodrama April 14 in "The Cab Driver," adapted by John L. Greene.

Pix on Networks

Continued from page 33

ing up weak spots and garnering some heavy sponsor coin.

4. Just as Colgate, Bristol Myers, and Revlon made the feature plunge on a local level, there will be a maverick blue-chip advertiser and agency "hot" for the "crackerjack" pix, networkwise. (Mitchell says he has three such advertisers currently interested in the project.)

5. Regarding the argument that the major libraries with the exception of Paramount and Universal are already on the market and net programming of theatricals would offer little new programming to affiliates which already have purchased vintage pix on a local level, Mitchell counters that the package he has in mind could not be bought on a local level, being too costly. He declined to state the titles, or whether they are post-'48 pix, still "landlocked" on the residual issue. He did say they are handpicked from the parent company's library, Columbia, and if necessary, for the completion of the package, from the vaults of other major film companies. He is thinking in terms of a single sponsor, with a multiplicity of products, and a theatrical series of from four to one-a-month feature net "spectacular."

Dick Moore

Continued from page 28

lems to both the motion picture studios, who are concerned with filling the theatres, and the tv industry, which is concerned with the competitive position of its own programs. Yet I think there is a way for both industries to adjust to this development in a positive manner," Moore commented.

Among the results foreseen by Moore from the Hollywood-tv marriage were:

1. Demand for theatre entertainment will continue, and pic studios "will prosper by continuing their emphasis on truly important pictures."

2. The present old-film backlog made available to tv will be consumed in a "relatively short time." But film giants like MGM, Col and 20th, and indies as well, will steadily increase production of new films for tv. "At least two studios today . . . employ more people and use more sound stages than anytime in their histories, thanks to the appetite of tv."

3. In turn, tv will benefit in program quality, from the competitive pressure. With limited program time available, inferior shows—whether live or film — will be scrapped for better shows, whatever the source. Tv stations will have a wider and richer source of program fare.

4. The small as well as the big-budget advertisers will have a chance to use tv as an advertising medium, through growing use of first-rate film programming.

FitzPatrick Tinters Set for NBC-TV Bow

Hollywood, Jan. 15.

Deal to show 39 half-hour color telefilms on NBC-TV has been inked by James A. FitzPatrick, with program to debut tomorrow night (16) and occupy the 7 p.m. Wednesday time slot. Series will be titled "James A. FitzPatrick Color Cruises."

Producer made the "Travel Talk" theatrical series for MGM for many years, and has been prepping the video version for the past five years. He's lensed approximately 500,000 feet for color film never before seen, and new program will be drawn from this. First six stanzas will deal with a South American cruise.

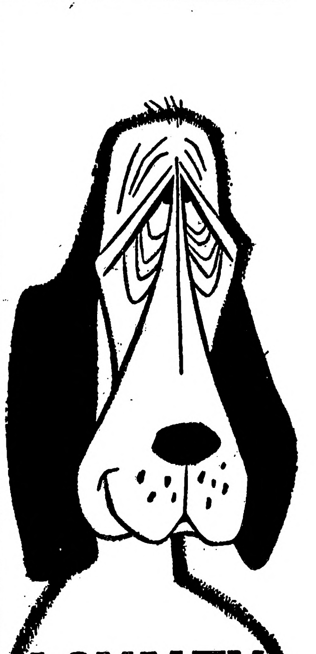
FitzPatrick will intro and close each stanza, with Lee Giroux as announcer.

'Guestward Ho' to TV

"Guestward Ho," the bestseller by "Auntie Mame" author Dennis Patrick and Barbara Hooten, has been acquired for television by CBS-TV.

Probability is that the adaptation will be scheduled for the web's "Playhouse 90."

Hartford—New general manager of Triangle's WNHC-AM-FM-TV, New Haven, is Edward D. Taddei. He succeeds Aldo DeDominicis.



LOYALTY

There are different kinds of loyalty...

Los Angeles has its own special viewing loyalty that continues to baffle the experts.

Right now, loyal Los Angeles is staying up with KTTV—watching top-quality, first-run MGM features each night, Monday through Friday.

Are we sure they're watching? Well...

Pulse, (Nov. 1956)
10:15 P.M. to Midnight
Monday through Friday
Average Rating 14.1
Share of Audience 37.8

Minute participations in these fine pictures with stars such as Robert Taylor, Clark Gable, Lana Turner, etc., are $800. That's about what you pay for chain breaks on the two leading network stations in Los Angeles in prime evening time. But in KTTV's "Million Viewer Theatre" you can have the impact of minutes and the big audience, too.

Viewing loyalty makes a big difference in Southern California, and the difference is KTTV.

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show

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GRANADA THEATRES • GRANADA TV NETWORK • LONDON • ENGLAND

Television Reviews

Continued from page 31

room with a beer glass near at hand. Mitchell worked into "Calliope" by means of a supplementary capsule drama. He played a hard-up O. Henry relating the story to his landlady. The producers say that Mitchell will frequently have larger, more broadly integrated roles, to play in the half-hour productions.

Art.

Foreign TV Reviews

SPOT THE TUNE
With Ken Platt, Marion Ryan, Peter Knight and Orch, others
Director: Philip Jones
30 Mins., Thurs., 7:30 p.m.
GRANADA-TV, from Manchester

"Spot the Tune" is an amusing, entertaining musical quiz show with small prizes, and a weekly jackpot of at least $280, which if not won, carries over to the next week. Ken Platt, a North of England comedian, emcees the program, ably assisted by petite songstress Marion Ryan. It is good light entertainment, which takes little imagination to devise, but warrants its regularly large audience.

Biggest prize in the current show, valued at $70, went to a female contestant who correctly named a number of tunes played by the Peter Knight Orchestra. Included in the winnings was a $28 bonus for identifying five tunes correctly in one minute. Jackpot was not won, when the contestant failed to recognize the middle eight bars of a pop.

Bary.

BOYD Q. C.
With Michael Denison, Gerry Stovin, John Glyn-Jones, Hilda Fennemore, Junia Crawford
Director: Ronald Marriott
30 Mins., Mon., 8 p.m.
Associated - Rediffusion, from London

As the title implies—to British audiences at any rate—there's a pronounced legal aspect to this series. (The initials Q. C. stand for Queen's Counsel, the highest legal honor accorded to members of the bar.) But this new weekly program is not a conventional courtroom meller, but a refreshing and almost flippant treatment of the subject.

Each program in the series has its individual plot and the only permanent character is Boyd Q.C. The yarns are, naturally, given a legal or criminal twist to justify his appearance. In the program reviewed he's defending a soldier on a bigamy charge and wins a wager with the prosecuting counsel, by getting his client acquitted by the simple expedient of proving that the original marriage referred to in the indictment was, in itself, a bigamous association! The processes of the law were put into immediate operation and the soldier was rearrested as soon as he left the dock.

The preliminary incident which leads to the trial scene had a positive air of reality and was in good contrast to the light-hearted treatment evident in the final stage. Michael Denison made the lawyer an agreeable personality; Gerry Stovin played the role of the soldier with considerable conviction and the two wives were neatly portrayed by Hilda Fennemore and Junia Crawford. Smooth direction and fluent camera work are the most notable technical credits.

Myro.

STRANGER IN TOWN
With Zack Matalon, Ronald Cass Quartet
Writer: Peter Myers
Director: Bimbi Harris
15 Mins., Tues., 10 p.m.
Associated - Rediffusion, from London

Zack Matalon's a newcomer to tv, but in the few short weeks that he's had his own series, he's really caught on. He's a crooner in the Sinatra vein, but with a very individual personality, and a considerable amount of acting ability. His show presents purely mood music and quite a lot's packed into the 15-minute spot. Settings are effective, production smooth and camera work good.

In the show caught, the town was New Orleans, and so, naturally, was the music, very ably supplied by the Ronald Cass Quartet. Matalon in shirtsleeves wandered listlessly round the set (depicting a New Orleans club in the early hours) singing blues. He sang his way through "Careless Love," "The One I Love Is Not In Love With Me," "They Can't Take That Away From Me" and his best number, "You Never Miss The Water 'Till The Well Runs Dry."—Matalon's perfect visual entertainment, and the show generally, is really out of the rut.

Bary.

STAN
FREEMAN
Currently
CONCERT TOUR
OF 26 CITIES
(January 13 - February 9)
Concert Direction
NATIONAL ARTISTS CORP.
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TV and Clubs
MERCURY ARTISTS CORP.
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Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS
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Tele Followups

Continued from page 30

aplomb and a sureness more suggestive of a long-standing pro AFTRA cardholder than a video tyro. Particularly interesting was her vis-a-vis last Wednesday (9) with CBS' Ed Sullivan (in one of his rare guest appearances on a rival outlet) for an informative kickaround of some of the more tradey aspects of the biz—ratings, the Sullivan vs. Steve Allen rivalry, the Elvis Presley tv handling, etc.

It was an instance of two hep personalities (Miss Torre by virtue of her daily radio-tv columning; Sullivan in his multiple role of emcee, producer and N. Y. Daily News columnist) transforming the inside stuff give-&-take into a rewarding 15 minutes of lay viewer-listenership. Miss Torre makes a fetching picture, too, particularly in the tint exposure.

Rose.

Conflict

Adapted from the 1950 Warners theatrical pic, "Pretty Baby," this pleasant little romp titled "Girl on the Subway" nicely displays the talents of contractee Natalie Wood for light comedy, and provided a good hour's video entertainment on the Tuesday night ABC-TV showcase.

Story, well-adapted by Fred Brady from the Everett Freeman-Harry Kurnitz screenplay, deals with what's apparently become a favorite comedy gambit these days, the struggle of a single career girl to prove she's not an unwed mother (Refer to "Bundle of Joy"). Miss Wood starts the train of events when she borrows a blanket-swaddled doll, to insure a seat in the crowded subway. Through a succession of misunderstandings, a crusty old baby food manufacturer, Charles Ruggles, believes she's named her child after him; her handsome ad exec boss, James Garner, believes she's the old man's darling; the ad agency keeps the baby food account because of the misunderstandings; and when the smoke finally clears, the young couple are properly in each other's arms.

John Rich's direction is sprightly and inventive, maintaining a sharp eye for the mores of Madison Avenue. Miss Wood is engagingly gawky as the victim of the misunderstandings and Ruggles, always a solid trouper, doesn't disappoint. Garner has promise, but needs to overcome his obvious inexperience. Murray Hamilton, as his excitable partner, shows a good flair for comedy. Nicky Blair, Joe Kearns, James Flavin and June Blair are okay in lesser roles.

Kove.

Pittsburgh—Tom Bennett, program director of KDKA for the past two years, has resigned to develop a radio-tv packaging service and has been replaced by Guy Harris, coming here from WOWO in Fort Wayne, Ind., where he held down a similar post at KDKA's sister-station in the Westinghouse Broadcasting family.

Culligan

Continued from page 32

which particularly acts as a corollary to the supplementary-to-tv sales concept. More than that, it's got agencies and sponsors talking — even inquiring — about radio again. Culligan's commissioned a scientific tome on the phenomena to be published privately and sent to top advertiser-agency policymakers.

The advances in equipment are tied in with the dynamism of the American economy, Culligan believes. It won't be long before we have a four-and-a-half-day week and then a four-day week, and the American people are spending more and more of their leisure time on the move. They can't watch tv in their cars or on the beach, but they can have radio, whether a car radio or one of the soon-to-appear wristwatch radios for use on the golf course. Also, radio's miniaturization is going to provide new eye-openers in point-of-sale promotion and merchandising. "Think of the cigaret sponsor who installs one of his packages on a supermarket counter near the register, and in the package is a radio fixed on one station to his hourly commercial message. Imagine the impact that will have, with the consumer hearing a news program and a commercial coming out of this pack of cigarets."

As to the merchandising aspect, radio is once again generating an excitement and an identification. "Tell a retailer that you've bought into "Monitor" and you'll get an 'Oh, yes, I listen to that all the time' response from him. That couldn't have happened with radio a couple of years ago, but it's happening more and more now. And don't you think the druggist who knows Bristol-Myers has 85 newscasts a week won't get a little excited over it? Obviously, you can't merchandise soap operas, but you don't buy soaps for that reason. But you can stir excitement with other and new kinds of radio buys now."

ABC

Continued from page 27

and moved over to CBS-TV. Last summer, before Goldenson wrested control of ABC from Edward J. Noble, head of Beech Nut-Life Savers, Earl Anderson, Noble's network "watchdog" veep returned to the food concern.

James Beach was upped to veep, retaining his title as director of ABC's central division in Chicago. This happened in the past few days, and along with it came the assignment of James Aubrey, hired earlier from CBS-TV's Coast operation, as veep in charge of talent and programming for ABC-TV. Then too Mortimer Weinbach became veep and general counsel to replace Stabile, who gave as his reason for leaving, it's reported, the pressures of ill-health. (It's said he feels that in his new capacity in NBC talent and contract administration the bodily demands will not be as great.)

Shortly before the Goldenson assumption tof command, Ted Fetter was hired and remains as director of tv network programming. After the Goldenson assumption, Dan Melnick was inked as manager of tv network program development. In the past few days, Chick Abry stepped out as national sales director with Eugene Wyatt coming in this week as director of national program sales, and Harold Cohen quit as an ABC lawyer for a contract job with Ted Ashley Associates.

NBC 90-Min. Drama

Continued from page 25

specs "made it" in terms of cost-per-thousand payoff to clients.

(4). For the balance of the season the NBC-TV program structure will be pretty much left alone, save for the brace of March departures — "Stanley" and "Noah's Ark," with "Wells Fargo" going into the former's Monday slot and "Impact" replacing the Tuesday "Ark" entry. "Impact" is the half-hour entry that, under a variety of titles, was mulled some months back for the Monday night at 9 period.

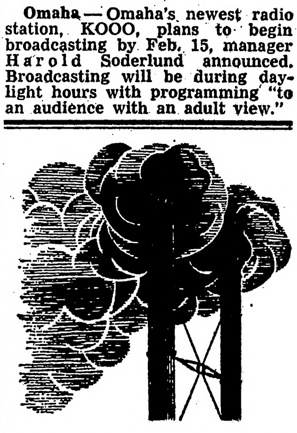
Canadian Script On Insulin Set for Kraft

Toronto, Jan. 15.

Playscript of "The Discoverers," dealing with the laboratory experiments and ultimate discovery of insulin by Drs. Frederick Banting and Charles Best (Toronto team who contributed their findings, without remuneration, to the medical world) has been bought by "Kraft Theatre" for immediate U. S. production.

Script, by Max Rosenfeld and George Salverson, Toronto writers, was the finale of the Bank of Canada series some three months ago when this 60-min. documentary on insulin and its world-wide surcease to diabetics got the top coast-to-coast network treatment of the Canadian Broadcasting Corp. Scripters will split Kraft's $2,500.

Omaha—Omaha's newest radio station, KOOO, plans to begin broadcasting by Feb. 15, manager Harold Soderlund announced. Broadcasting will be during daylight hours with programming "to an audience with an adult view."



STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market.

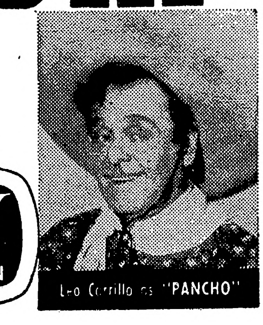
Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

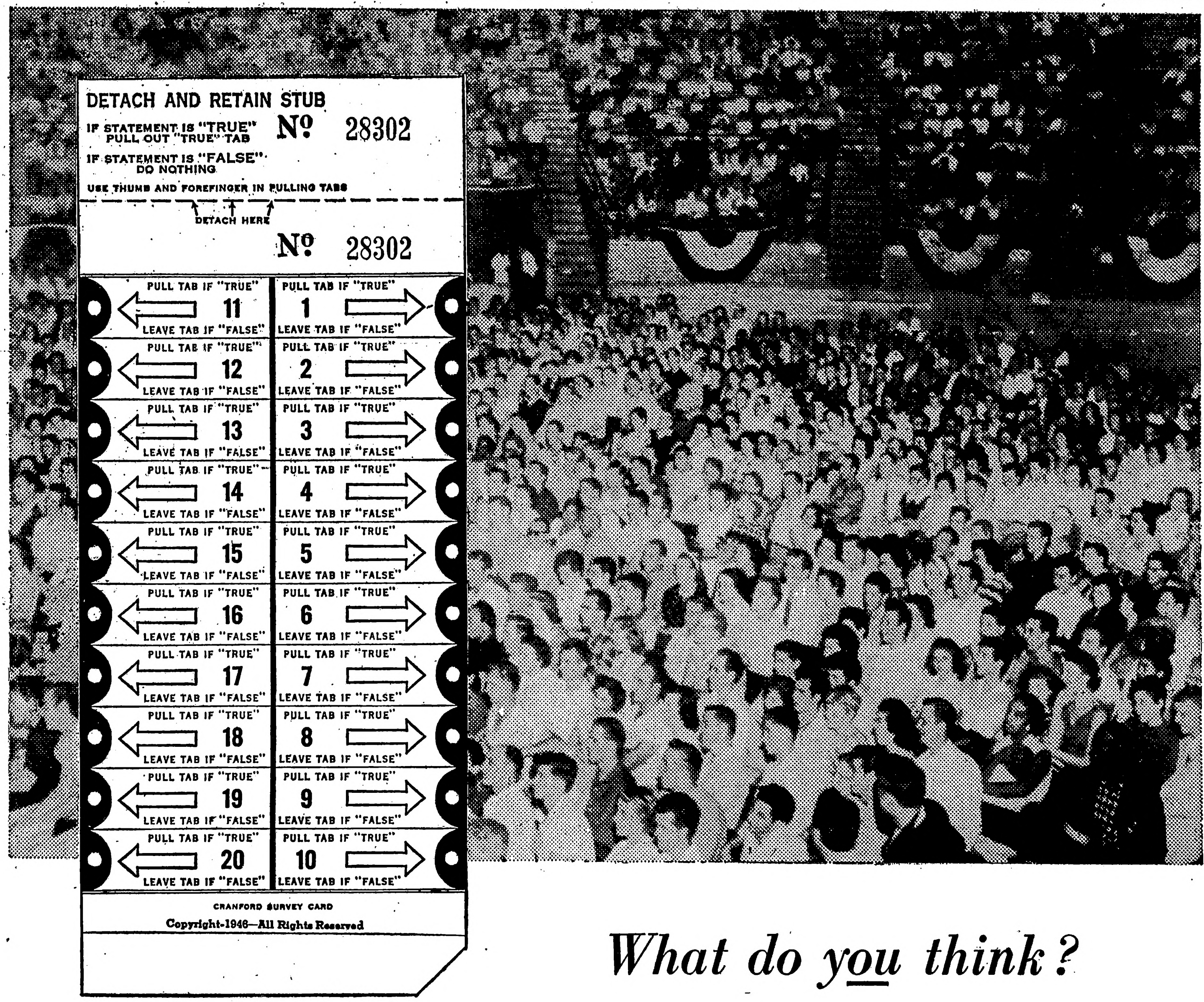
EXECUTIVE ASSISTANT
Radio—TV—Films. Live wire, nonconformist. Young, college, personable. 12 yrs. business executive. Untapped talent — potential ideas. Challenging position with future. Adaptable.
Box V-114-57, VARIETY,
154 West 46th St., New York 36, N. Y.

CISCO KID #2 SYNDICATED SHOW IN ROANOKE 31.7
ARB, Sept., 1956
TOPPED ONLY BY ZIV'S, HIGHWAY PATROL (39.1)
BEATS:
What's My Line...28.7
$64,000 Challenge.28.5
Sid Caesar 23.5
Phil Silvers 22.9
This Is Your Life..18.3
Jackie Gleason ...10.8
...and many others.
ZIV TELEVISION

Duncan Renaldo as "CISCO"



Leo Carrillo as "PANCHO"



DETACH AND RETAIN STUB
IF STATEMENT IS "TRUE" PULL OUT "TRUE" TAB
IF STATEMENT IS "FALSE" DO NOTHING
USE THUMB AND FOREFINGER IN PULLING TABS
Nº 28302

DETACH HERE

Nº 28302

PULL TAB IF "TRUE" 11 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 1 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 12 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 2 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 13 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 3 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 14 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 4 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 15 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 5 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 16 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 6 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 17 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 7 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 18 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 8 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 19 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 9 LEAVE TAB IF "FALSE"
PULL TAB IF "TRUE" 20 LEAVE TAB IF "FALSE"	PULL TAB IF "TRUE" 10 LEAVE TAB IF "FALSE"

CRANFORD SURVEY CARD
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What do you think?

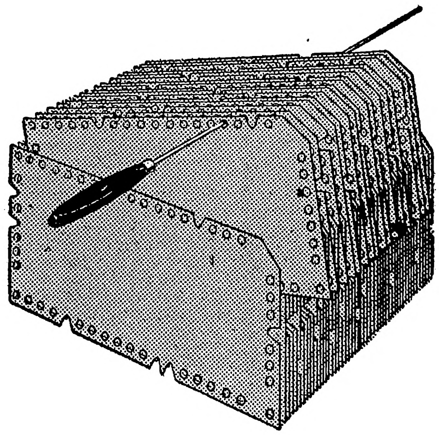
THE CRANFORD SURVEY CARD

The CRANFORD SURVEY CARD is a polling, quizzing, or sampling device whose merits are economy of cost, rapid sorting (fastest known—at a rate of 60,000 sorts per hour), and simplicity.

It is primarily designed for use in quizzing large groups of people simultaneously. The usual procedure is to distribute the cards to the people as they assemble in an auditorium, stadium or other public meeting place. The individual is then instructed to tear off the upper part of the numbered stub. A master of c remonies reads off a number of questions. If the holder of the cards believes that the answer is true, he pulls the tab out. If he believes that the answer is false, he leaves the tab in.

The cards are then collected by ushers and brought to a central table for sorting. In theatres, this can be done on the stage. The cards are then stacked—50 to 100 at a time. A needle similar to a knitting needle is run through the stacked cards at a point opposite to the arrow located at "1." The needle is lifted, thereby quickly separating the "trues" from the "falses." The same procedure is followed for each succeeding question. All the cards which survive for the final sorting are those whose owners correctly answered all of the questions. If this is only one person, he is given the prize designated. If there are more winners, the prize is usually divided proportionately.

When the card is used for polling rather than quizzing purposes, the same procedure is used. Tallying is done simply by weighing the different piles of cards as they are separated.



Direct Inquiries for **TELEVISION** *or other rights to:*

DR. P. G. CRANFORD
(Originator of the $64 QUESTION, Forerunner of the $64,000 QUESTION)
2108½ Walton Way, Augusta, Georgia
Phone: 6-3514

Virginia City Ghost Walk

Continued from pake 27

full week before the screening, every employable artisan in town was on the CBS payroll installing heavy duty electrical equipment and shoring up Piper's sagging architectural economy. Columbia left behind it an estimated $5,000 of permanent repairs at the opera which, during the summer months, is one of the town's prime tourist attractions. To remark that the entire affair was regarded by Virginia City as a shattering success is perhaps the best example of understatement since some primeval prospector in the 1850s hazarded that there might be gold in them thar Washoe Hills.

79-Station Pickup

The hour long presentation of the first program of "Odyssey" was screened from a script of uncommon historical fidelity by William Templeton who flew out from the New York office four weeks ago to explore the dramatic possibilities of what was once the world's greatest bonanza town in all the history of precious metals. The program was telecast over a network of 79 stations throughout the nation. Producer was Charles Romine associated with Ted Sack and Roger Englander and film supervisor Bernard Birnbaum. Sets were by Al Brenner.

Star of the show and its narrator was topflight CBS commentator Charles Collingwood.

The theme of "Odyssey's" first program was the story of Virginia City in the first uninhibited years of the Comstock bonanzas when it set the pattern for a gold rush boom town that obtained throughout the West for years to come wherever precious metals were discovered. It was less concerned with Virgina City's more mature annals after 1875 when the community was established as the most important metropolis between Chicago and the Golden Gate and an urban setting of imposing wealth and established respectability.

The script drew liberally from the yellowing files of *The Territorial*, a newspaper which antedates Nevada's statehood and is still published as the largest weekly west of the Mississippi. Its editor, Charles Clegg, and publisher Lucius Beebe were both spotted in the performance of "Odyssey."

Episodes in the action of the play included early day Virginia City vignettes of a shooting in the Delta Saloon, a variety performance in Piper's Opera, the operation of Donovan's stamp mill in Silver City believed to be the last functioning example of this once universal method of reducing gold and silver ore, the great Yellow Jacket Mine disaster and an elaborate banquet given by the Comstock's first millionaire, Sandy Bowers on the eve of his departure for London "to see the Queen" in 1864.

Performers and associates in the overall production were 16 students from the television department of the School of Drama at San Francisco State College under the direction of Ben Draper, production consultant for the California Academy of Sciences, nine Hollywood professional actors from Central Casting, Miss Beatrice Kay, a singer of national celebrity and a resident of Nevada, and four ballet performers under the direction of Miss Kyra Nijinski, daughter of the celebrated dancer of another generation of European ballet.

Numerous Virginia City natives, attired in the properties of the frock coat and silk tie era, including Storey County Sheriff Cecil Morrison played as extras in crowd scene and walk-ons as did Katharine Hillyer and Katharine Best, nationally known magazine writers for coated paper periodicals who are Virginia City residents.

In the past Virginia City legend has been the theme of some of the most sensationally bad film plays, novels, television and radio programs and even a Broadway musical production and Nevadans generally were gratified by the veracity of "Odyssey" both in script and setting.

Virginia City, which had struck up something of a love affair with the CBS executives and technicians who had been in its midst for more than a fortnight and was enchanted by their cheerful professionalism and overtones of the great world, was doubly enraptured by neighboring Reno's discomfiture over the entire affair. Reno had recently subscribed in generous municipal terms of cash to a program called "Wide, Wide World" and the ensuing program which treated Reno as one disillusioned subscriber said "as though they had mounted a defective camera on a high speed motorcycle and gone down North Virginio Street at 80 miles an hour" was universally admitted to be a catastrophe of liberal proportions.

That CBS' "Odyssey" had scored a resounding national success was attested by a flood of telephone calls from New York, Los Angeles and way points which flooded its ancient switchboard and by a blizzard of telegrams which kept Western Union in Carson City open after hours. Virginia City laughed heartily at the recollection that Reno had paid handsomely for a shabby bill of goods while this depopulated semi-ghost town had enjoyed not only a bang-up promotional presentation but had been tangibly enriched by its production. No Reno newspaper printed a single line of news or comment on "Odyssey" which had put Nevada more emphatically on the map than any single event since the Gans-Nelson championship fight was mounted at Goldfield in 1906 by Tex Rickard.

LOYALTY

There are different kinds of loyalty...

Los Angeles has its own special viewing loyalty that continues to baffle the experts.

Right now, loyal Los Angeles is staying up with KTTV—watching top-quality, first-run MGM features each night, Monday through Friday.

Are we sure they're watching? Well...

Pulse, (Nov. 1956)
10:15 P.M. to Midnight
Monday through Friday
Average Rating 14.1
Share of Audience 37.8

Minute participations in these fine pictures with stars such as Robert Taylor, Clark Gable, Lana Turner, etc., are $800. That's about what you pay for chain breaks on the two leading network stations in Los Angeles in prime evening time. But in KTTV's "Million Viewer Theatre" you can have the impact of minutes and the big audience, too.

Viewing loyalty makes a big difference in Southern California, and the difference is KTTV.

KTTV
Los Angeles Times-MGM
Television
Represented nationally by BLAIR-TV

Anything for a Story

Joe Michaels, reporter on "Today," conducted the first tv "Man in the Sea" interview last week when the show covered the opening of the 1957 March of Dimes campaign from MacDill Air Force Base in Tampa, Fla.

To demonstrate air rescue techniques at the Base, Michaels was set adrift in a life raft with a mike to describe the operation. As the tv camera picked up the scene, a helicopter flew over and dropped a crewman by parachute to give Michaels, "the survivor," first aid. The crewman swam to the raft and while clinging to the side, was interviewed by Michaels as to his duties in such an emergency.

Later, the helicopter dropped down and picked up Michaels by a hoist but not before he had established another "tv first."

FCC-Anti-Trust

Continued from page 32

antitrust questions had been resolved."

However, he said, approval of the New Britain purchase was given "without prejudice to any action arising out of the antitrust case."

McConnaughey pointed out that when the Commission promulgated its network regulations in 1941 the Justice Dept. deferred an antitrust action brought against the networks and subsequently withdrew the suits when the Supreme Court upheld the FCC rules.

While recognizing the possibilities of overlapping areas of responsibility in the communications field, McConnaughey said that the Commission does not feel that "this situation, assuming a proper liaison exists between the two agencies, should have the result of impairing either enforcement of the antitrust laws by the Dept. of Justice or the proper consideration of antitrust questions by the Commission as an element of its public interest determinations."

McConnaughey's letter was in reply to a letter from Magnuson of last July 26. It represented the views of all members of the agency except Comr. John C. Doerfer, who was absent, and Comr. Robert Bartley who "was unable to approve" it.

Luce

Continued from page 25

the Luce chain, influentially, remains at best lowercase.)

There are those who argue that, with the Luce flair for showmanship and for the dramatic, it would have certainly served better his much broader and all-encompassing purposes to have cast an eye on the Washington, D.C., scene of tv operations, particularly since it's no deep-rooted secret that the DuMont-owned WTTG in the nation's capital can be weaned away from its present ownership. Here, at least, it's contended, the Time-Life organization, or its tv counterpart, would have at its disposal a ready-made showcase within eye-and-ear reach of the men who guide the nation's destinies. Given the necessary Luce trimmings, it could emerge as one of the unique and forceful operations in the country, strictly in the Time-Life groove.

TelePrompter

Continued from page 27

equipment, TelePrompter, which took over the closed-circuit activities of Sheraton Closed Circuit Television recently, plans to launch network operations in the closed-circuit field. The units will be deployed throughout the country for use in all types of closed-circuit sessions in places of public assembly. They will be stored in Western Union locations, an arrangement stemming from TelePrompter's recent association with WU. The equipment will be serviced by TelePrompter and/or RCA Service Corp.

According to Kahn, TelePrompter's closed-circuit operation "will represent a multi-million dollar enterprise within the next few years."

Tape

Continued from page 29

negotiators emphasized to ABC, NBC and CBS that Coast production is extremely costly because of the many well-established unions there, of which SAG is only one, and because of the frequently higher cost of technical processing of film and tape. In the eyes of a few, this counterbalanced the savings that the networks would make by hewing to SAG and its rerun system. End result, some think, will be removing indie-produced network packages from the Pacific area in which SAG is strong, and perhaps creating new production centres where AFTRA is or hopes to be dominant.

Until Thursday (10) morning, another problem confronted both the industry and AFTRA before they could settle down to ironing out the Code terminology. The radio networks, also signators to the pact, wanted a reduction to $22.40 for AFTRAs delivering five-minute newscasts. The Union held out for $33.60 per show, despite the allegation by its negotiating opponents that the union had previously promised $22.40. The outcome, after a two-day stalemate, was that the networks will allow the $33.60 while paying actors and singers $22.40 for five-minute radio performances.

Chi's Lowly TV

Continued from page 29

dle a major visiting show that requires an audience. Thus in many instances Chicago is being bypassed when any of the New York or Hollywood programs hit the road. This doesn't sit well with the midwest advertisers who now and then would like to extract some additional merchandising values from their tele properties by bringing them into the Windy City.

Indie WGN-TV, on the other hand, has no such problem with it Studio 1-A which fronts on Michigan Ave. and seats 400 in plush surroundings.

Judy Garland

Continued from page 25

script, choice of producer, director, standin, wardrobe mistress, make-up man and hairdresser, "which she shall not unreasonably withhold." The reference to script is a finished script, and in the case of the producer and director, procedure is for CBS to furnish a list of three producers and three directors for her approval; if she disapproves the CBS nominees, she is required to furnish an alternate list which the web may finally reject and substitute its own final choices.

The Garland camp maintains that CBS failed to proceed under the provisions of the contract, that it submitted a four-page outline and that it did not submit a script or the lists of personnel required. She merely indicated she did not like the format, but this was not a disapproval as defined by the contract since the submissions required were never made. In other words, she did not disapprove the script because a script was never submitted, nor by the same line of reasoning, did she "unreasonably withhold" her approval.

Despite her contentions, however, CBS takes the position that she violated her contract. The web refuses to discuss the matter other than to state its position that her action was a failure to perform and that the pact is terminated. Whether Miss Garland will take steps to have the pact reinstated or to collect monies on the basis of a breach of contract procedure isn't known yet.

Kaycee Still Smitten By Cash Giveaway Bug

Kansas City, Jan. 15.

Cash giveaways to radio and tv listeners continue much in vogue here. Latest big winner grabbed $1,603 last week for properly answering the telephone with the phrase, "I'm listening to KCKN." The jackpot had been building up at the station at the rate of about $10 per day since last July 1.

Idea is that frequently during the day announcer on duty calls a number chosen from the phone book, after he has announced the amount in the pot and repeated the instructions to answer with the stipulated phrase. That means that 1,603 phone calls were made in the six-month period before the correct answer came through.

Winner is Miss Marjorie Sabins, employe of a contracting company, who said she will use the money toward completing payments on a home she is building for herself and mother.

KMBO is using a similar gimmick in its Quickie Quiz, and its tv affiliate has one going called "Picture Payoff."

Des Moines — Charles Quentin, chief engineer of KRNT radio and television stations, Des Moines, has been named director of engineering of the Cowles Broadcasting Co. and will be in charge of technical planning and supervision of all Cowles stations.

Jolly Jivy Sez!

Use Your Head and Send Me
For VALENTINE'S DAY!

SHRUNKEN HEADS

FOR THE ONE WHO HAS EVERTHING!

What a gift! Imagine their surprise when they open the box and see a LIFE-LIKE, LIFE-SIZE JIVARO SHRUNKEN HEAD! Looks real—feels real. Even fools the head hunters! Made in true skin pigment hue of soft skin-like pliable plastic. Has long black silky hair and realistic nostril cords. The gift that will always be remembered! ORDER TODAY — AND FOOL YOUR FRIENDS!

only $2.98 each postpaid

Everyone Loses Their Head Over Our Shrunken Heads!

LOSE YOUR HEAD — ORDER TODAY!

DAMAR STORES INC.
541 A Bloomfield Ave,
Montclair, N. J.

TV PRODUCTION SEC'Y

"Captain Kangaroo" show needs girl with some experience, ready to assume responsibility for many details. Some typing and steno. Mondays thru Fridays plus Saturday mornings. This is NOT a job for someone looking for bigger job with program's packagers, but is steady job that will show some advance in compensation. Start $80. Reply by letter only to
Keeshan-Miller Enterprises Corp.,
113 West 57th St., New York 19, N. Y.

FINANCE

Producer offers Directorship in U.K. Coy to Movie Star/others seeking investment $30,000, for Prod. Color film series. Overseas locations. Domestic market. May interest Coy. with blocked currency.
Write: RYAN, 42F Courtfield Gardens,
London, S.W.5, Eng.

Maurice Seymour
PHOTOGRAPHER
Broadway at 54th St.
NEW YORK
CO 5-3133

TV Now Blankets Italy

Jan. 15.

Two years after the promised date Italy finally had television exended to every corner of the land, particularly the populous islands of Sicily and Sardinia and the mountainous southern regions on New Year's Eve.

Premier Antonio Segni, himself a resident of Sassari on Sardinia, welcomed the new audience in the first program which was followed by a newsreel review of the year. The highlight of the first night's programming came directly from the stage of La Scala in Milan where the Sadler's Wells Ballet stars Margot Fonteyn and Michael Somnes danced Tschaikowsky's "Nutcracker Suite."

A few isolated points still are waiting service via booster stations now under construction, but the embarrassed government is now off the hook. In a fit of optimism in 1954 it put out two stamps—25 lire and 60 lire—promising television to all of Italy by the end of 1954. The stamps were discreetly withdrawn in 1954 but the memory lingered on.

Nielsen Study

Continued from page 20

president of SRA, is distributing a list of its own warnings to its member stations and to ad agencies. Report is prefaced by the caution that NCS 2 "will undoubtedly create much confusion among those people charged with interpreting the raw data."

Young then goes on to note that NCS 2 was conducted from March through May of last year and is now seven months old. "While there are markets in which listening patterns have remained relatively stable over long periods of time," Young says, "there are also many markets in which the introduction of new program formats, together with intelligent promotion, have changed the entire audience picture in less than six months." Young lists as "notable examples" WAKE, Atlanta; KCBQ, San Diego; KRUX, Phoenix; WQAM, Miami; WDGY, Minneapolis, and W-GTO, Tampa, and not all of these stations are repped by Young.

An objection which was made by most reps is included in the Young report: NCS 2 credits coverage of a county to a given station if at least 10% of the radio homes in that county listen to the station at least once a month. "Fallacy in this method is the coverage credited to W-GTO, Haines City, Fla. This station is not credited with any penetration of Orange, Hillsborough or Pinellas counties. These counties contain the Tampa, St. Petersburg and Orlando markets—of great advertising importance.... Exclusion of these very important markets, due to the 10% cutoff, implies no penetration by W-GTO at all."

Young warns that NCS 2 does not list specific audience data which "intelligent time buying requires. There is no indication of age and sex, nor of size of audience per program and/or spot announcements."

This issue is a key one in that many of the reps have asked the crucial question that if the only way to get program information for radio and for tv, latter needing it most, then why pay for a costly quadrennial report when Pulse, Hooper or the regular Nielsen can do it for less.

Young adds: "Only in those markets which are not regularly surveyed by the various ratings services could NCS 2 be used as a guide to the relative popularity of competing stations." Young also says that NCS 2 does not measure out-of-home audience in radio, when Nielsen itself has stated that the auto-plus audience can be a 40% bonus.

In showing how to apply the NCS material, Young explains that "if the defects of the 10% cut-off method are overlooked, NCS 2 is more useful in defining a station's potential coverage area than strict engineering contours. Again it must be remembered that with new stations going on the air and with facility and programming changes on existing stations, this coverage pattern for a given market can change in a short period of time." This leads to another widespread objection: Why buy NCS when it's quite possible that a standard combination of FCC contour maps and regular program ratings are a less costly indication of a station's popularity?

Goodson-Todman

Continued from page 24

mat will have each week's situation taking place in a different star's home, with Gardiner as the butler.

On the live end, ABC-TV has asked G-T to develop an audience-situation show for it with which it would open up the afternoon. Web would like to slot the show either at 4 or 4:30, as a leadin to the 5-6 "Mickey Mouse Club." Also in the hopper is another participationer, still untitled.

At the end of last season, G-T was down to "What's My Line" and "I've Got a Secret," with their remaining show "Beat the Clock," apparently headed for the scrapheap. Since then, "Clock" was saved via a sale to Hazel Bishop, while two more shows hit the air, the five-a-week daytime "The Price Is Right" and the Tuesday night CBS-TV "To Tell the Truth." "Price," incidentally, continues to break all mail pull records with an average weekly contest write-in on NBC of 600,000 to 700,000 pieces of mail.

Washington. — Sol Schildhouse, chief of the FCC's Television Applications Branch and an attorney with the agency since 1948, resigned last week to become general manager of KOMA in Oklahoma City.

Britain's TV-Legit Marriage Flops As 18-Month Run Piles Up Losses

London, Jan. 15.

A legit-tv tieup, aimed at staging classical revivals in a West End theatre with a front-ranking cast, prior to airing over the commercial network, has been abandoned after an 18-month run. Continued losses and low ratings have forced Associated-Rediffusion, the weekday tele-programmers in the London area, to jettison a project which they ho originally would be equivalent to a national theatre.

When the project was first envisaged it was thought that the staging of the plays at the Saville Theatre, under John Clements' management, would vi tually amortize the cost and give them a ready-made production for telecasting. It didn't work out on either count. Losses on individual productions ranged from as high as $53,000 to as little as $5,600; but the stage versions had to be completely remodelled before they could be put on the air.

Another aspect of the project, which went cold, was to put these theatrical classics on film and thus recoup part of the investment from overseas markets, particularly the United States. There was, in the event, little interest by the major American webs for a series of 13 revivals, unless the producers could offer international name talent of the calibre of Laurence Olivier. Only one of the plays was filmed—Ibsen's "The Wild Duck;" and their final venture, Congreve's "The Way of the World," now running at the Saville, is not even to be telecast.

Experience showed that original stage versions were unsuitable for tv and decor used for stage presentation was of the wrong proportions for telefilming. They were forced, therefore, not only to re-script and, consequently, re-rehearse, but also to design and build new scenery.

Brown Urges Clearing House on Talent's Com'l Stints to Skirt Conflicts

Call for a cooperatively financed and operated clearing house to record all commercial stints by talent so as to avoid product conflicts—overt or inadvertent—was issued last week by agent Henry C. Brown, who furnishes much of the talent for the teleblurbs.

Brown, in a letter to top ad agencies, said that while the problem is currently in its infant stage, it will intensify as time goes on and a backlog of commercial stints by talent accumulates. He proposes that the clearing house be financed by agenies and talent agents and that its files be available to all participating members.

Crux of the problem, according to Brown, is product identification. There already have been cases, he states, where a particular talent is signed for a series of commercials by an agency which later discovers that the talent in the past had done commercials for a competing brand. Naturally, the agency can't use the talent or the commercials themselves if they've been completed.

In many cases where talent is willing to list previous stints for competing brands, there's a stumbling block This occurs when "top secret" auditions are held where the talent is not informed of the product to be spieled. In these cases, the pitchman learns about his new assignment at a stage where even if he does inform the agency of his prior stints for competing brands, much time and money has been lost.

Clearing house to which each agency would report every commercial and the talent and product used would solve the problem, Brown states.

LATE FLASH FROM WOW-TV, OMAHA...

50.5

M-G-M's "30 SECONDS OVER TOKYO"

AVERAGE TRENDEX WEDNESDAY, JAN. 2nd, 10:30 P.M. to 1 A.M. 95% SHARE OF AUDIENCE HIGHEST FEATURE FILM RATING EVER SCORED ANYWHERE!

WHEN THE LION ROARS THE RATINGS SOAR!

FLASH WSB-TV, Atlanta
Sunday afternoon, January 6, 12:30 to 2 P.M. M-G-M PLAYHOUSE: 27.4 special A.R.B. tops all competition!
27.4

FLASH KPHO-TV, Phoenix
Sunday evening, January 6, 7 to 8:30 P.M. M-G-M's "Between Two Women": 31.7 special A.R.B. tops all competition!
31.7

The rating revolution is here ...start getting astronomical ratings for your station now.

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Write, wire or phone Charles C. Barry, Vice-President, 1540 Broadway, New York

Jocks, Jukes and Disks

By HERM SCHOENFELD

Elvis Presley: "Playing for Keeps"-"Too Much" (RCA Victor). This disk, of course, is an automatic hit. The only question with this phenom is not whether, but how much. This platter should follow its predecessors into the multimillion sales class. "Playing for Keeps," a slow ballad, is a solid number for the genre and the teenagers will dig it. "Too Much" is on the upbeat side, showcasing Presley in his trademarked staccato vocalisthenics.

Lonnie Donegan: "Don't You Rock Me Daddy-O"-"How Long, How Long Blues" (Mercury). British singer Lonnie Donegan, who clicked big with the American folk ballad, "Rock Island Line," last year, has a strong followup in this coupling, also based on some traditional Americana. "Don't You Rock Me, Daddy-O" is a fast-tempoed, freewheeling number with a country dance format. "How Long, How Long Blues" is an old blues number which Donegan delivers in authentic low-down style.

Richard Hayes: "Where You Are"-Let Your Lips Run Away With Your Heart" (ABC-Paramount). "Where You Are," a lilting ballad with an excellent lyric, gets a highly attractive production via Richard Hayes' vocal and **Sid Feller's** orch and choral backgrounding. "Let Your Lips" skips along at a fast tempo and also has lots of chances.

Peggy Lee: "Where Flamingos Fly"-"The Gypsy With Fire In His Shoes" (Decca). These unusual sides by a fine stylist rate close jockey attention. "Where Flamingos Fly" is an offbeat, atmospheric ballad with a poetic lyric that stands up under repeated spins. Miss Lee projects it to the hilt. Flip is an unusual attempt to give the flamenco beat a pop flavor. A very tasteful side with some incidental heel dancing furnished by **Sammy Davis Jr.**

Doree Post: "Who Am I"-"Rock and Roll Calypso" (RCA Victor). Doree Post, a newcomer on wax, makes a strong bow with "Who Am I," a simple ballad which she delivers in a clear, sweet voice. It could go all the way. Flip is a cute novelty tune which is more calypso than rock 'n' roll.

Mitch Miller: "Song for Mr. and Mrs. McAdam"-"A Very Special Love" (Columbia). Theme of last week's CBS-TV "Playhouse 90" drama, "Song for Mr. and Mrs. McAdam" is a catching instrumental that Mitch Miller's orch, with a harmonica lead, plays nicely. Flip is the same tune in a different arrangement.

Bob Whalen: "Chapel of the Roses"-"With All My Love I Thee Endow" (Jubilee). "Chapel of the Roses" is a pretty ballad with an old-fashioned romantic lyric that Bob Whalen renders very effectively with appealing tenor pipes. "With All My Love" is a tasteful number with a wedding ceremony motif a la "O Promise Me."

Alan Dean: "The Memory Followed Me Home"-"The Letter That I Never Mailed" (Rama). Alan Dean has an excellent ballad in "The Memory Followed Me Home" and he brings it home with a belting vocal. "Letter That I Never Mailed" is a maudlin piece that doesn't come off.

April Ames: "A Smile Will Go a Long Long Way"-"Imagination" (Zephyr). April Ames, with various bands for the past couple of years, bears watching on wax. She's a fine stylist who projects with subtle inflections and without vocal gimmicks. She delivers the oldie, "A Smile Will Go a Long Long Way," with an easy swinging style that sells without trying to. She also savvily handles the fine number on the flip.

The Continentals: "Take a Gamble On Me"-"Meanwhile Back at the Ranch" (Key). The slick supper club combo, The Continentals, make a neat impression with their wax bow on this indie Coast label. Team has a smooth, closely integrated harmonizing style with a contemporary flavor. Vocal quartet impresses on "Take a Gamble on Me," an interesting rhythm number. "Back at the Ranch" is a clever novelty piece of material.

Margie Rayburn: "Every Minute of the Day"-"Take a Gamble On Me" (Liberty). Margie Rayburn is a rhythm songstress with a jumping style that's effectively displayed on "Every Minute of the Day," a rocking tune with a standard lyric for the idiom. Miss Rayburn also delivers a rousing version of "Take a Gamble On Me."

Best Bets

ELVIS PRESLEY	PLAYING FOR KEEPS
(RCA Victor)	*Too Much*
LONNIE DONEGAN	DON'T YOU ROCK ME DADDY-O
(Mercury)	*How Long, How Long Blues*
RICHARD HAYES	WHERE YOU ARE
(ABC-Paramount)	*Let Your Lips Run Away With Your Heart*
PEGGY LEE	WHERE FLAMINGOS FLY
(Decca)	*The Gypsy With Fire In His Shoes*
DOREE POST	WHO AM I?
(RCA-Victor)	*Rock and Roll Calypso*

Stan Rubin's Tigertown 5 From RCA to Jubilee

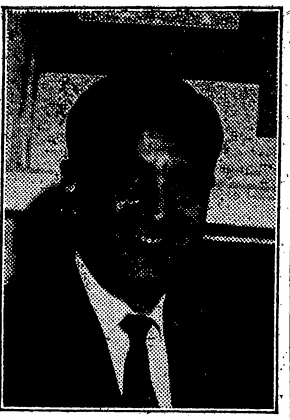
Stan Rubin & His Tigertown Five, a dixieland combo formed by a group of Princeton U. undergraduates several years ago, has exited RCA Victor for a deal with Jubilee Records.

Rubin, now a law student at Fordham U., where he is president of his class, has the most commercially successful of the recent flock of jazz units developed on college campuses. Unit has played several Carnegie Hall, N. Y., dates and was the only American jazz crew invited to play in Monaco for the wedding of Grace Kelly and Prince Rainier last year.

Endsley to Victor

Melvin Endsley, cleffer of the click "Singin' the Blues," will vocalize for RCA Victor under a new term pact.

His first coupling for the label, "I Ain't Gettin' Nowhere With You" and "Bringin' the Blues to My Door," were both written by him.



LAWRENCE WELK
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CHAMPAGNE MUSIC
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Dodge Dance Party
ABC-TV—Sat. 9-10 P. M. E.S.T.
Sponsored by
Dodge Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10:30 p.m. EST
Sponsored by
Dodge and Plymouth Dealers of America

'Springtime in Rockies' Sheet Music's Golden Era; S.F. Print House Gives Up

San Francisco, Jan. 15.

The last major music printing house in Frisco has shut down because "there aren't enough orders for new songs to make a shop pay," quoted is Kurt Rayner, who'd run Pacific Music Press here since 1925.

The shop turned out more than 2,000,000 copies of one song 28 years ago. The song was "Springtime in the Rockies," an alltime click which got a further boost, Rayner said, when he put a picture of Rudy Vallee on the sheet music's cover.

Among his other big hits were "Chloe," "Diane," "Whispering," "Doll Dance" and "Charmaine."

Said the 68-year-old printer: "San Francisco used to be a big music town, but things started going down when our two biggest music publishers started easing out of the business."

"Springtime in the Rockies," he recalled, was the zenith, and he noted that Kate Smith helped plug the song mightily, too.

But it was all downhill after that, and he added:

"I waited 20 years for another hit tune but it never came."

So he locked up.

Inside Stuff—Music

Columbia's Records' advertising and sales promotion division is on a push to sustain dealer interest in the label's "Buy of the Month" program. The promotion boys have whipped up a transparent acetate streamer which dealers can post permanently in their windows and install cards announcing the new "BOM" every month. They've also prepped special postal cards, which dealers can obtain at a nominal cost, announcing the "BOM" every month for mailing-list customers.

Mario Colombo, Italian impresario, has arrived in New York to complete arrangements with the Cincinnati Conservatory of Music for a nationwide search of new American operatic talent. Formerly artistic director of La Scala Opera, he is now director general of the Italian Opera and Philharmonic Assn. of Milan.

Meyer Davis has prepared a special musical program of President Eisenhower's favorites for his orch's appearance at the Inaugural Ball Monday (21). The songs include "Down Among The Sheltering Pines," "The Student Prince" medley, "One Alone," "Time On My Hands," "Deep In My Heart," "Merry Widow" medley, "Waitin' For the Robert E. Lee," "Just One Of Those Things," "From This Moment On," "When The Saints Come Marching In" and selections from "My Fair Lady," "Most Happy Fella," "Bells Are Ringing" and "Happy Hunting." As added attractions, Davis has signed Denise Lor and Buddy Richards to sing with the orch.

Shapiro-Bernstein music has acquired the U.S. and Canadian rights to the German tune, "Ich Schenk Dir Den Mond," from the German film, "Amore." Tune, which was written by Heino Gaze, has been given an English lyric by Harold Spina, and the title anglicized to "I'd Give You The World." S-B set the deal with Paul Siegel's Symphony House, American rep for Edition Takt Und Ton, Berlin publishing firm. In addition, Siegel has arranged with RKO-Music for Organizzazione Musicale Natzionalmusic, syndicate of Italian music publishers, to handle the tunes from RKO pix in Italy.

The 100th anniversary of the writing of the Christmas hymn, "We Three Kings of Orient Are," by a Burlington clergyman in 1857, was marked in an address last week by Rev. Donald Woodward, rector of St. Paul's Episcopal Church, Burlington, Vt.

The author of the hymn was Rev. John Henry Hopkins Jr., whose father was second rector of St. Paul's and first Episcopal bishop of Vermont.

The indie Tico label is in the odd spot of plugging an artist pacted to another label. Tico recently released Irving Fields' recording of Gladys Shelley's "That's Why Boys Like Girls," but soon after the session, Fields switched to the ABC-Paramount label. Tune is published by Morris Diamond's Jo-Al Music firm.

RCA Victor's global orientation is resulting in the U.S. release of a couple of numbers etched in South Africa. Tunes, "War Dance" and "Zulu Lullabye," were performed by a South African group, Nigel Crawford & His Gold Diggers, and were cut in Johannesburg by A. M. Kitterman, Victor's artists & repertoire chief for South Africa.

Album Reviews

Nat King Cole, a jazz man before he went "commercial" as a pop singer, hasn't lost his flair as a swinging vocalist, as evidenced in his latest Capitol album, **"After Midnight."** Platter features Cole at the top of his form in solid collection of tunes. Backing Cole is a rhythm combo and various jazzmen, such as **Willie Smith, Harry Edison, Stuff Smith and Juan Tizol,** each of whom do solo stints on a couple of tunes apiece. It's a slick, easy-on-the-ear potpourri.

Broadway showtunes are the most frequently used commodities in the package field and they keep turning up in all types of arrangements. Clarinetist **Buddy DeFranco** and a large orch play an excellent repertory of tunes in **Russell Garcia** arrangements in a Verve album titled **"Broadway Showcase."** The approach is fresh, but the melodies are still the thing, as they should be on such tunes as "Speak Low," "That Old Debbil Moon," "In The Still of the Night," "Come Rain Or Come Shine," "Autumn In New York," "Mad About The Boy," "Almost Like Being in Love," "Can't Help Lovin' Dat Man," "Have You Met Miss Jones," "Heat Wave" and "Makin' Whoopee."

"The Whistler and His Dog" on the Golden Crest label is an offbeat package featuring the whistling virtuosity of **Jack Zimmerman. Zimmerman** is an expert and some unusual effects are achieved by the use of multiple dubbings. Tunes comprise a dozen standards, from "Sweet Leilani" to "Tumbling Tumbleweeds."

RCA Victor, which put out the original cast album version of "Happy Hunting," has also released the current Broadway showscores without **Ethel Merman** and without vocals. **Hugo Winterhalter** dishes up a glistening package of instrumentals of the **Harold Karr** music that can serve as a form of mood music such as, for instance, "Music To Buy Theatre Tickets By."

Epic Records has culled the archives for a superb jazz set in **The Art of Jazz Piano,"** spotlighting four standout keyboarders, **Art Tatum, James P. Johnson, Earl Hines** and **Joe Sullivan.** Tatum's sides are of special interest with his clever workovers of "Tea For Two," "Sophisticated Lady" and "Tiger Rag." There were made at a 1933 recording date, when Tatum, who died last year, was 23.

Another historical album of special note for the jazzophiles is the **Djanzo Reinhardt "Memorial Album Vol. 1,"** on the Period label. Recorded in 1947, the late and great guitarist is heard playing with the Quintet of the Hot Club of France. Although the titles on the platter list such numbers as "September Song," "Confessin'," "Night and Day" and "I'll Never Smile Again," among others, the jacket liner note says they are all "original compositions" by Reinhardt. *Herm.*

Bobby-Jahn's U.S. Disks

Bobbe Jaan, European "hillbilly," will make his U. S. disk debut for RCA Victor. Singer was pacted by Steve Sholes, head of Victor's country & western division.

For the U. S. exposure, the singer's name has been anglicized to Bobby-Jahn.

VARIETY 10 Best Sellers on Coin Machines

1.	SINGING THE BLUES (10)	*Guy Mitchell*	*Columbia*
2.	ROCK-A-BYE YOUR BABY (5)	*Jerry Lewis*	*Decca*
3.	LOVE ME TENDER (12)	*Elvis Presley*	*Victor*
4.	THE BANANA BOAT SONG (1)	*Fontane Sisters* *Harry Belafonte* *Tarriers*	*Dot* *Victor* *Glory*
5.	THE GREEN DOOR (14)	*Jim Lowe*	*Dot*
6.	YOUNG LOVE (1)	*Sonny James* *Crew-Cuts* *Tab Hunter*	*Capitol* *Mercury* *Dot*
7.	CINDY, OH CINDY (9)	*Eddie Fisher* *Vince Martin*	*Victor* *Glory*
8.	HEY, JEALOUS LOVER (5)	*Frank Sinatra*	*Capitol*
9.	BLUEBERRY HILL (11)	*Fats Domino*	*Imperial*
10.	GARDEN OF EDEN (4)	*Joe Valino*	*Vik*

Second Group

DON'T FORBID ME	*Pat Boone*	*Dot*
TRUE LOVE	*Crosby & Kelly* *Jane Powell*	*Capitol* *Verve*
JUST WALKING IN THE RAIN	*Johnnie Ray*	*Columbia*
NIGHT LIGHTS	*Nat (King) Cole*	*Capitol*
ON MY WORD OF HONOR	*Platters*	*Mercury*
SINCE I MET YOU, BABY	*Ivory Joe Hunter* *Mindy Carson*	*Atlantic* *Columbia*
CINCO ROBLES	*Russell Arms* *Les Paul-Mary Ford*	*Era* *Capitol*
LOVE ME	*Elvis Presley*	*Victor*
MOONLIGHT GAMBLER	*Frankie Laine*	*Columbia*
A ROSE AND A BABY RUTH	*George Hamilton 4th*	*ABC-Par*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

ASCAP TO KO 'GIMMICK' LOGS

Tunesmiths, Pubs Storming Gov't For Changes in ASCAP's 'Weighted' Vote

The issue of the "weighted vote" in the American Society of Composers, Authors & Publishers has turned into political dynamite for the organization's future. A group of writers and publishers, represented by N. Y. attorney Arnold Malkan, squawked both to the Dept. of Justice and the House Small Business Committee in Washington last week over the unshakable control that the weighted vote gives to the major publishing firms.

The top ASCAP writers and publishers, which benefit under the weighted vote system, will not yield an inch on this issue. As one top writer put it, there is no question of "democracy" within ASCAP. Despite the fact that the Society is a voluntary, mutually-owned organization, the top earners believe they have a bigger stake in ASCAP and therefore should have a bigger voice in determining the operation.

Oscar Hammerstein 2d, at the last membership meeting in N. Y. Jan. 3, spoke strongly in favor of the continuance of the present voting system. Hammerstein stated that if, in some theoretical eventuality, a system of equal voting was established, there was the possibility that he, and other writers of his rank, would be forced to leave ASCAP. He said if the top writers leave, "the devil would take the hindmost."

For the top writers and publishers, the equal vote presents the danger that cleffers in the lower brackets could overwhelm them in fight for control of the Society and, with some $20,000,000 at stake, the top writers and publishers would

(Continued on page 57)

VERVE GETS SET FOR 'RUGGLES' VIDMUSICAL

Norman Granz's indie Verve label has latched on to its first "original cast" set. It's the tv musicalization of "Ruggles of Red Gap" featuring Jane Powell, Michael Redgrave, Imogene Coca, David Wayne and Peter Lawford.

It was a no-contest scramble for the album rights because of Miss Powell's firm pact with the Verve label. The other cast members have no permanent disk tieups.

"Red Gap," which has been musicalized by Jule Styne (music) and Leo Robin (lyrics), will be showcased on NBC-TV Feb. 3. The album will be put into the groove in New York today (Wed.) and tomorrow. Granz is planning to get the package in the hands of the retailers in advance of the telecast.

Styne and Robin have written 10 tunes for "Ruggles" and are publishing the score via their own Robin-Styne Music setup, a Chappell subsid. Buddy Bregman, who arranged the score, will conduct the disk date as well as the telecast.

So There You Are— Gobel's 2 Decca Sets

Hollywood, Jan. 15.

George Gobel and Decca have reached agreement on a wax pact, with the NBC-TV comedian slated to cut from 20 to 25 sides this year.

Gobel will do two albums, "Lonesome George," consisting of special material, pops, yodeling, folk songs, public domain tunes, with bits of monolog integrating the numbers; and a package of Christmas numbers with comedic material interwoven.

Gobel, who leaves this week for N.Y., where he will originate three tv shows, has signed Evelyn Rudie as his Jan. 26 guest and Ray Bolger for Feb. 2.

BERRY TO EPIC AS S. M.

Frank Berry has joined Epic Records as sales manager for the single records division.

He reports to William Nielsen, label's national sales manager.

Ike Gets a Cantor

Bela Herskovits, a cantor who is MGM Records pactee in the liturgical division, will introduce a new tune, "My Budapest," at the Presidential Inaugural Ball at Washington's Hotel Statler, Sunday (20).

The Cantor already has cut the tune for MGM and the diskery plans to get it into the retail stores on the day following the bash.

Pubs, Diskeries 'Looking Over' DJ Org's Money Pitch

The bite is being put on the music industry to finance a disk jockey public service project. The pitch for $55,000 was made Sunday (13) at New York's Park-Sheraton Hotel in separate meetings of music publishers and disk company execs.

Project, as spelled out by Murray Kaufman, who heads up the recently formed National Council of Disk Jockeys for Public Service, is aimed to help in building "a stronger young America." Although the publishers and diskery reps were in accord with the basic aims of the org, they're taking a long hard look at the financing angle.

The publishers have been asked for "donations," while the disk companies have been tabbed for a given amount, scaled to company size. Some of the diskery hesitation stems from the "scale" clause. The smaller companies feel that they've been put in brackets disproportionate with their net take, while others claim that the individual company bite is "way out of line" otherwise.

Other disk company execs are studying the need for such an organization within the music industry since there are so many other charitable groups currently doing the same or similar work. In line with this thinking, one major pub-

(Continued on page 58)

MINNEAPOLIS SYMPH TO PLAY NEAR EAST

Minneapolis, Jan. 15.

As part of the State Dept.'s International Exchange Program, the Minneapolis Symphony Orchestra will make a six-week concert tour, starting at Palermo, Sicily, Sept. 4 or 5.

From Sicily the orchestra will go to Athens, Greece, to climax a festival there. Other cities on the tour will be Ankara and Istanbul, Turkey; Beirut, Lebanon; Damascus, Syria; Calcutta, Bombay and New Delhi, India; Karachi, Pakistan; Baghdad, Iraq; Cairo, Egypt; Tunis, Constantine and Algiers, Algeria; Casablanca, Morocco, and Madrid, Spain.

Orchestras of Boston, New York, New Orleans and Philadelphia have made similar tours, but none of these Near East countries has ever been visited before by an American symphony orchestra.

This also will be the first time abroad for the local organization. Conductor Antal Dorati will lead a group of about 100 musicians.

Shulman's N.E. for ABC-P

Moe Shulman has joined ABC-Paramount's field force to handle the New England area. He comes to the ABC fold after a stint with RKO-Unique.

Shulman teed off at his new post Monday (14) with distributor visits to Boston, Hartford, Albany, Buffalo, Philadelphia and Newark.

AIM NEW RULES AT SOME MEMBERS

The American Society of Composers, Authors & Publishers is cracking down on members who attempt to procure false reports of performances by the Society's licensees. That would refer specifically to the radio-tv field where ASCAP, to a large extent, depends upon station logs to determine what songs have been played.

The move is directed against some ASCAP members, who by control of the music played on certain programs, sometimes insert numbers into the log that in actuality were not performed. Prexy Paul Cunningham stated that "inasmuch as the Society's payments are based almost entirely upon reports which it receives from these licensees, it is important that the reports be accurate and that no member be permitted to engage in any scheme under which reports of performances are given to the Society in instances where those performances do not actually occur."

The Society, which operates under a consent decree, asked the Federal Courts to permit it to deny membership in this connection. The Dept. of Justice took the position that ASCAP's application was premature, especially in view of the Society's failure to adopt a specific rule forbidding such practices on the part of those already members.

The new rules provide that:

(1) Any member inducing a false report on performances shall

(Continued on page 56)

Up Art Schwartz To Col Ad Chief

Art Schwartz has been named director of advertising and sales promotion at Columbia Records. Schwartz will head up all activities involving all the company's products, encompassing Columbia and Epic Records as well as electronic products including phonographs, needles and accessories. Schwartz has been with the label since 1952.

In a move to integrate the overall activities in the areas of advertising and sales promotion, public relations, and design and packaging, the diskery has launched a policy and planning committee to consist of Schwartz, Deborah Ishlon, director of public relations, and Neil Fujita, director of design and packaging.

Assisting Schwartz in advertising and sales promotion activities will be Herbert Goldstein and Jack Fuller. David Jones, catalog editor, will also report to Schwartz.

Eddie Heller to Victor In Pop Album Division

Eddie Heller, head of the indie label, Rainbow Records, is joining RCA Victor as musical director in the pop album department. He'll work under Ed Walker, pop album artists & repertoire chief.

Rainbow Records, which was set up by Heller in 1947, will continue to operate under Milt Ross.

Elvis 8-Month Wonder

Among other things, Elvis Presley in 1956 broke all records for being at the top of the bestselling charts. Presley skyrocketed to the top of VARIETY's "Boxscore of Top Talents and Tunes" chart last April 18 and then continued to head the field until he was nudged out Dec. 26 by Guy Mitchell when "Singin' the Blues" became No. 1. Presley's blazing run of eight months on top compares to the more usual No. 1 duration of three or four months for a "hot" artist.

L.A. Tooters' Suit Vs. AFM, Trust Fund Payments Now in Lap of Cal. Courts

Hollywood, Jan. 15.

Superior Judge John T. Ford is expected to hand down a decision within a fortnight on the request of dissident musician plaintiffs for injunctions halting further payments by diskeries and film firms into the Music Performance Trust Funds, plus appointment of a receiver to handle coin already there.

Bulk of the three day arguments revolved around the basic issue of the phonograph industry case—whether or not wage hikes had been negotiated for recording musicians in 1954 and then diverted to the Music Performance Trust Funds. Plaintiffs contend that the Federation had bargained for pay scale hikes, the first since 1946, and thden at the last moment instructed the recording companies to channel the hikes to the Trust Funds rather than to the individual musicians.

Attorneys for the AFM insisted that the agreements speak for themselves—that no new pay raise was negotiated but a few formula was found for payments into the Trust Fund, a formula that involved percentages of existing pay scales, which would be payable in addition to the percentage on retail sales.

In pursuing this issue, plaintiffs' attorney Harold A. Fendler accused AGM prexy James C. Petrillo of "faudulent collective bargaining" in that the best interests of recording musicians were bypassed in favor of the Trust Fund. Co-counsel Daniel Webber added that the payments being made to the Trust Fund consist of "wages for services no matter by what name the contributions are known."

Money Not 'Wages'

In rebuttal, Federation attorney Michael G. Luddy contended there have been no monies diverted from anyone." Federation, he added, must conduct its negotiations for

(Continued on page 58)

Col's 'Golden Guitar'

Taking a leaf from the pop market's gold disk award, Columbia Records is originating a gold guitar award for top selling platters in the country & western field. The hillbillies qualify for the gold guitar after a disk has reached the 250,000 sales mark. The popsters' gold disk comes after a 1,000,000 seller.

First Col artists to get the gold guitar are Ray Price for "Crazy Arms" and Marty Robbins for "Singing the Blues." Goddard Lieberson, Col prexy, will make the awards on the "Grand Old Opry" show Feb. 16.

Decca, Coral Hold Price Line on EP As MGM Reduces

Decca Records and its subsid, Coral Records, are holding the line on their 45 rpm extended-play package prices. Decision of the diskery not to follow RCA Victor and Columbia Records in the recent price slash was underlined by Decca's guarantee to dealers against any price cut until March 31 of this year. The guarantee means that dealers can buy Decca's EPs with the assurance that if the price is dropped before March 31, the diskery will make adjustments for any stock bought at the higher price.

Meanwhile MGM Records also has cut the price on its extended play sets. New price line went into effect Monday (14).

MGM's one-pocket EPs have been reduced from $1.49 to $1.29, while the two-pocket EPs were cut from $2.98 to $2.49. All three pocket EPs, however, will remain at the regular $3.98 tab. The two-pocket soundtrack sets have been cut to $2.98 from $3.98 and the three-pocket soundtrackers were sliced to $3,98 from $4.98.

In addition, MGM will retain the 5% dealer return privilege on its

(Continued on page 54)

CAP'S BUNDLE OF 28 IN JAN. ALBUM BINGE

Hollywood, Jan. 15.

Capitol starts the year off with 28 packages in its January album release list, highlighting the firm's contention that the packages are the "lifeblood" of the industry. Seven of the 28 are in the classical field and three are country & western.

Among the 18 items in the pop category are six albums in the "Capitol of the World" series representing artists from Argentina, Germany, Holland, Italy, Paris and London.

Nat Shapiro to Europe This Month on Col Biz

Nat Shapiro, international pop artists and repertoire coordinator at Columbia Records, heads overseas at the end of the month for confabs with Philips heads in Europe. He's slated for huddles in London, Paris and Hamburg. Philips is Col's overseas disk affiliate.

During his London stay, Shapiro will help set up promotion for Guy Mitchell's shot on the Palladium tv show Feb. 10, as well as arrange for appearances by other Col. artists.

Tex Beneke brings his band into New York's Roseland Dance City for a month's stay beginning Jan. 22.

RULE CBS-TV CLEFFERS INDIE CONTRACTORS

Washington, Jan. 15.

National Labor Relations Board ruled last week that composers of music and lyrics employed by CBS for network tv shows originating in New York and Los Angeles are independent contractors and that the degree of control exercised over them in their operations is "insufficient" to establish an employer-employee relationship.

Board therefore dismissed a petition by Composers and Lyricists Guild of America for a multi-employer unit of their craft employed by the three tv networks. Similar findings were previously made with respect to NBC and ABC composers.

Victor's Marek, Bullock On Coast for Huddles

RCA Victor's exec echelon head westward last week. George Marek, v.p. in charge of the album division, is currently on the Coast to o.o. dealer reaction to the company's new EP price structure and also to consult with some of the label's artists on album projects.

W. W. (Bill) Bullock, head of the singles division, is on the Coast with Steve Sholes, country & western chief, to cut new sides with Elvis Presley, who's working at the 20th Century-Fox lot on a new film. Fred Reynolds, Victor's jazz chief, is also in Hollywood to set up some recording dates.

Cadence in New Beat

Cadence Records has added the Harvey Boys, vocal trio, and crooner Tommy Furtado to its artists roster.

According to label's prexy, Archie Bleyer, the pactings mark the beginning of an artists expansion program he's blueprinted for 1957.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST																SOUTH								FAR WEST								MIDWEST								
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Stan Burns—WINS—New York	Lou Dennis—WBRY—Waterbury	Jack Rowzie—WWDC—Washington	Howie Leonard—WPOR—Portland	Buddy Deane—WITH—Baltimore	Jim Pansullo—WVDA—Boston	Jay Dunn—WKOX—Framingham	Jim McLean—WGAW—Gardner	Alan Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Mort Nusbaum—WBBF—Rochester	Dan Fusco—WRUN—Rome-Utica	Al Meltzer—WHEN—Syracuse	Grady & Hurst—WPFH—Philadelphia	Dick Partridge—WHIM—Providence	Dean Slack—WJOY—Burlington	John Harris—WDIG—Dothan	Chuck Dougherty—WQAM—Miami	Ken Karlton—WTIX—New Orleans	Jack Gale—WTMA—Charleston	Bill Dawson—WQOK—Greenville	Dan Daniel—KXYZ—Houston	Stan Nelson—KITE—San Antonio	Ray Schreiner—WRNL—Richmond	Bill Evans—WIND—Chicago	Dick Drury—WBRB—Detroit	Ken Albridge—KHMO—Hannibal	Sam Babcock—WHB—Kansas City	Grahame Richards—KOWH—Omaha	Bill Mertz—WVKO—Columbus	Lou Emm—WHIO—Dayton	Jim Lewis—WEMP—Milwaukee	Frank Pollack—KRUX—Phoenix	Ira Cook—KMPC—Los Angeles	Bill Jenkins—KPAL—Palm Springs	Jerry Nesler—KSDO—San Diego	Bob Holmes—KSJO—San Jose	Ray Perkins—KIMN—Denver	Paul Bain—KDEF—Albuquerque	Jim French—KING—Seattle	TOTAL POINTS
1	1	12	Guy Mitchell	Columbia	†Singing the Blues	1	..	..	..	8	2	..	3	4	..	..	5	1	5	..	2	2	1	2	..	..	9	1	1	..	3	7	3	6	..	..	4	..	1	5	1	..	1	1	1	206
2	11	3	Sonny James	Capitol	†Young Love	4	8	3	1	1	8	..	..	10	..	..	..	10	..	5	4	..	..	..	2	..	1	..	..	..	1	..	..	..	2	6	3	..	..	..	..	2	..	3	3	132
3	9	5	Pat Boone	Dot	†Don't Forbid Me	5	4	6	2	3	..	2	..	3	1	..	..	..	..	..	3	..	..	..	..	7	5	..	8	..	2	5	5	..	7	5	..	..	..	7	..	10	3	..	..	127
4	5	5	Tarriers	Glory	†The Banana Boat Song	..	1	..	..	6	3	..	4	7	3	..	..	2	10	3	..	..	6	..	..	4	..	..	..	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	93
5	2	9	Betty Johnson	Bally	†I Dreamed	..	7	2	..	..	9	..	..	5	..	..	..	..	..	..	5	..	..	..	1	2	..	10	..	5	..	2	..	..	..	1	..	..	..	..	..	6	..	..	..	77
6	3	12	Frank Sinatra	Capitol	*Hey, Jealous Lover	..	..	..	..	..	6	..	..	..	..	1	2	..	..	..	..	..	..	4	..	..	..	7	..	..	..	6	..	2	..	..	..	3	5	9	10	..	..	10	8	75
7	4	17	Jim Lowe	Dot	†The Green Door	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	2	5	..	..	..	4	2	3	9	8	7	..	..	..	..	..	..	..	5	..	..	2	10	73
8	14	4	Russell Arms	Era	†Cinco Robles	..	9	..	8	..	1	5	..	..	7	..	3	..	..	4	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	1	..	6	..	7	..	..	9	66
9A	10	6	Frankie Laine	Columbia	†Moonlight Gambler	9	3	..	..	..	..	..	..	..	..	..	..	4	9	..	..	8	..	10	8	5	4	..	..	..	..	..	2	..	8	..	7	..	..	..	7	..	7	..	..	63
9B	16	9	Elvis Presley	Victor	†Love Me	..	..	1	..	2	..	..	..	2	..	..	..	..	2	..	..	1	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	..	..	..	..	..	2	..	..	63
11A	12	17	Crosby & Kelly	Capitol	*True Love	..	..	..	..	..	..	..	..	..	..	5	6	..	..	..	..	6	..	..	..	..	..	5	6	..	..	..	..	..	..	..	..	5	4	10	6	..	6	5	..	57
11B	..	1	Tab Hunter	Dot	†Young Love	..	..	..	..	1	..	1	1	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	3	..	57
13	6	10	Ivory Joe Hunter	Atlantic	†Since I Met You, Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	1	..	..	..	..	1	..	..	..	..	4	..	1	..	..	..	..	..	..	..	..	1	10	..	..	55
14	12	14	Elvis Presley	Victor	†Love Me Tender	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	3	..	..	..	..	..	..	..	..	..	2	..	3	..	..	9	2	51
15	22	19	Johnnie Ray	Columbia	†Just Walking in the Rain	..	..	..	..	..	..	..	..	1	..	..	..	8	..	..	..	..	3	..	..	..	..	6	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	7	6	50
16A	7	8	Patience & Prudence	Liberty	†Gonna Get Along Without	7	2	..	..	..	..	..	..	..	..	..	1	..	..	..	..	7	10	..	..	..	..	..	..	..	..	..	10	..	..	..	5	..	..	4	8	..	..	..	7	49
16B	..	1	Harry Belafonte	Victor	†The Banana Boat Song	..	1	5	..	6	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	5	49
18	32	5	Harry Belafonte	Victor	†Jamaica Farewell	10	..	..	9	..	..	..	..	..	..	..	..	6	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..	3	8	..	..	44
19	21	14	Eddie Fisher	Victor	†Cindy, Oh Cindy	..	..	..	..	..	..	..	..	..	..	6	7	9	..	..	..	..	9	1	..	..	..	3	7	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	42
20	20	14	Fats Domino	Imperial	*Blueberry Hill	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	9	4	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	4	..	40
21	18	9	Jerry Lewis	Decca	*Rock-a-Bye Your Baby	8	..	10	..	..	..	..	..	..	4	10	10	..	..	..	..	..	..	..	..	..	..	9	..	7	..	..	4	..	..	..	8	..	..	..	..	4	..	8	..	39
22	8	11	George Hamilton 4th	ABC-Par	†A Rose and a Baby Ruth	..	..	..	..	..	..	..	..	9	..	..	..	3	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	2	..	..	6	..	34
23	..	1	Johnnie Ray	Columbia	†You Don't Owe Me a Thing	..	..	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	2	..	..	3	..	..	..	..	..	33
24A	31	18	Pat Boone	Dot	*Friendly Persuasion	..	..	..	..	..	..	..	..	..	..	4	9	..	..	..	..	..	..	..	..	..	..	..	5	1	..	..	..	..	..	..	..	..	8	..	..	..	9	..	..	30
24B	27	11	Nat (King) Cole	Capitol	*Night Lights	..	..	..	..	..	..	..	..	..	..	2	4	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	9	..	..	..	..	30
26	..	1	Mickey & Sylvia	Groove	†Love Is Strange	..	..	..	..	5	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	27
27	..	1	Fats Domino	Imperial	†Blue Monday	..	..	..	7	4	..	9	..	..	..	..	..	..	7	..	6	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
28	24	2	Steve Lawrence	Coral	†The Banana Boat Song	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	7	..	..	..	..	..	5	..	..	..	24
29	14	16	Don Rondo	Jubilee	†Two Different Worlds	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	7	8	..	..	..	..	..	22
30	29	7	Andy Williams	Cadence	*Baby Doll	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	1	..	..	..	..	..	8	..	..	..	..	..	..	..	21
31A	..	1	LaVern Baker	Atlantic	†Jim Dandy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	4	..	2	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
31B	..	1	Clarence Henry	Argo	†Ain't Got No Home	..	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
33	25	3	Platters	Mercury	†On My Word of Honor	..	..	..	5	..	..	..	8	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
34A	..	1	Beverly Sisters	London	†Greensleeves	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9	..	..	..	..	..	9	..	..	..	17
34B	19	13	Patti Page	Mercury	*Mama from the Train	..	..	..	..	..	5	..	..	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	17
36A	..	5	High Lights	Bally	†City of Angels	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	16
36B	23	14	Dick Jacobs	Coral	†Petticoats of Portugal	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	16
38	39	21	Bill Doggett	King	†Honky Tonk	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	15
39A	..	1	Bill Hayes	ABC-Par	†Wringle Wrangle	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	9	..	..	..	..	..	..	..	..	14
39B	35	15	Jane Powell	Verve	*True Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	..	..	..	14
39C	29	4	Eileen Rodgers	Columbia	†Give Me	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
39D	27	11	Joe Valino	Vik	†Garden of Eden	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	4	..	..	14
39E	42	5	Margaret Whiting	Capitol	*The Money Tree	..	..	..	..	..	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	14
44	36	2	Les Paul-Mary Ford	Capitol	†Cinco Robles	..	9	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	..	1	Frank Sinatra	Capitol	*Can I Steal Little Love	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	7

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HEADLINERS

FROM RCA VICTOR

"HIS MASTER'S VOICE"

Dinah Shore

CHANTEZ-CHANTEZ

HONKY TONK HEART

20/47-6792

Eddie Ames

(of Ames Brothers' fame)

I'D GIVE YOU THE WORLD

(from the German-London film "Amore")

THE BEAN SONG

(Which Way to Boston)

20/47-6791

6 HOT ONES HEADED FOR THE TOP!

☐ **HARRY BELAFONTE**
Banana Boat (Day-O)
c/w Star-O
20/47-6771

☐ **DOROTHY OLSEN**
Mama Llama, Papa Llama
c/w Calico Pie
20/47-6770

☐ **EDDY ARNOLD**
A Good Lookin' Blonde
c/w A Dozen Hearts
20/47-6773

☐ **HUGO WINTERHALTER**
A New Fangled Tango
(from B'way's new hit "Happy Hunting")
c/w Bundle of Joy
(from the RKO film "Bundle of Joy")
20/47-6775

☐ **De CASTRO SISTERS**
I Never Meant To Hurt You
c/w I Hear A Melody
20/47-6774

☐ **LOU MONTE**
Some Cloud Above
c/w Roman Guitar
20/47-6769

Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola."®

America's favorite speed... 45 RPM RCA VICTOR

RKO-Music to Cull Scores From Pix; 'Most Likely' 1st

Another step in the buildup of a music publishing tie-in with RKO Pictures and the RKO-Unique label, was taken last week with the formation of RKO-Music. Irving Deutch, professional manager with the Peer firms, has shifted his base to take over as RKO-Music's general professional manager.

RKO-Music, which will be affiliated with ASCAP, will handle all picture scores from RKO product and such indie film deals as the firm will make. The Lamas Music catalog, which had been an RKO-Unique subsid, will now form part of the new music division. The firm recently acquired the John Paul Music catalog consisting of approximately 10 pic scores done in '56.

Deutch, who'll report to Marty Machat, firm's topper and general counsel, will headquarter in New York. The firm will kick off its activities with the Ralph Blaine-Hugh Martin score from "The Girl Most Likely," the late Victor Young's score from "Run Of The Arrow," and the Max Steiner score from "The Day They Gave Babies Away," originally a straight teleshow.

Maria Tipo, Italian pianist, in the U.S. until April for her third concert tour. Under the management of S. Hurok.

NOW ...
AND ALL THROUGH
THE WINTER SEASON
Leroy Anderson's
Sleigh Ride
100% Recorded
MILLS MUSIC

a wonderful
seasonal song
STYNE AND CAHN'S
LET IT SNOW!
LET IT SNOW!
LET IT SNOW!
CAHN
MUSIC

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	GUY MITCHELL (Columbia)	Singing The Blues
2	2	ELVIS PRESLEY (Victor)	Love Me Tender Love Me Too Much
3	5	FATS DOMINO (Imperial)	Blueberry Hill Blue Monday
4	3	JIM LOWE (Dot)	The Green Door I Feel The Beat
5	8	HARRY BELAFONTE (Victor)	The Banana Boat Song Jamaica Farewell
6	4	CROSBY & KELLY (Capitol)	True Love
7	6	JOHNNIE RAY (Columbia)	Just Walking In The Rain You Don't Owe Me A Thing
8	7	JERRY LEWIS (Decca)	Rock-A-Bye Your Baby
9	9	SONNY JAMES (Capitol)	Young Love
10	..	PAT BOONE (Dot)	Don't Forbid Me Friendly Persuasion Anastasia

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†SINGING THE BLUES	Acuff-R
2	2	*TRUE LOVE	Buxton Hill
3	3	†LOVE ME TENDER	Presley
4	9	†THE BANANA BOAT SONG	Marks-B
5	4	†THE GREEN DOOR	Trinity
6	6	*BLUEBERRY HILL	Chappell
7	..	†YOUNG LOVE	Lowery
8	5	†JUST WALKING IN THE RAIN	Golden West
9	7	†CINDY, OH CINDY	Marks-B
10	..	†MOONLIGHT GAMBLER	Meridian

Decca-MGM

Continued from page 51

EP catalog. To assist the dealers in any inventory loss they may suffer due to the price cut, label is offering a 10% discount on the new-price EPs through Feb. 15.

Decca execs believe that a market still exists for the old price and that if the customer wants a particular EP package, he'll pay for it. Decca's EP prices remain at $1.49 for the single-disk package while the two-disk sets will stay at $2.98.

Victor opened 1957 with the move to slice the EP packages up to 40% for the bigger packages. Columbia followed suit for most of its EP packages while maintaining the old price on the three- and four-disk sets. Both Victor and Columbia are offering special discounts to the dealers on current EP purchases to compensate for the drop in the value of the stocks on hand.

Victor is kicking off the price slash with an extensive consumer ad campaign designed to attract new customers in the disk market to the 45 rpm speed.

BG Back From Far East

Benny Goodman orch returns to New York Saturday (19) after a six-week goodwill tour through the Far East.

Band has been set for a shot on the Ed Sullivan show (CBS-TV) Feb. 10 and is slated for a mid-March stint at New York's Waldorf-Astoria.

KAPP
MONIQUE CADOU
I PLEDGE ALLEGIANCE
TO YOUR HEART
K-171
K records

LOOK OUT FOR ...
BABY DOLL
FROM THE WARNER BROS. PICTURE
6 BIG RECORDS
REMICK MUSIC CORP.

Actually 11 Memorable "Hits" on 1 SINGLE RECORD!
OUT A WEEK - ALREADY A HIT!
"SALUTE TO TOMMY DORSEY"
Coral Number 61779 — 9-61779
The Modernaires
Featured on the
BOB CROSBY
SHOW
CBS-TV
EVERY MONDAY THRU FRIDAY
"Guesting" on the
STEVE ALLEN
SHOW
NBC-TV
SUNDAY, JANUARY, 20th
EXCLUSIVELY ON CORAL RECORDS
DIRECTION
MCA
PERSONAL MANAGEMENT
Thomas P. Sheils

Released 10 Days Ago and

350,000 SOLD TO DATE!

Looks Like ABC PARAMOUNT'S GOING to SELL 2,000,000 of

BILL HAYES

(THE DAVY CROCKETT SENSATION)

Singing

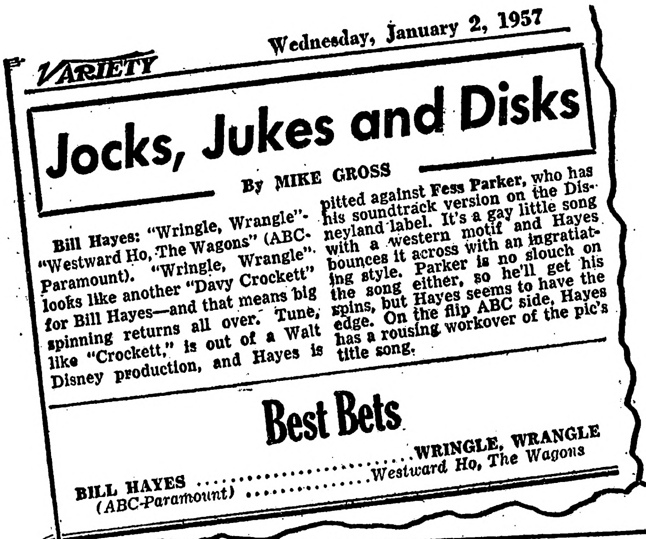
WRINGLE WRANGLE

C/W WESTWARD HO, THE WAGONS

(From the Walt Disney production "Westward Ho, The Wagons")

WINNER at a GLANCE!

Picked by VARIETY, CASHBOX and BILLBOARD —



VARIETY Wednesday, January 2, 1957

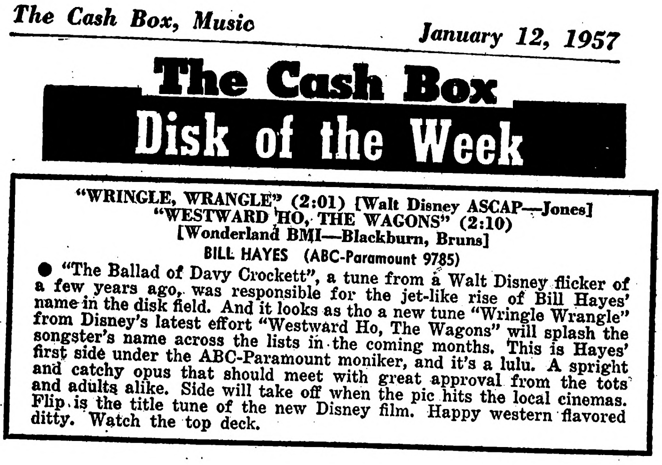
Jocks, Jukes and Disks

By MIKE GROSS

Bill Hayes: "Wringle, Wrangle"-"Westward Ho, The Wagons" (ABC-Paramount). "Wringle, Wrangle" looks like another "Davy Crockett" for Bill Hayes—and that means big spinning returns all over. Tune, like "Crockett," is out of a Walt Disney production, and Hayes is pitted against Fess Parker, who has his soundtrack version on the Disneyland label. It's a gay little song with a western motif and Hayes bounces it across with an ingratiating style. Parker is no slouch on the song either, so he'll get his spins, but Hayes seems to have the edge. On the flip ABC side, Hayes has a rousing workover of the pic's title song.

Best Bets

BILL HAYES ....WRINGLE, WRANGLE
(ABC-Paramount) ....*Westward Ho, The Wagons*

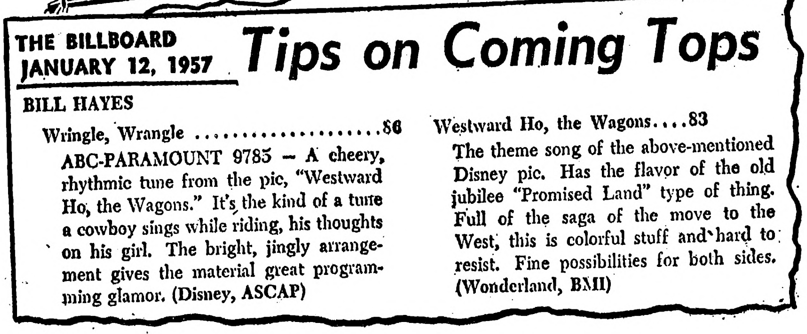


The Cash Box, Music *January 12, 1957*

The Cash Box Disk of the Week

"WRINGLE, WRANGLE" (2:01) [Walt Disney ASCAP—Jones]
"WESTWARD HO, THE WAGONS" (2:10)
[Wonderland BMI—Blackburn, Bruns]
BILL HAYES (ABC-Paramount 9785)

● "The Ballad of Davy Crockett", a tune from a Walt Disney flicker of a few years ago, was responsible for the jet-like rise of Bill Hayes' name in the disk field. And it looks as tho a new tune "Wringle Wrangle" from Disney's latest effort "Westward Ho, The Wagons" will splash the songster's name across the lists in the coming months. This is Hayes' first side under the ABC-Paramount moniker, and it's a lulu. A spright and catchy opus that should meet with great approval from the tots and adults alike. Side will take off when the pic hits the local cinemas. Flip is the title tune of the new Disney film. Happy western flavored ditty. Watch the top deck.



THE BILLBOARD
JANUARY 12, 1957

Tips on Coming Tops

BILL HAYES

Wringle, Wrangle 86

ABC-PARAMOUNT 9785 — A cheery, rhythmic tune from the pic, "Westward Ho, the Wagons." It's the kind of a tune a cowboy sings while riding, his thoughts on his girl. The bright, jingly arrangement gives the material great programming glamor. (Disney, ASCAP)

Westward Ho, the Wagons....83

The theme song of the above-mentioned Disney pic. Has the flavor of the old jubilee "Promised Land" type of thing. Full of the saga of the move to the West, this is colorful stuff and hard to resist. Fine possibilities for both sides. (Wonderland, BMI)

Thanks DJ's, OPS, One-Stops, and ABC-Paramount Distributors for a Tremendous '57 Kick-Off! and My Sincerest Thanks to SAM CLARK

●

ABC-PARAMOUNT
Recording Artist

Exclusive Management:

JACK BERTELL
527 Madison Avenue, New York, N. Y.

DECCA
Best Bets

IF A DREAM COULD MAKE YOU MINE

YOU CAN RUN, BUT YOU CAN'T HIDE
(DECCA 9-30187; 30187)

RICHARD HAYES

A new artist on the Decca label with an auspicious double-sided debut disc. "If a Dream" is a powerful contender and the coupling is equally strong. This one could make Hayes!

TREES

THE TOWN CRIER
(DECCA 9-30176; 30176).

AL HIBBLER

The small "H" bomb hidden in Hibbler's vocal chords does it again! This time it's a deeply sincere and moving musical version of Kilmer's "Trees." Can that man sing! "Crier"—a powerhouse, too!

WRINGLE WRANGLE, and Others
Songs from Walt Disney's
WESTWARD HO THE WAGONS!
(DECCA ED 2448)

REX ALLEN

Rex Allen—"The Voice of the West"—sings up a prairie storm with this EP package. The selections include "Wringle Wrangle," "Ballad of John Colter," "I'm Lonely My Darlin'," and, of course, the title song, "Westward Ho the Wagons!" The Disney film opus and this strong Extended Play set make for real action!

DECCA Records
a New World of Sound...

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	**GUY MITCHELL** (Columbia) "Singing the Blues"	1	9	1	4	1	3	7	1	8	2	1	3	2	1	..	8	1	2	1	1	1	162
2	3	**JIM LOWE** (Dot) "The Green Door"	2	..	9	..	3	9	10	3	..	..	3	..	5	9	..	10	2	3	4	7	10	76
3	5	**FATS DOMINO** (Imperial) "Blueberry Hill"	4	..	..	..	4	8	..	4	10	9	4	..	4	5	..	6	4	5	10	2	..	75
4	6	**ELVIS PRESLEY** (Victor) "Love Me Tender"	3	..	..	..	5	10	..	..	..	3	7	..	..	4	..	..	3	4	2	6	4	70
5	2	**CROSBY & KELLY** (Capitol) "True Love"	5	6	..	..	2	7	..	..	5	..	2	..	9	2	..	..	6	..	5	5	..	67
6	11	**HARRY BELAFONTE** (Victor) "The Banana Boat Song"	..	4	2	1	..	..	3	..	..	..	..	6	3	..	1	..	..	..	7	..	6	66
7	9	**SONNY JAMES** (Capitol) "Young Love"	..	..	3	8	..	1	2	..	1	1	6	..	..	..	..	..	..	..	..	..	2	64
8	4	**JOHNNIE RAY** (Columbia) "Just Walking in the Rain"	6	..	..	5	..	6	8	5	..	..	8	2	1	..	..	..	..	..	8	..	5	56
9	7	**FRANKIE LAINE** (Columbia) "Moonlight Gambler"	10	7	4	..	..	4	..	10	..	7	5	4	..	7	8	..	8	..	..	..	..	47
10	11	**GEORGE HAMILTON 4TH** (ABC-Par) "A Rose and a Baby Ruth"	9	..	..	2	..	..	..	..	..	4	..	..	8	..	..	4	..	..	3	4	..	43
11	..	**TAB HUNTER** (Dot) "Young Love"	..	..	3	7	..	..	..	..	..	..	..	1	..	..	..	3	..	1	..	..	..	40
12	18	**TARRIERS** (Glory) "The Banana Boat Song"	7	..	..	..	..	5	..	2	..	..	..	..	..	6	..	1	..	9	..	..	..	36
13	8	**ELVIS PRESLEY** (Victor) "Love Me"	8	2	..	3	..	..	..	8	..	8	9	..	..	..	..	..	9	..	..	10	..	31
14	..	**PAT BOONE** (Dot) "Don't Forbid Me"	..	..	..	..	..	..	9	..	..	..	..	..	..	8	3	..	..	..	..	8	3	24
15	10	**JERRY LEWIS** (Decca) "Rock-a-Bye Your Baby"	..	..	..	6	..	..	..	..	..	..	10	7	..	..	7	2	..	..	..	..	..	23
16	..	**FATS DOMINO** (Imperial) "Blue Monday"	..	5	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	6	..	..	..	20
17	..	**MICKEY & SYLVIA** (Groove) "Love Is Strange"	..	3	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	8	17
18A	13	**PATIENCE & PRUDENCE** (Liberty) "Gonna Got Along Without You"	..	..	10	..	..	..	..	..	..	5	..	..	..	..	..	7	..	8	..	9	..	16
18B	22	**EDDIE FISHER** (Victor) "Cindy, Oh Cindy"	..	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	10	..	6	..	7	16
18C	14	**BETTY JOHNSON** (Bally) "I Dreamed"	..	1	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	16
21	..	**JOE VALINO** (Vik) "Garden of Eden"	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	..	..	..	3	..	15
22	24	**FRANK SINATRA** (Capitol) "Hey, Jealous Lover"	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	5	..	9	..	..	14
23	15	**HARRY BELAFONTE** (Victor) "Jamaica Farewell"	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	7	7	..	..	..	13
24	..	**JOHNNIE RAY** (Columbia) "You Don't Owe Me a Thing"	..	..	..	9	..	..	..	..	4	..	..	..	..	..	9	..	..	..	..	..	..	11
25	..	**ELVIS PRESLEY** (Victor) "Too Much"	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

1	2	3	4	5	6	7	8	9	10
CALYPSO Harry Belafonte Victor LPM 1248 EPA 1248	MY FAIR LADY Broadway Cast Columbia OL 5090	ELVIS Elvis Presley Victor LPM 1382	KING AND I Film Soundtrack Capitol W 740 EAP 740	EDDY DUCHIN STORY Film Soundtrack Decca DL 8289	OKLAHOMA! Film Soundtrack Capitol SAO 595 SDM 595	JERRY LEWIS JUST SINGS Jerry Lewis Decca DL 8410	HIGH SOCIETY Film Soundtrack Capitol W 750	BELAFONTE Harry Belafonte Victor LPM 1150 EPA 1150	This Is Sinatra FRANK SINATRA Capitol T 768

KING COLE'S '1ST LOVE' SPIER MUSIC'S '57 1ST

Currently riding with the Don Rondo (Jubilee) click, "Two Different Worlds," the Larry Spier organization is kicking off 1957 with a Nat King Cole (Capitol) release of "You Are My First Love." Tune is the British hit acquired by the late Larry Spier from Eddie Kassner's Piccadilly Music for Rex Music, BMI firm set up in partnership with Cole.

The Spier firms are now jointly owned and operated by Belle Nardone and Larry Spier Jr., in accordance with the provision of the will which left one-half his share of all music publishing enterprises to each. The companies include the parent Larry Spier Inc., Montauk Music, Carlyle Music (in partnership with Johnnie Ray and Bernie Lang), Beaver Music, Maple Leaf Music and two firms with Cole, Rex and Princess.

Magyar Cellist's 'Big D'

Dallas, Jan. 15.

Michael Virizlay, the Hungarian cellist whose flight to freedom ended in a Dallas Symphony post, was welcomed into Local 147 of the American Federation of Musicians here this week.

Have Coat, Will Travel

Walt Heebner, who left his administrative veepee post at Capitol Records the first of the year, is now in London lining up disk sessions for his first indie disk venture. The project is in a tieup with Barkin, Levin & Co., manufacturers of Lassie Coats.

Deal calls for Heebner to produce an LP package which will be offered as an ad tie-in premium at $1.75. Album will be tagged "Go Places With Lassie"—Music To Put You In A Traveling Mood—and will feature instrumentals with a travel motif. Heebner will retain ownership of all the masters, except that Lassie gets first crack at 'em for the low-price promotion.

ASCAP Logs

Continued from page 51

be subject to disciplinary proceedings;

(2) The Society's complaint committee may at any time initiate an inquiry into violation of this rule and require a member to answer pertinent questions;

(3) Where the complaint committee finds evidence of guilt, the matter will be referred for hearing to an impartial panel of three members;

(4) If the panel finds a member guilty, it may censure, fine, suspend or expel the member.

The members of the panel will be named by reps of the accused member and the complaint committee. In the event of a failure to agree, the panel will be named by the American Arbitration Assn.

In view of the new regulations, ASCAP has withdrawn a petition now pending in the courts for modification of the consent decree on this matter.

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The TWO MERCURY RECORDING GROUPS
THE PLATTERS
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And The BELL BOYS
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Thru Jan. 26
★ ★ ★ ★
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Band Review

GLENN MILLER ORCH (18)
Directed by Ray McKinley
Hotel Statler, N. Y.

The band biz being what it is—or ain't—this new try to cash in on the late Glenn Miller's continuing popularity on disks could pay off. The justification for the "Glenn Miller Orchestra" billing for this band is that it is using the old Miller book and arrangements and that the overall sound of this crew and the original Miller band is more or less the same.

Ray McKinley, drummer with the old Miller band, picked up last year where Tex Beneke left off several years ago. Beneke also batoned a post-mortem "Glenn Miller Orchestra" in partnership with the Miller estate. The latter also owns a piece of the McKinley crew.

Musically, McKinley is fronting a well balanced organization which puts out a reasonably close facsimile of the original Miller band. There's the same smooth grain in the swing groove, not too jazzy and not too sweet, with the accent on clear dance tempos. It seems, at least within the acoustics of the Cafe Rouge, that McKinley is employing more contrasting dynamics in the use of the various sections that Miller attempted, but overall the Miller sound is achieved.

McKinley is using a full complement of five reeds, eight brass and four on rhythm. There are a couple of excellent sidemen who handle the reed and brass solos, while McKinley delivers some of the vocals in savvy style. Ronnie Craig, the guitarist, doubles on songs with pleasing crooning pipes, and Lu Norris, who was ill the night the band was caught, is the femme singer attraction.

The book, of course, is speckled with the Miller faves, such as "Little Brown Jug," "String of Pearls," "In The Mood" and other swing standards. In addition, McKinley is mixing in some of the current pops for a nice change of pace.

This band, which has been touring since last summer, is booked into Statler's Cafe Rouge, the site of the old Miller band successes, for January and February.

Herm.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* -ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Preeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Singing the Blues (Acuff-R)	3	1	1	1	2	2	2	..	2	2	3	3	1	111
2	2	*True Love (Buxton Hill)	2	..	2	2	3	1	1	1	3	3	4	8	4	98
3	3	†Love Me Tender (Presley)	7	..	5	3	8	7	3	6	5	1	1	1	5	80
4	7	†Cindy, Oh Cindy (Marks-B)	..	3	7	8	6	3	9	4	7	4	7	5	..	58
5	6	*Blueberry Hill (Chappell)	9	..	3	5	..	10	6	2	4	7	8	2	..	54
6	4	†The Green Door (Trinity)	8	2	10	6	..	9	..	8	..	5	2	4	..	45
7	5	†Walking in Rain (Golden W.)	10	..	8	4	..	8	..	..	6	6	6	6	3	42
8	8	*Friendly Persuasion (Feist)	..	5	4	7	..	..	7	5	8	8	10	9	..	36
9	..	†Moonlight Gambler (Merid.)	5	8	..	..	9	6	..	7	10	..	..	..	2	30
10	15	†Banana Boat Song (Marks-B)	4	..	6	..	1	..	..	..	..	10	9	..	9	27
11	11	†Love Me (Hill & Range)	..	..	..	..	7	..	8	3	..	..	5	..	..	21
12	9	†Different Worlds (Princess)	..	6	9	..	..	5	..	..	..	..	..	..	..	13
13A	10	*Hey, Jealous Lover (Barton)	..	4	..	9	..	..	..	..	..	9	..	10	..	12
13B	..	*Mutual Admiration (Chappell)	..	7	..	..	..	4	..	10	..	..	..	..	..	12
15	..	†Young Love (Lowery)	1	..	..	..	..	..	..	..	..	..	..	..	..	10

Tunesmiths

Continued from page 51

have no real protection in the distribution of the coin.

The critics of the present system say that an equal voting system exists in the foreign performing rights societies. Some of the dissidents have come up with proposals for a modified system of the weighted vote. At the present time, a writer has one vote for every $20 earned. Thus an Irving Berlin would have about 5,000 votes for his annual $100,000 income, while an average writer would have about 200 or 300 votes. One proposal is to cut down the disparity between the top and bottom classes and make a ratio of 40 or 50 to 1 the maximum difference in the weighted vote setup.

Rep. James Roosevelt (D., Calif.), to whom Malkan made the complaint, asked for additional information before submitting the issue to the full committee.

Papa Loves Mambo (Only)

San Antonio, Jan. 15.

The "national mambo champion," who split a $7,500 dancing prize last October, this week was cooling his heels in the county jail on a non-support charge.

Frank Vargas was charged with non-support of the four children in custody of his former wife.

HOWARD MILLER'S CHI DISK SHOW WHAM 23G

Chicago, Jan. 15.

Deejay Howard Miller's Disk Artists Show grossed $23,000 in two performances at Civic Opera House here Saturday (12). House scaled to 4.50 with all but 300 of 7,062 seats sold. This is claimed as record attendance for pop show at Opera House.

Bill included Pat Boone, Vince Martin, Betty Johnson, Roger Williams, the Tarriers, Jill Corey, Sunny Gale, the Diamonds, Sil Austin, the Highlights and Ralph Marterie's orch.

S.F. 'Never Heard' Of Gillespie; So Dizzy Shut Out

San Francisco, Jan. 15.

Dizzy Gillespie's band was barred from Frisco's public Veterans Auditorium last week by a pair of city officials who'd never heard of the trumpeter.

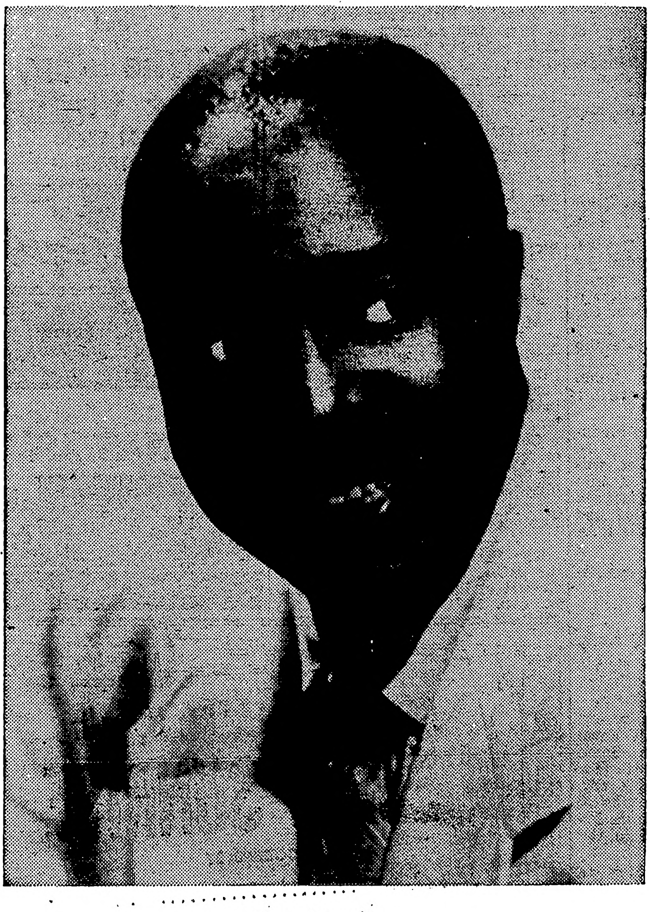
Mannie Schwartz, Oakland promoter, had tried to rent the big auditorium in the city's Civic Center for a Jan. 26 concert—Gillespie will play in suburban Berkeley Jan. 25 and nearby San Jose Jan. 27. But William B. Dorsett, business manager for the American Legion War Memorial Commission, which manages the building in return for all its rentals, refused to let the 17-piece Gillespie band in. He said:

"I just don't know enough about this fellow Gillespie. We haven't any information on him. This is the first time I ever heard the name,"

He was afraid the progressive jazz might incite the crowd to riot and added: "We have no facilites to handle this sort of thing. I have to run this auditorium all alone, with only volunteer students for ushers. If things got out of hand, what would I do?"

The city's mayor, George Christopher, got into the act by staying out of it. He said the Legion had full charge of the hall, under an agreement with the city, and added: "Besides, who ever heard of Dizzy Gillespie, anyway? Not me."

The trumpeter eventually was booked into a private Frisco hall for the date, but not before Schwartz said: "I asked Dorsett how come the Opera House takes Benny Goodman, Duke Ellington and Stan Kenton and he doesn't take Gillespie. He said I could take it before the commission. But I found out that the commission doesn't meet until three days before the concert and that's too late for me."



"Mr. Personality" Himself

LOUIS JORDAN

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NOW APPEARING AT THE

SANDS HOTEL, Las Vegas

WATCH FOR HIS FIRST LP ALBUM

"SOMEBODY UP THEIR DIGS ME"

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Los Angeles — Chicago

On The Upbeat

New York

Frances Wayne cutting an album of tunes she sang with the **Woody Herman** orch for ABC-Paramount. **Billy Taylor Trio** is backing . . . **Bob Whalen's** first Jubilee platter will be a coupling of "Chapel of Roses" and "With All My Love Thee Endow" . . . **Sunny Gale** married **Noel Kramer** Jan. 1 in New Rochelle . . . **Dick Gersh** handling eastern promotion for **Fred Raphael's** music firm . . **Mattie Marshall**, Remington Records pactee, currently at the Velvet Club, eastside boite.

Pressagent **Phillip Bloom** spreading into the personal management field with singer **Guy Pastor** . . . **Bobby Scott Trio** set for a weekend at Basin Street Jan. 18-19 . . . **Don Elliott Quintet** at the Composer for another three weeks . . . "Two Knickerbocker Tales," operatic pieces by **Dai K. Lee** with libretto by **Robert Healey**, will be performed at Cooper Union Feb. 8. **David Broekman** will conduct a 36-piece orch.

Johnny Marks, St. Nicholas Music topper, leaves for a 10-day Nassau holiday Friday (18) . . . **Jo Valino**, Vik crooner, joins RCA Victor's "March of Dimes" showtrain . . . **Harry Sukman** was inadvertently omitted from the roster of artists in the Jubilee Records' ad in last week's VARIETY . . . Flock of Philips artists, released in the U.S. via Columbia, set for personal appearances in the States. Among them are **Jacqueline Francois, Trio Los Paraguayos** and **Shirley Bassey** . . . Name band lineup for Broadway's Arcadia Ballroom includes **Tony Pastor, Russ Morgan** and **Frankie Carle** . . . **Bernie Wayne** has written a seven-minute ballet for "Ziegfeld Follies" which he'll put into the groove with a 50-piece orch on the ABC-Paramount label.

VARIETY
— BEST BETS —
"WITHOUT LOVE"
b/w
"LITTLE BY LITTLE"
TONI ARDEN
Decca

"Everything is apparently working for Toni Arden in 'Without Love,' her first for Decca.

"Song is a cover of a Clyde McPhatter (Atlantic) side but she gives it strong pop values and belts it with force and emotion. A natural for spins all over. She also does a standout job on 'Little By Little,' which everybody seems to be cutting."
—*Mike Gross.*

TONI
ARDEN
Representative MCA LTD.

London

Music publisher **David Toff** planning a business-pleasure trip to U.S. in May. During his four-week stay he'll talk with partner **Marty Melcher**, and visit N.Y. and L.A. . . . Fosters Agency here and Shaw Artists of New York negotiating to bring **Fats Domino** to Britain for a London Palladium and provincial variety stint in the spring . . . Trombonist **Keith Christie** to join the **Ted Heath** band as replacement for **Ric Kennedy** . . . Songstress **Alma Cogan**, due to visit U.S. soon, will appear on the Ed Sullivan tv show, April 14 . . . **BBC Show Band** recordings of several tunes were banned by the BBC because they're hotted up versions of the classics and might offend music lovers. The BBC says they "deviate considerably" from the originals . . . Songstress **Lita Roza** back from her Middle East tour where she's been singing for the troops . . . **Eddie Condon** and his orch were to arrive in England yesterday (Tues). They play their first British date in Glasgow today (Wed.).

Hollywood

Yma Sumac to unveil her Jivaros album on the **Steve Allen** NBC-TV show Jan. 27 . . . **Goldie** Goldstein 88'ing at Suey Welch's Sports Club . . . Victor is making **Randy Van Horne's** "Swingin' Singin'" its album of the month . . . **Dian Manners** and **Johnny Clark** (Mr. and Mrs.) admitted to ASCAP . . . **Leighton Nobel** orch set for the Screen Directors Guild annual awards dinner-dance at Biltmore Bowl Feb. 2 . . . **Bobby Sherwood** signed a recording pact with Jubilee . . . **Rose Murphy** talking an album deal with Norman Granz' Verve label . . . **Charles Gould** launching a cross-country trek to plug his VIK album, "White Satin, Black Velvet" . . . **Larry Orenstein** and **Eliot Daniel** signed by producer Bert Granet to do a tune for "The Whiting Girls" telefilm series.

Chicago

Hal Iverson (3) into Banyan Club, Ft. Lauderdale, Fla. Feb. 6-April 2, then to Twin Coaches, Pittsburgh, April 5 to May 2 . . . . . . **Richard Maltby** orch plays the Casa Loma, St. Louis, Jan. 30 for a week . . . **Shorty Rogers** hits the Blue Note here Feb. 6-17, to be followed by **Buddy Freeman** (5) and **Freddie Wacker's Windy City Seven**, Feb. 20-March 3.

Philadelphia

Sarah Vaughn into Chubby's (14) . . . **Harry Belafonte**, last season's biggest grosser, follows **Eddie Fisher** (March 14-30), when Latin Casino reopens (March 1) . . . **Sonny James** in for "Young Love" promotion . . . **Dave Appell & Applejacks** play Tunick's Show Bar, uptown spot (14) . . . **Carmen McRae** opened at the Showboat (10) . . . **Freddie Bell & Bell Boys**, featured unit in Sam Katzman's new release, "Rumble on the Rocks" . . . **Cosy Morley** set for the Golden Hotel, Reno, March 15 . . . **Anita O'Day** booked into Red Hill Inn, in Jersey (15).

Ted Forrest, lately at Big Bill's, taking his combo to the Johnina Hotel, Miami Beach, for the season . . . **Jimmy Moore's** progressive jazz quintet set for nationwide tour after auditioning for the **Arthur Godfrey** show . . . **Cathy Allen**, former **Louis Prima** vocalist, into the Capri . . . **Bob Manning** booked into Chubby's . . . **Norman Brooks** holds over extra week at the Celebrity Room.

Pittsburgh

Wayne Pascuzzi, percussionist with Pittsburgh Symphony, operated on for throat ailment and missed orch's midwestern tour . . . **Eddie Heywood Trio** to Mosque Feb. 6 with **Louis (Satchmo) Armstrong** and returns to same spot one week later with **Ted Heath, June Christy** and **Al Hibbler** . . . **Australian Jazz Quartet** back into Midway Lounge . . . **Platters** added to **Dinah Shore-Skylarks** Variety Club benefit show at Mosque Jan. 25 . . . **Bill LeRoy** outfit already inked for Shannopin Country Club's annual New Year's Eve party for fourth straight year . . . **Walt Harper** combo, after one-nighting around during holiday season, returned to its regular location, the Crawford Grill . . . **Dick Bertini**, pianist, heading up **Joe Negri's** jazz quartet while Negri is filling in on guitar with the **Three Suns** on the road . . . **Billy May** (not *the* Billy May) orch playing for weekly "Over 21" dances at Hotel Sherwyn . . . Pianist **Reid Jaynes** has **Joe Lynn** on violin and **Walter Iacobucci** on bass in his new trio at Carlton House's Town & Country Lounge.

Berlin Disk Bestsellers

Berlin, Jan. 8.

1. Heimweh ....Freddy (Polydor)
2. So Ist Paris Angele Durand (Electrola)
3. Lost My Mind....Pat Boone (London)
4. I'll Be Home......Pat Boone (London)
5. Weisser Holunder...G. Lind (Telefunken)
6. Hernando's Hideway B. Low (Electrola)
7. Walkin' in the Rain..J. Ray (Philips)
8. Auf Der Piazza C. Stapleton (Decca)
9. Whatever Will Be Doris Day (Philips)
10. Rip It Up ....Bill Haley (Brunswick)
10. Hound Dog .. Elvis Presley (RCA)

Kansas City

It'll be St. Louis and the Chase Club next for the **Crew Cuts.** They wind a two-week stand at Eddys' Restaurant here Jan. 24, open next day for a fortnight at the Chase . . . **Eileen Rodgers** makes for Canada and a week at the Metropole, Windsor, Ont., opening Jan. 21. Then it's to N.Y. and a Capitol recording session. She closes at the Muehlebach's Terrace Grill Jan. 17, followed by **Del Rubio Triplets** and **Herbie Sells** . . . **Charles Drake** unit out of the Drum Room to the Leland Hotel, Aurora, Ill. Drake made his fourth stand in the Drum Room a 19-week run. He gave way to the **Don Roth Trio.** which probably will follow a month in the Drum with a stand in a Texas spot for the spring season . . . **Woodson Family and Joaquin Caray** set for Eddys' Jan. 25.

Omaha

Gene Purcell Trio held over at Hawaiian Room of Town House . . . **Ellen Kaye** replaced **The Hellmans** at Cottonwood Room of Blackstone Hotel . . . **Six Fat Dutchmen** one-nighted at Manning, Ia., Monday (14).

MOVE GROOVE ROSTER TO VICTOR AND VIK

Artists from roster of Groove, the label recently suspended by RCA, have been divvied between the Victor and the Vik labels. Varetta Dillard, Frank Brunson, the Nite Caps and Paul Evans have been moved to Victor, while the El Venos, Mickey & Sylvia, Jack Dupree, Ann Gilbert and Annie Alford will henceforth record for Vik.

Groove, which was set up a couple of years ago to specialize in the rhythm & blues market, was buried because r&b moved into the general pop market via rock 'n' roll, and hence the label had no specific role to play in the RCA disk operation.

DJ Org

Continued from page 51

lisher has said that he'll sign a check for this charitable work, but that it'll be made out to CARE.

For the most part, the record company toppers are split down the middle on the project. Some say that it should be a matter for the official phonograph biz org, Record Industry Assn. of America, while others claim they'll contribute what they can afford to the jock outfit.

Biggest problem, according to one disk company exec, is whether any "pressure" is involved. "A donation to a charity should be a voluntary thing," he said, "and should not depend on whether or not we'll get spins for the donation."

Meantime the execs are sitting around waiting for someone to make the first move.

AFM Suit

Continued from page 51

the benefit of the entire membership, all of whom have a "community of interest." Defense contended that there is no "recording musician" as such merely musicians who make recordings as part of their overall efforts in the music industry.

To prove this point, AFM introduced earnings record of half a dozen of the plaintiffs, the sums ranging from $13,000 to $24,000 annually—of what sums ranging from eight to 30% represent income from recordings. An accompanying affidavit pointed out that even the most successful of the windjammers in disk work do not earn enough in that field to depend upon as a sole source of livelihood.

Federation attorney Emanuel Gordon recited the background of disk negotiations, over the years, pointing out that until the AFM took over on a national scale, individual locals set their own fees resulted in "chaos."

Trust Funds, he added, "never had any relation to individual employment beyond the concept that if the fund 'sells' live music, employment is created for musicians."

Earlier, outgoing Local 47 prexy John te Groen testified as to the local's opposition to the new Trust Fund payments and also to the diversion to the Trust Funds of a $25 scoring fee on theatrical pix sold to television, a fee that had gone to individual musicians until it was summarily diverted in June, 1955.

Last spring, te Groen told a Congressional committee that Petrillo had admitted diversion of the fees was a "mistake." In court, however, he said his earlier testimony had been in error, that Petrillo had in fact said the mistake was in giving the fee to the musicians in the first place.

Samuel R. Rosenbaum, trustee of the American Federation of Musician's music performance trust fund, has instituted New York Supreme Court proceedings seeking to have the fund declared legally valid. Rosenbaum has yet to set forth specific argument supporting his action but has had summonses served on interested parties.

Republic Pictures recently filed a $6,000,000 antitrust suit against AFM charging illegal conspiracy to restrain and monopolize the television distribution of theatrical films. In order to obtain clearance for the disposition of its product to tv, Rep stated it was forced to pay $826,810 into the fund. Film company complained that this money was disbursed among non-professional musicians as well as AFM members around the country, "99% of whom have never been employed in the film industry."

In Mike Conner's Corner

Mike Conner, ex-Decca publicity chief now heading up his own promotion firm on the Coast, has expanded his client roster to include Jeannie Carson and Dick Kallman, both Decca pactees, and Bob Whalen, new Jubilee artist.

Conner is due in New York tomorrow (Thurs.) with Jeff Chandler on a promotion trek. He'll also plug Salem Records' first album release which he's handling on a freelance basis.

The Wayfarers, folksong trio on the RCA Victor label, giving a concert at the N.Y. YMHA at 92d St. Jan. 19.

Gogi Grant Suing Era Records On 'Secret' Profits

Hollywood, Jan. 15.

In an unusual action based on the tieup between disk and publishing firms, Gogi Grant filed suit in Superior Court Friday (11) asking $150,000 damages and termination of her contract with Era Records. She charges that owners Herb Newman and Lou Bedell had betrayed and violated their financial obligation to her. Singer rose to national attention via her hit diskings of "Suddenly There's a Valley" and "Wayward Wind" for Era.

Action, filed by attorneys Jerome B. Rosenthal, Samuel P. Norton and Robert G. Rifkind, alleges that the defendants have made huge "secret" profits at the singer's expense and have failed to account for all the proceeds from her records.

Basis of the action stems from a frequent complaint in the indie diskery field. Miss Grant contends that the firm also owns two music publishing firms and that in order to enhance the value of the pubberies they "secretly" made deals with other recording companies to make "covers" of her hit etchings, thus cutting in on her own potential take from the records. Complaint also charges that the contract was obtained by fraud and misrepresentation and that the defendants have refused to allow her to record any songs which they do not own.

The HIT! OF THE WEEK
ART MOONEY
and His Orch
Sinner's
Train
and
Wheeling,
West Virginia
MGM 12403
K 12403
M-G-M Records

"ANASTASIA"
ANASTASIA

LEO FEIST INC

Another BMI "Pin Up" Hit
DESERT SUNRISE
RECORDED BY
JAN AUGUST.............................. Mercury
LARRY SONN ORCH...................... Coral
Published by
HAMBLEN MUSIC CO., INC.

TALENT'S BIG FLING FOR IKE

Miami Beach Now a 'Generic Term'; Cafes Eye Shifts to 'Big Inns' Way Out

The uptown move of all the new hotels in the Miami Beach sector may have the ultimate effect of forcing niteries to locate in new areas. With hotels moving further out in the direction of nearby Bal Harbour, the centre of activity is moving in new directions.

For a vacationer staying at the Americana, which is actually outside the Miami Beach limits, the cab fare to the Latin Quarter, for example, will run around $5. A somewhat lesser amount is metered for a ride to Copa City. With the nitery tabs being what they are, the cafes are handicapped tremendously by the transportation situation.

At the same time, with name talent in the inns, the average vacationer feels that he can get as much entertainment as he needs in the hotel area, and the need for the niteries is obviated, except in the case of heavy hits such as the current Cotton Club display.

The sole weapon available to cafes in their present location are either offbeat layouts or lavish shows. The Cotton Club, with a Negro revue, is drawing tremendously on Lincoln Rd., and Lou Walters is pitting lavishness plus

(Continued on page 62)

Omaha Cafe's 100G Fire

Omaha, Jan. 15.

A three-alarm fire gutted the Colony Club, plush downtown nitery, and caused damage estimated at $100,000. Cause not determined.

Pat Foley and Skee Fisher are owners of the Colony, which recently started a live entertainment policy. Al Lamm's Trio was booked there at the time of the blaze.

Tex Ritter's Britour

London, Jan. 15.

Tex Ritter returns to Britain in February for a series of music hall dates. Opening at Chiswick Empire, London, Feb. 25, he follows with successive weeks at Manchester, Glasgow, Edinburgh, Sheffield, Leeds, Liverpool, Newcastle, Finsbury Park Empire, London and Birmingham.

He concludes his tour in the week commencing April 29.

Robt. Morley, Pearl, Soph To Follow Brit. Presley's Debut at Cafe de Paris

London, Jan. 15.

Britain's youthful rock 'n' roller Tommy Steele, billed as the local answer to Elvis Presley, makes his cabaret bow next Monday (21) in a two-week run at the Cafe de Paris. He has recently been playing a series of vaude dates in London and the provinces.

Robert Morley, who was made a Commander of the British Empire in the Queen's New Year's honor list, and is now costarring in the Drury Lane production of "Fanny," also makes his cabaret debut at the Cafe and is skedded to bow April 29. Constance Bennett will follow Steele on Feb. 4 for four weeks, to be followed in turn by Pearl Bailey on March 4, with Sophie Tucker set to open April 1. The Cafe has been inundated with advance bookings for Miss Bailey's opening night.

GEORGE MURPHY'S SUPER-FROLICS

By HERMAN LOWE

Washington, Jan. 15.

Show biz is again jumping on the Eisenhower band-wagon to the tune of an estimated $1,000,000 in cuffo entertainment for next week's multiple Inaugural events.

George Murphy, director of entertainment for the three-day celebration, revealed that the twin Festivals were sold out well in advance of next Saturday (19) night's performances, with $120,000 in the till. The Sunday (20) night Inaugural Concert at Constitution Hall is lagging, due to a crowded social schedule, but is also expected to hang out SRO this week, with a capacity $20,000.

Murphy masterminded the entertainment program for Ike's first swearing-in in '53. Initial roster brought sell-out for the 8,000 seat Uline Arena, with the 3,462 seat Loew's Capitol added for an extra show. Unlike '53, however, when the two shows were held successively, running into the early hours of Inauguration morning, Saturday's shows will be held simultaneously, with talent shuttling under police escort from one place to the other.

The two-and-a-half-hour Festival will be emceed by the following: Murphy, Wendell Corey, Gene Raymond, Hollywood d.j. Johnny Grant, William Lundigan, and William Gaxton. Latter is sole emcee repeat from last time.

Talent line-up is as follows: Phil Silvers, Abbott & Costello, Edgar Bergen, Tim Cannon, Ray Bolger, Tony and Sally de Marco, Stepp Brothers, Dorothy Shay,

(Continued on page 66)

AGVA, Teamsters Pact R-B Circus; Up Minimums for Tentless 'Big Top'

Ringling Bros. and Barnum & Bailey Circus is expected to sign agreements this week with the American Guild of Variety Artists and the International Brotherhood of Teamsters. Preliminary understanding has been reached between circus prexy John Ringling North and both unions, and formal inking is slated momentarily.

The agreements will bring to an end the open warfare that has raged between these factions since the start of last season, when North refused to sign pacts with either union. As a result, he was picketed throughout a season that was cut short suddenly in July. Labor difficulties combined with a long siege of bad weather gave the circus one of its most disastrous runs in years.

The new pacts take into consideration the new format of the Big Top which, in 1957, abandons its traditional tent setup to play arenas mainly. For that reason, minimums had to provide for sufficient coin to cover living costs on the road, in addition to salary.

(Continued on page 62)

Jerry's Dough-Chez-Mi

Chicago, Jan. 15.

Jerry Lewis did better biz at the Chez Paree as a sigle than when teamed with Dean Martin. He set a new attendance record at the nitery in his two-week stint ending Wednesday (9), playing to capacity two shows nightly and three nightly on weekends.

Previous record at the Chez was held jointly by Sammy Davis Jr. and Martin & Lewis.

Sinatra Misses One Copa Stint at Peak SRO Run; Laryngitis-Bogart Slants

Frank Sinatra's current trip at the Copacabana, N. Y., is probably the heaviest sellout in the history of the cafe, with no reservations available for the two-week run. However, the nitery had a hard time Monday (14) when the swooner reportedly got a touch of laryngitis.

Throat ailment came so suddenly, according to a management spokesman, that there was no time to advertise the fact. Fortunately, Jerry Lewis, rehearsing for his NBC-TV video show due Saturday (19), was in the audience dining with Shap Shapiro of Look mag and was prevailed upon to go on ad lib. For the supper trade, Sammy Davis Jr. was recruited. Sinatra was said to be sufficiently recovered to go on last night (Tues.).

Situation was complicated by the

(Continued on page 62)

Martin-Tarriers Split

Pittsburgh, Jan. 15.

Vince Martin and The Tarriers will go their separate ways after playing the Copa here next week. Group worked Holiday House only a couple of months ago and Lenny Litman, who owns Copa, grabbed them on strength of sock showing at bigger nitery on the highway.

Office which owns the act figures that each can now make it alone as a result of big disk breaks, Martin with "Cindy Oh Cindy" and Tarriers with "Banana Boat Song."

In Case You Have Heard Differently
Lets Get the Facts Right

RICHARD HEARNE

(MR. PASTRY)

Is the Contracted Star of the Record Breaking Olympic Follies at the Tivoli, Melbourne, Australia

— Melbourne Press and Public Acclaim Mr. Pastry —

David N. Martin, Managing Director, Tivoli Circuit, Melbourne, Australia, said:
"RICHARD HEARNE . . . A TERRIFIC HIT WITH OUR AUDIENCES . . . ONLY BOUND TO PLAY FOR US FOR 12 WEEKS . . . TO STAY ON AND PLAY FOR US FOR AT LEAST 7 MONTHS."

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North American Direction: EDDIE ELKORT—GENERAL ARTISTS CORPORATION

Constitution Okays Right to Strip Say Burley Ops in Jersey Legal Test

Question of whether the "freedom to strip" is guaranteed in the Constitution is something that Harold Minsky and I. H. Hirst want to determine, even if they have to take the case to the U. S. Supreme Court. The burlesque operators in Newark are fighting a city ordinance which prohibits performers from providing an "illusion" of nudity, generally the case when a stripteuse winds up her turn. Legality of the new regulation was upheld by the New Jersey Supreme Court after a lower court ruled the measure to be illegal.

Hirst and Minsky contend that the prohibition of shedding clothes by the strippers hampers the "freedom of expression" for dancers and clearly, according to the burley ops, is a violation of the Bill of Rights which provides freedom of press, speech and communication. Dancers of the take-it-off category, therefore, will not be able to "communicate" their choreographic ideas if they are not allowed to shed in full view of an audience, they declare.

Should the U. S. Supreme Court, if it ever gets the case, disagree, one of the biggest tourist attractions in northern New Jersey will be lost to the city. There are two major burley houses in Newark, the Adams, operated by Minsky, and the Empire, a part of the Hirst circuit. The Hudson is in nearby Union City. Bulk of the tourist revenue comes from New York, which has no burlesque houses.

OMAHA AUD REVENUES

Up $142,000 In 1956—Concession Increase 75%

Omaha, Jan. 15.

Revenue's for Omaha's two-year-old City Auditorium jumped to $142,000 and concession biz was hiked by 75% in 1956, Manager John Balmer reported to the City Council last week. He said that more than 500,000 persons watched attractions there.

The building was occupied 343 days for a total of 164 events that ranged from sports shows to church congresses to circuses. Income from the Aud's parking lots amounted to $5,500 and the concessions brought in $17,000 as compared to $10,000 in 1955.

2 Brit. Situations Well in Hand—MCA's

London, Jan. 15.

Essoldo Theatres, company which controls over 190 British picture houses, has appointed Music Corp. of America sole bookers for two legit houses, one in Lancashire and the other in Norfolk.

Among artists already booked to play at the theatres this year, are Max Bygraves, Tex Ritter, the Crew Cuts and the Hill Toppers.

Pitt's New Nixon OK Now—New $ & New Landmark

Pittsburgh, Jan. 15.

New Nixon nitery downtown, which had originally been scheduled to open last May, is finally going to get off the ground. Plush room's unveiling has been held up for nearly a year by inadequate financing, but new money has just come in through a group headed by Harold Gray, who owns the Town & Country Motel in Monroeville. He'll be the operating head of the project.

Details of complicated ownership setup have been worked out and while two original partners, Ceil Hanlon and James Marterie, are still in the deal they're out of the managerial end.

New Nixon expects to have its lounge, which will accommodate around 100, ready in a week or so, but main room, with a capacity of nearly 500, isn't likely to tee off for a month or more. Place will have a floorshow policy with Al Marsico, who had the band at the old Nixon Cafe for a dozen years, in charge of the music.

Old Nixon disappeared in 1950 when building was razed to make way for present Alcoa skyscraper. New Nixon is located only a block and a half away.

Fernanda Montel to make a stand at the Versailles Room of the Hotel Del Prado, Mexico City, starting tomorrow (Thurs.).

Faber Quits Biltmore Bowl On Coast to Resume %'ing; AGVA Figured in Dropout

Los Angeles, Jan. 15.

Joe Faber, manager of the Biltmore Bowl and director of entertainment for the Biltmore Hotel for the last 23 years, has resigned to return to the talent agency field. He will continue to handle talent for the hotel's Rendezvous Room and to arrange for entertainment for the 15 to 20 private parties booked monthly in the Bowl.

Faber will retain an office at the hotel in addition to functioning from the Beverly Hills location for what has been the Alice Faber agency and which will now be renamed the Faber Agency. Departure from the regular hotel post is at the request of the American Guild of Variety Artists, which would not countenance the setup in view of Faber's decision to resume his agency affiliation.

Faber operated the Bowl for the hotel from its inception until it was closed last October because of slow business. He has since been devoting all his time to the Rendezvous Room, the "matinee nitery" in the hotel which begins its entertainment policy at 1 p.m., and has continued to operate the Bowl as a private party site.

Nix Setups at Salisbury For Bring-Your-Own Set

Salisbury Beach, Mass., Jan. 15.

Last hope for continuation of lush night club biz at this beach resort strip faded last week when the board of selectmen ruled that it is against the law for niteries or restaurants to serve setups for patrons who bring their own liquor.

The decision, backed by long standing regulations which ban drinking on the beaches, will confine drinking in Salisbury strictly to the home. The citizens voted in the November election against any form of liquor licenses.

Last hope for presentation of big names in the Frolics, 1,200-seater, and the Bowery, 400-seater, went down the drain with the selectmen's edict. The blow affects some 40 spots which sold liquor last season.

Francis D. Mulcahy, owner of the Frolics, said he plans to open a strawhat musical theatre and to bring in package shows with big names. Other spots said they would just fold.

BUFFALO FISH-EYES PUBLIC HYPNOTISM

Buffalo, Jan. 15.

A move is underway here to introduce into the Common Council an ordinance prohibiting public exhibitions of hypnotism, mesmerism and similar mental stunts.

Pressure is reported to have been brought by certain local medical groups to prevent such exhibitions in theatres, night clubs and other public places as being dangerous to subjects who may lapse into mental "deep freezes" as a result.

Violation of proposed ordinance is to be punishable by fine or imprisonment or both.

Fla. Cotton Club's Copa City Switch To Beat Seat Rap

The Cotton Club, which according to early season biz is the hit show of the Miami Beach area, is moving from the old Beachcomber site to the nearby Copa City in an effort to find more seating capacity. This means saddling itself with an additional $20,000 expense. Regulations of the American Guild of Variety Artists stipulate that anyone taking over a nitery site also takes over its old obligations. There's a contract default to Jane Powell on the books from a previous season, when Lou Chesler was the Copa City head.

AGVA stated that it will permit operator Murray Weinger to take over the cafe which he operated for many years if he proved that he was making a settlement with Miss Powell.

The midseason move into another site is an unprecedented step.

In the Beachcomber, Weinger had moved up to three shows nightly, and in order to extend his grosses is moving into Copa City. Latter spot a couple of years ago turned into an auction house, which also expired.

The Cotton Club show is topped by Cab Calloway, Sallie Blair and Lonnie Sattin, which will continue intact for the rest of the season. Copa City, of course, will be rechristened Cotton Club.

Frontiersman Wyatt Earp Gunning for Nat'l Trek; O'Brian's 1-Niter at 4G

Hollywood, Jan. 15.

Hugh O'Brian makes his debut as a singer Saturday (19) to launch his Wyatt Earp Western Variety Show which is being booked by William Morris for a national tour. Layout plays Richmond (Cal.) Saturday and San Jose on Sunday. Agency is flying entertainment directors of the various Las Vegas hotels up to Richmond to eye the layout.

O'Brian has packaged a two-hour show with a troupe of 20 including the Frontiersmen, Laurie Anders and Gonzales-Gonzales. Les Lear, formerly with Welcome Travelers and Walt Disney's Magic Kingdom, is associate producer for Wyatt Earp. For one-nighters, O'Brian is asking a $4,000 guarantee against a 60% split of the gross.

In addition to singing in the layout, O'Brian is in a "Wyatt Earp" segment, ending in a typical western saloon fight and themed to the "Earp" teleshow in which he stars.

Kodell goes into the Thunderbird, Las Vegas, tomorrow (Thurs.) for three weeks.

RCMH Rebel Org In Ruse to Avoid Trials by AGVA

Injunction proceedings instituted by New York's Radio City Music Hall Chorus Employees Assn. against the American Guild of Variety Artists have been withdrawn by the chorus union.

The Music Hall choristers had sought to enjoin the union from proceeding with hearings charging the theatre personnel with dual unionism. If they were found guilty by AGVA, the Music Hall would have no recourse but to dismiss them, according to the terms of the agreement between the union and the theatre.

Several months ago, the MH chorus members organized into an indie setup under the direction of Irving Goss, who at one time was an organizer for AGVA.

Attorneys for the chorus union stated that they had accomplished their purpose with the court maneuvers, and since continuation would hold up a proposed election by the New York State Labor Relations Board, they decided to withdraw. It was explained that the Music Hall contract with AGVA expired Dec. 31. By instituting the court proceedings, delaying the union trials until the expiration of the contract, the jobs of the chorus members of the independent union were protected.

The issue went to a hearing before the N.Y. State board on Jan. 3, when arguments by both

Vaughn Monroe to Top Ak-Sar-Ben 'Giveaway'; 4 Other Cuffos Skedded

Omaha, Jan. 15.

Plans for the 1957 free shows for members of Ak-Sar-Ben, Omaha's civic org, got underway last week when Floyd Shaw, Chicago booker, completed signing talent for the May 27-28 variety show. Signed by Shaw were Vaughn Monroe, Johnny Long's orch, Conlin & Ryan, Shepard Bros., and Nicki & Noel.

Ak-Sar-Ben members, for $10 annual dues, are given five cuffo shows. Ernie Young, of the GAC-Hamid Chicago office, has been pacted to present a circus-type show July 22-24, and the Barnes-Carruthers Agency of Chicago will bring in its No. 1 State Fair unit Aug. 12-14.

Omaha agent Don Romeo is attempting to sign the Andrews Sisters for July 9-10 and Vic Damone and Ben Blue for Aug. 6-7.

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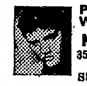

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LATIN QUARTER, MIAMI
Mgt.: Jerry Levy - Fred Amsel
Direction: William Morris Agency

Reno's 'Game But No Gaming'

Reno, Jan. 15.

Holiday Hotel, which opened in mid-December, is suffering through the first weeks of its experiment—a first-class Nevada hotel which has neither gambling nor entertainment.

The swank hospice, ultra-modern in the motif of South American or Florida hostelries, adds much needed rooms to the Reno roster, but little in the way of tourist attractions. Intent on being an oasis in the Nevada desert of continuous entertainment and spinning roulette wheels, the posh hotel will feature a game reserve which is creating quite a bit of interest.

Midwinter, which has been a headache to Reno hotels offering entertainment, will be a bigger one for the Holiday until it at least becomes known. During the first few weeks, its big dining room and lobby have been rather sparsely populated.

Definitely catering to the wealthy, its suites run around $35 a day and singles start around $9. The biggest attraction, besides the luxurious rooms, will be the game reserves where guests pay only for the game they kill. Summer will see the hotel running full, but whether it can stick to its policy of "no gaming" remains to be seen.

RB-B&B 'Lure' At CNE in Aft.; Woo Hope for Nights

Toronto, Jan. 15.

A bigtime circus for the matinee and a television name for the evening show is the formula now being negotiated by Jack Arthur, producer of the 24,000-seater grandstand show at the Canadian National Exhibition here. Ringling Bros.-Barnum & Bailey Circus is practically set. This follows the decision of the CNE board of directors to allow Jack Arthur, an acknowledged showman, to line up and stage the separate afternoon and evening spectacles in his own way without businessmen's interference in a field they admittedly know nothing about. (At last year's all-Canadian grandstand show there was $70,000 in receipts in an otherwise successful venture.)

Ringling Bros., having scuttled a tented operation after its sudden closing in Pittsburgh last summer, will come close to the spirit of canvas with this grandstand date and this would see the C.N.E. dropping its traditional two weeks' matinee. Plan is to have Ringling play the first week only, Jack Arthur's pitch being that the youngsters will have gone back to school during the second week of the grandstander.

For the night show, opening Aug. 26, Arthur is negotiating with Bing Crosby, Bob Hope, Jack Benny, Perry Como and Red Skelton. Nothing has been finalized, but Arthur and Hope have been dickering for the past three years, the only snag being Hope commitments. It's reported that Hope will gamble on percentage but wants a 90-day cancellation clause which Arthur won't go for. The Hope decision is due this week.

IN THE COURT OF COMMON PLEAS
No. 5 FOR THE COUNTY OF
PHILADELPHIA,
STATE OF PENNSYLVANIA

June Term, 1956 No. 5612

JOHN JOSEPH DOYLE, Plaintiff, vs. JANE E. DOYLE, also known as JAYNE DOYLE, WIGGLES CHERRI and JANIE WEST, Defendant.

To JANE E. DOYLE, also known as JAYNE DOYLE, WIGGLES CHERRI and JANIE WEST, present residence is unknown but the last known address was c/o Topsy's Hidaway Bar, 801 North New Hampshire Avenue, Atlantic City, New Jersey, Defendant:

You will please take notice that I have been appointed Master by the Court in the above case, in which your husband, John Joseph Doyle, has brought suit against you for absolute divorce on the ground of indignities to the person, and that I will hold a meeting for the purpose of taking testimony in said case at my office, 306 South 19th Street, Philadelphia 3, Pa., on Monday, January 28, 1957, at 3:30 o'clock P. M., where and when you may attend with witnesses, if you so desire.

HIRSH W. STALBERG
Master
306 South 19th Street,
Philadelphia 3, Penna.

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Havana's 'Bomb Revolution' Holds Over to New Year's; Tropicana's Costly Damage

Havana, Jan. 8.

The political terrorism which has been sweeping through Cuba for several weeks was extended New Year's Eve to Havana's niteries. Explosion of a bomb in famed Tropicana wounded two young women, costing one her arm.

Other small bombs went off at the Bambu and Rio Cristal, as well as the restaurant Mr. Lucky. No injuries were reported at these.

Two acts of terrorism had discouraged many from going to niteries on the Eve, but nevertheless the cabarets were packed. Extra police vigilance was in force throughout the city.

Magaly Martinez Arredondo, 17, and Marta Pino Donoso, 18, were walking toward Tropicana's outdoor bar when they spotted a woman's pocketbook lying on the floor. Magaly reached to pick it up, when it suddenly exploded. Celebrants were thrown into panic and rushed for the exits, knocking over tables. Damage to the night club was estimated in the thousands.

President Fulgencio Batista condemned the bomb placing as "criminal and cowardly." The government has blamed Communists for the many terrorist attacks which have taken place.

Film attendance has been hurt due to the placing of phosphorous tablets in a number of theatres. These flame up and let off a good deal of smoke. On the night of Jan. 1, police emptied the Negrete Theatre on Havana's Prado when an unexploded bomb was found there.

Latest ABC-PAR Record a VARIETY BEST BET
The Music Goes Round and Round
b/w I'll Be Worthy of You
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CURRENTLY CONTINUING
COTTON CLUB, Miami Beach
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KODELL
A Phantasy In Birds
Currently:
THUNDERBIRD, LAS VEGAS—Until Feb. 6
TV—Art Baker's "YOU ASKED FOR IT"—Feb. 10
Recently: Palmer House, Chicago; Latin Quarter, New York; TV—Ed Sullivan Show; Big Top
Mgt.:
ED BAETZEL, 203 North Wabash, Chicago 1, Ill.

Al Sheehan Reactivates Al Fresco Wing in Mpls.

Minneapolis, Jan. 15.

Al Sheehan, producer of the annual "Aqua Follies," a leading attraction of Minneapolis' Aquatennial celebrations, has reestablished his outdoor booking agency with Preston Lambert, from the Barnes-Carruthers agency of Chicago, as head.

Sheehan, superintendent of entertainment and attractions for the Minneapolis State Fair for 25 years, added a band booking department to his local agency, with Augie Morin in charge two years ago.

Eye New Midwest 'Wheel' in Merger Of Lurye Co. With Chez Paree Artists

Chicago, Jan. 15.

Jay Lurye's Winter Theatre Inc. has merged with Chez Paree Artists. Lurye, who formerly worked out of Duluth, will continue to run the production and subscription end of the annual series of vaude, music and legit one-nighters with Chez Paree Artists booking the talent.

The new enterprise under the title Chez Paree Artists Winter

(Continued on page 62)

Houston Spot's Foldo

Houston, Jan. 15.

The Rice Hotel folded its Empire Room at the close of biz on New Year's Eve.

An official of the hotel said the closing of the oldest hotel supper club in the city was due to a sharp decline in boxoffice.

DENKS, many!—we had
a wonderful
↓
EdeN-Roc Hotel, Miami Beach
LatIn Casino, Phila.
BaliNese Room, Galveston
Chez PareE, Chicago
Cal-Neva Lodge, Lake Tahoe
SevillE Hotel, Miami Beach
ChEz Paree, Montreal
aNd also

Flamingo, Las Vegas
ChaudIere Club, Ottawa
Town Casino, BuFfalo
Harrah's, Lake Tahoe
Town & CountrY, Brooklyn

Ciro'S, Hollywood
Ed SullIvan Program (8 This Year)
Our NeXt Sullivan Show Is Feb. 17th

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Vaude, Cafe Dates

New York

Myron Cohen and **Roberta Sherwood** are paired for the Copacabana March 7 . . . **Y Knot Twirlers** into the Latin Quarter Jan. 24 . . . **Lili St. Cyr** tapped for the Coco, Phoenix, April 12 . . . **Vic Damone** goes into the Eden Roc, Miami Beach, March 29 . . . **Constance Bennett** into El Morocco, Montreal, April 29 . . . **Barbara Black** follows **Al Martino** into the Frolics, Revere Jan. 20. **Monet & Collins** in on the same date . . . **Versatones** returned to the Living Room, N.Y., yesterday (Tues.) . . . **Rosetta Le Noire** of "Take a Giant Step" tv'er starts doubling into Le Ruban Bleu tonight (Wed.). **Monica Boyar** started a repeat stand at the Viennese Lantern yesterday (Tues.).

Larry Daniels down for El Rancho, Las Vegas, Jan. 23 for four weeks . . . **Davis & Reese** go into the Copacabana Feb. 14 . . . **Nita Raya**, who was Maurice Chevalier's third wife, opens at the Ritz Carlton, Montreal, Feb. 5 for two weeks. **Louis Barriere, Edith Piaf's** manager, is acting in a similar capacity for Miss Raya . . . **Jack Kannon** pacted for the **Tony Martin** show at the Fontainebleau, Miami Beach, Feb. 19 . . . **Betty Madigan** into Blinstrub's Boston, Feb. 11 . . . **Rusty Draper** to Bimbo's, San Francisco, March 21.

Julie Waterbury bows at the Monsignore tomorrow (Thurs.) following the long run of **Greta Keller** . . . **Marge Cameron** tapped for the Alamo, Detroit, Jan. 21 . . . **Tommy Leonetti** into the Lotus Club, Washington, Feb. 7 . . . **June Erickson** of the Downstairs Room inked as the standby for **Judy Holliday** in "The Bells are Ringing."

Chicago

Virginia O'Brien moves into the Flamingo Lounge (formerly Helsings') Jan. 24 for two sets . . . **Jimmy Ames** is set for the Muehlbach, Kansas City, for March 1 on a two-week stand . . . **Mimi Hines & Phil Ford** play the Crescendo in Houston for two weeks Jan. 16 . . . **Robert Clary** signed for the Cliche, Detroit, for two weeks starting Friday (18) and a limited eight-day engagement at the Black Orchid here Feb. 14 . . . Elmwood Hotel, Windsor, Ont., has **Sam Levenson** for two sets Feb. 7 . . . **Evelyn Knight and Frank Libuse** enter the Chase, St. Louis, simultaneously tomorrow (Thurs.) for two weeks.

MINN. STATE FAIR'S BIG 201G 'SURPRISE'

Minneapolis, Jan. 15.

The 10-day 1956 Minnesota State Fair netted $201,617 instead of the anticipated $95,047 loss set up in the 1956 budget. Profit compares with $186,814 in 1955.

Directors were informed that the good showing is attributed to record attendance of 1,036,736 and higher receipts from commercial exhibitors and concessionaires.

At the same time, it was reported that Minnesota's 96 local and county fairs grossed $1,581,251 and paid out $1,267,612 in 1956, leaving a $313,639 net profit.

The Minnesota Federation of County Fairs convention here brought about the organization of the Midwest Showmen's Assn. composed of upper midwest showmen. William T. Collins, Minneapolis, was elected president.

Cafe Dates Into Sept. Set for Mastin Trio

The Will Mastin Trio topped by Sammy Davis Jr. has a lineup of cafe bookings running into September. Their nitery schedule starts after they leave the Broadway musical "Mr. Wonderful" Feb. 23.

Act's top booking will be at the Copacabana, N. Y., for five weeks starting April 11. They kick off their tour at the Chez Paree, Chicago, Feb. 26, and continue at the Sands, Las Vegas, March 20; Copa; Latin Casino, Philadelphia, June 13; Elmwood Casino, Windsor, Ont., July 12, and the 500 Club, Atlantic City, Aug. 23. They'll intersperse these dates with some video stands.

Versailles, N.Y., Slots Italy's Katyna Ranieri

Katyna Ranieri, Italian import who has been recording for RCA Victor, will make her New York debut March 27 at the Versailles.

The Ames Bros., who were originally slated to work the Nick Prounis-Arnold Rossfield spot on Feb. 20, have withdrawn from that booking and will play the Sahara, Las Vegas, around that time.

Miami Beach

Continued from page 59

name talent in his Palm Island nitery.

With the new hotels moving toward the outskirts, new nitery sites are becoming increasingly scarce. Miami Beach development, which calls for more beachfronters, is likely to take on a new twist. Present hotel locations may serve as sites for modern inns. As an example, the Macfadden Deauville may be torn down and a new hotel erected on that site. A new hotel in that part of town would serve to spread the more prosperous segment of vacationers into a wider area. That hotel, only about 25 years old, has long been considered out of the fashionable belt, and a swank spot there would increase the land and prestige values of the older sections of town.

Aside from the competition of name talent, the hotels, by virtue of locations have made niteries in Miami Beach nearly "obsolete." For the past few years, the number of cafes in the Miami Beach area has been diminishing. Sole hope of cafes now appears to be the acquisition of new locations or making the older established sections of town more desirable to the heavy spenders.

Midwest Wheel

Continued from page 61

Theatre will subscription-sell its five show series through nonprofit organizations in smaller cities around the midwest.

Phil Consolo, CPA topper, is negotiating now for the talent for initial subscription package slated to tee off in April. Jimmy Durante is mentioned as a possibility, as is the Winged Victory Chorus. A touring legit play may also be included. Under Lurye's original setup, tourers were regularly featured.

By working through local organizations, the project is able to take advantage of the efficiency of hometown promotion and assure itself a specific advance gross for each stop along the circuit.

Using Lurye's already established Winter Theatre setups in Minnesota, Wisconsin and Michicago as the nucleus, it's anticipated eventually the "wheel" will be expanded elsewhere in the midwest.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Jan. 15.

Town fathers, civic and fraternal organizations raised over the $8,500 necessary to bring Don McNeill and his radio program here for one week during the Winter Carnival, Feb. 11-16. It would be aired from the stage of the local Schine Pontiac Theatre. Drive went over the top, hitting $9,575.

Louis Blanco registered in for the general o.o. and rest period.

Ruth (Morris) White and Mrs. William Morris Jr. in for a bedside chat with Frank Healy.

Charlotte Eiselman, nitery entertainer after a two-month try for the cure in New York, is back here resting at the Will Rogers.

Frank Fatta and Ronald Thomas in from Glendale, N. Y., for a holiday visit and beside chat with Arlene Fatta who is progressing.

Remember Joe White, the Silver-Masked Tenor (NBC, 1925 to 1942) who was also with Neil O'Briens' Minstrels? How about dropping a cheerful line at Veterans Hospital, the Bronx, N.Y.

Thanks to Rabbi Burstyn of the Actors Temple, N.Y., for gifting every patient here with a box of imported English cookies.

A. D. (Hank) Hearn, Jacksonville theatre owner, back in circulation and on the job after regaining his health here.

Back from the general hospital under his own power came Otto Hayman after a major operation.

Write to those who are ill.

Sinatra

Continued from page 59

fact that Sinatra had expressed himself as wanting to go to the Coast for Humphrey Bogart's funeral, and that Sinatra's laryngitis may have been aggravated by the announcement of the actor's death.

There was another report, based on Sinatra's penchant for quick decisions, that he had flown to the Coast to pay his respects, figuring to come back in time for last night's performance. Copa management said that Sinatra's plans to go to the Coast for the funeral were now off.

Thus, inadvertently, the Copa had two major nitery debuts the same evening. As a single, Lewis thus made his N. Y. cafe "bow," though he's slated to be there in June, and Davis made his N. Y. preem without the services of the other members of the Will Mastin Trio.

The Copa lost no business because of Sinatra's absence. It said no announcement was possible for the first show, and for the second display, a sign in front of the cafe announced Davis' pinchhitting.

$150,000 Year-End Fire At Haiti's No. 1 Cafe

Port-au-Prince, Jan. 1.

Cabcene Choucoune, largest cabaret in Haiti, was destroyed by fire which broke out at midnight New Year's Eve. Blaze is believe to have been started by a sparkler thrown by a customer. Damage, estimated at $150,000, is covered by insurance. Rebuilding plans are being worked out.

Some 500 New Year's Eve revelers escaped the premises without injury. An adjoining hotel was saved, although firemen failed to arrive at the scene until an hour after the flames first appeared.

Located in a suburb of the Haitian capital, the thatched roof landmark was designed by Robert Bausson. Spot has long been famed as a dancery. Conflagration, incidentally, dented biz at nearby cafes as patrons left bars and tables to watch the inferno.

Mass. Cafe Op Beat Up By Thug in Robbery Try

Easton, Mass., Jan. 15.

Harold T. "Ted" Darling, 50, boniface of the 400 Club nitery, was badly beaten Thursday (10) morning on the lawn of his home by an unidentified assailant wielding a club.

Police said the assault was part of a robbery attempt. Darling had the night's receipts from the club in his wallet. He broke loose from his attacker and fled into the house retaining the money. Darling had nine stitches taken in a cut in his scalp, and lost several teeth.

AGVA-Teamsters

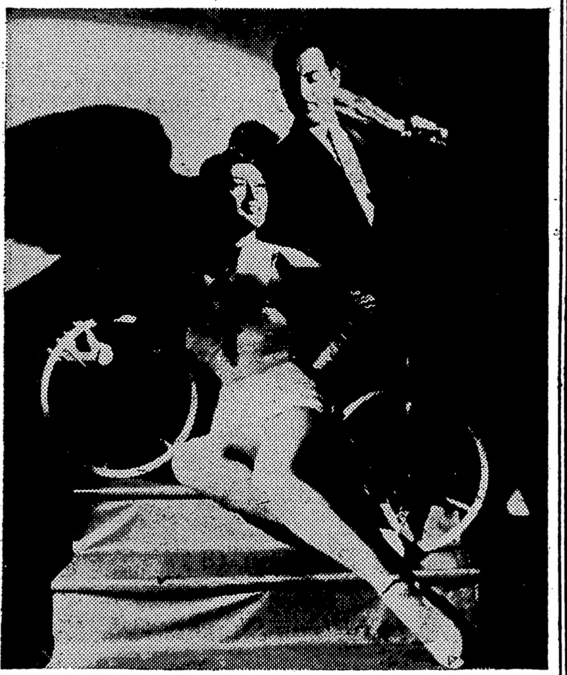
Continued from page 59

Clown minimums, for example, will be hiked from about $40 to $85, plus travel. Previously, the circus personnel ate in the cookhouse and traveled on circus cars. The cookhouse, under the arena format, will be a thing of the past, and the railroad cars will be disposed of by North.

In addition to hiked minimums, the circus has agreed to pay $3.50 weekly for each performer as its contribution to the AGVA Welfare Trust Fund, which, in turn, gives the performer accident insurance. This contribution had been one of the major stumbling blocks in all negotiations.

Despite the increased minimums, it's believed that the new format will be able to operate more economically than under the tent setup. For example, there will be no necessity in arenas to use hordes of roustabouts. A permanent crew, reportedly figured as being less than 30 stagehands, will be able to do all the work of setting up the show. Operation of cars and cookhouse also involved a sizable sum.

The circus has the spring season set, starting April 3 at Madison Square Garden, N. Y., and has pacted the Canadian National Exhibition, Toronto, late August, as the start of its fall run. Because of the fact that arenas draw the biggest crowds during the cooler seasons, the winter quarters at Sarasota, Fla., are likely to become known as the summer quarters.



LOS ROBERTOS

Speediest Latin Jugglers

Just Closing At

BELLEVUE CASINO

MONTREAL, CANADA

Las Vegas APPLAUDS

ARCHIE ROBBINS

FLAMINGO HOTEL Las Vegas, Nevada

December 21st, 1956.

Mr. Archie Robbins
Flamingo Hotel, Las Vegas, Nevada

Dear Archie:

I am taking this opportunity of thanking you for your outstanding performance and your cooperation in our "Christmas Package" show here at the Flamingo.

Your material was clean and fresh and our patrons never hesitated to show you their warm reaction. The laughs and the compliments ran high.

Hoping to have you with us again very soon, I am

Sincerely yours,

Hal Belfer

HB:B Hal Belfer, Producer of Shows

"Archie Robbins is a great comic placed in the difficult spot of following moppet Brenda Lee. Archie proved unequivocally that no artist need be afraid of kids and animals as show stealers if that artist has real talent—Archie drew tremendous applause for his comicry throughout his engagement."

Hal Halstead,
The Fabulous Las Vegas.

"Archie Robbins is a comedian you like as soon as he steps on stage and you will like him even more as he delivers material that is new and fresh to Vegas habitues."

Ralph Pearl,
Las Vegas Sun.

Management: BUDDY ALLEN

Bookings: WILLIAM MORRIS AGENCY

New Acts

RUTH OLAY

Songs
20 Mins.
Ye Little Club, Beverly Hills

Currently gaining disk attention via her Zephyr Records album "It's About Time," Ruth Olay looks set to carve a fine niche for herself among the intimate boites. Current stand at Ye Little Club is the best indication of her appeal; she opened here as an unknown in November and did such strong business in her six-week stay that she was brought back after a four-week hiatus for this return engagement.

A blues bawler in the old tradition, the angular brunette has an effective range that lets her achieve a fine change of pace with an occasional half-whispered approach to sophisticated ballads. Her repertoire, as is custom, leans to the showtunes with an emphasis on "Time" ballads that she can link with her disk package. She works simply, depending upon her phrasing and some fine arrangements by Bill Hitchcock. She looks like a natural for the smoky saloon circuit, where the blues and jazz approach is appreciated. *Kap.*

STEWART ROSE

Songs
35 Mins.
Blinstrub's, Boston

Stewart Rose, production singer with the Moro Landis line in Blinstrub's this season, steps out for single stint unveiling a big dramatic baritone which reverberates through the reaches of Blinstrub's 1,700-seat boite. Rose, who made a RCA Victor disk, "I Complainted," offers a pleasing sesh of pops and standards spiced with slick patter, some comedy terping, a rousing Jolson medley and musical comedy set for great aud reaction. The tall, personable dark haired youngster displays plenty showmanship savvy in a well integrated layout.

Big voice is decided asset for large spots, but he's slick all around bet for class clubs, tv and vaude. *Guy.*

DORY SINCLAIR

Songs
30 Mins.
Bradford Roof, Boston

Dory Sinclair, tall blonde singing comedienne, graduate of the band vocalist circuit and out for a time as Dory Clair, straight piping, has a solid stint. She's been around for about a year but not yet documented in VARIETY. Hep material, timing and knowhow put her offering in the click class. Handsomely attired in blue sequin halter torso type gown, she is on the Carol Channing-Carol Haney type and can work her features into some boff mugging twists.

Miss Sinclair demonstrates the qualities needed for admish to the top echelons of the limited field of singing comediennes. Her timing, showmanship and talent should carry her forward rapidly. A natural for class spots. *Guy.*

JIMMY GARNER & YVONNE

Trampoline
6 Mins.
Ak-Sar-Ben, Omaha

Jimmy Garner and his cute, brunette assistant, Yvonne, are one of the better attractions in the crowded trampoline field. The twenty-ish kids are well costumed, have some above-average stunts and work speedily.

Gal opens with an okay solo and wraps up the act with standard rope jumping through a hoop. But in between Garner steals matters with his high bounding, getting unusual height. His toppers are a double somersault and a two and one-half forward somersault.

Yvonne provides her mate with breathing time with a series of backward flips (21 at show caught). This act is okay for any medium with the exception of a low-ceiling nitery. *Trump.*

OCIE SMITH

Songs
7 Mins.
Apollo, N. Y.

Young and relaxed, Ocie Smith, a handsome sepia vocalist, shows good style in his singing, but appears to falter occasionally in the voice department with some numbers.

He does much better with "Slow Walk," the last of his three tunes, belting it out nicely to catch all the rhythm and blues notes. He seems weaker with "It All Depends on You" and "Try A Little Tenderness." The answer may be better arrangements more suited to his voice. He would be wise, too, in avoiding the Sammy Davis Jr., mannerisms. *Horo.*

JEAN WETZEL

Harmonica
9 Mins.
Versailles, N. Y.

Jean Wetzel, a French import, makes the most out of the harmonica. He gets a lot of music out of this small instrument and he shows some wit and originality in his renditions. Wetzel's chromatics include the sapient use of dissonances which give a lot of color and originality to his offerings.

Included in his offerings is "Ritual Fire Dance" and a French medley, both of which get offbeat interpretations. He makes a good appearance and he can fit into most nitery situations, as well as video spots. *Jose.*

AMI MARTENNE

Songs
15 Mins.
King's Club, Dallas

Thrush, a sultry French-Algerian beauty, is in the U. S. for the second time. Striking looks and ability to sing in nine languages bring comparisons of a smaller Yma Sumac. Clicks from opener, "I've Got You Under My Skin," and segues into "There's No Cure For Amour." Adds French lyrics to "Autumn Leaves" for solid impact. Fast "Sailor Boys Have Talked to Me in English" precedes a sock version of "Sorrento" in Italian, and brunet scores heavily to augur a big future.

Visual assets include a terrific figure. If she adds a little body English and between-tunes patter, she could make headliner status. *Bark.*

MAX COOPER

Impressions
12 Mins.
Hotel Muehlebach, K. C.

While he's billed as a comedian, the fun in Max Cooper is in his ribbing impressions of most everyone in show business. He loses little time, after a standard song opening, to begin the mimicry, and makes a specialty of lampooning most everyone of note. This round he took off on Crosby, Frankie Laine, Godfrey, Ernie Ford, Pat Boone, Ed Sullivan, and several more.

At times Cooper does requests, and thus has to be stocked with scores of routines on top entertainers. This in itself is a feat, but there are some variations in the calibre. He shows especially well on Sullivan, Ford, Satchmo, Crosby and Nat King Cole, but could have omitted Winchell, Boone and a couple of others as non-distinctive, as must happen when tackling so many.

Some judicious selection of material and careful presentation may do what a flock of run-of-the-mill impressions might not. He gives it an earnest try and wins moderate appreciation from the house. *Quin.*

THE PETTICOATS (3)

Songs
15 Mins.
Copacabana, N. Y.

The Petticoats are three breezy chirps who know how to take a song for a frisky ride. They have a lot of zest, plenty of bounce and turn their songfest into a happy affair.

Vocal harmony arrangements are topnotch and presentation is conceived with taste and imagination. Open with "The Show Must Go On," then move quickly into "Mutual Admiration Society" for mitt-pulling results. After a bright delivery of "We've Still Got Our Health So What Do We Care," they wind with a nifty medley of "Waiting For The Robert E. Lee," "Bill Bailey" and "Bye Bye Blues."

Petticoats are a good bet for similar nitery surroundings and could fit in nicely as vaudeo fillers. *Gros.*

HEDI RICHMOND

Dancer
8 Mins.
Hotel Muehlebach, K. C.

Hedi Richmond is a blonde dancer specializing in the interpretive style. She's been around some time, including work in pictures, but has been mostly on the Coast and in the Chi area. This is her first time in a night spot here.

Her forte is fairly authentic versions of ritual dances — of the American Indian, Polynesian, East Indian, African Witch Doctor, and the like. Each is virtually a production in itself, as was her witch doctor done here. Only the latter routine was presented as her entire turn. Considerably embellished with magenta and costume, it's outstanding in blue and white, with vulture feathers, all patterned after the aboriginal. *Quin.*

CORINNE & RAVEL

Acro Dance
9 Mins.
Palace, N. Y.

Corinne & Ravel, are obviously vets in the field, but haven't been New Acted for the VARIETY files. The team lines up their acro-adagio work into a ballroom format. Some of their sequences are well danced and many of their tricks are applause getters.

Their apex comes at the close of the act when the femme, incidentally a looker and sexily ungarbed, goes into a split from an elevated position. Some of the near-actionless spots when edited out of their turn would give them a better act for niteries. *Jose.*

THEODORE BIKEL

Folk Songs
35 Mins.
Gate of Horn, Chicago

The Gate of Horn has built a Windy City following as a showcase for folk singing singles with a careful eye to the regular nitery audiences as well as the cultists. Actor Theodore Bikel is making his cafe bow as a folk singer, and he has the polish and finesse to go over big here and at other similiar spots that feature the offbeat stuff.

The act is an informal affair with Bikel's trained voice and lingual talents supplemented by his guitar which he plays unpretentiously while capturing the idiomatic qualities of the far flung locales he derives his music from. Under the folk label Bikel ranges from "Song of Songs" in a modern Israeli treatment through lively Scottish brogue stuff, Latino love songs and a whistled Romanian dance melody. The only English language number included in his opening performance was a Russian dialect affair which brought big hands for an extra encore.

Bikel doesn't rely on grating pipes and offkey singing for a folksy quality, but is able to put plenty of personal punch into each number, in fact there are no weak numbers in the turn. Because of the free and simple presentation style in the Gate of Horn acts often try out fresh routines in the course of their stay. In later shows Bikel teamed up with Jo Mapes who opened here two days earlier for duet stuff. *Leva.*

MAL FITCH

Songs, Piano
20 Mins.
King's Club, Dallas

Mal Fitch, longtime singing pianist of Hotel Adolphus' Burgundy Room and ex-musical director of the Crew-Cuts, is branching out in a standup act written by Morty Jay. Personable youngster is a top 88'er and reaps audience rapport with his vocals, especially while at the piano.

With this two-frame debut under his belt, Fitch should emerge as a good nitery bet. *Bark.*

SANDOR BAGLADI

Songs
30 Mins.
Steuben's, Boston

Sandor Bagladi, Hungarian refugee, in the U.S. less than a week before making his American debut in Steuben's Thursday (10), was spirited out of Hungary with his wife by a WNAC-TV public affairs film trio, Frank Luther, Jeff Forbes and Ed Gilman. The 35-year-old tenor sang with the Budapest Opera Company, and was an editor of a Hungarian freedom newspaper. The WNAC-TV trio, filming a first hand documentary, discovered the Bagladis just after they had crossed the border and arranged passage on the airlift to the U.S. and to Boston.

That talent is talent in any language is well evidenced by tall, broad-shouldered, handsome Bagladi who unveils a tremendous tenor in a set which embraces semi-classics and pops to display great versatility. Although understandably nervous, he scores with "Zegeiner" and "Hungarian Homesick Song." He does "Non di Scordar di Me" for slick effect and a bouncy joyous "Finicule Finicula" in Italian. His "Autumn Leaves" in French is boff and singer's only English number, "Temptation," is handled with feeling.

Bagladi is given an intro by Gus Saunders, WNAC disk jock, and wins big rounds both on strength of offering and obvious thrill story. His piping is good eonugh to make it without the accompanying fanfare, too, but his escape story is a natch factor. This, and his warbling ability, should net tv shots. However, he has fine potential from all angles. *Guy.*

Under construction in Austin, Tex., is a municipal auditorium to seat 7,383, with facilities for a 3,000-plate banquet.

House Reviews

Palace, N. Y.

The Kelroys (4), Donna Grescoe, Ladd Lyon (2), Bob Hannon, Rowena Rollins, Corinne & Ravel, Chaz Chase, Pat Rooney Sr. & Pat Rooney Jr., Myron Roman Orch; "Crime of Passion" (UA), reviewed in current issue of VARIETY.

The Palace is back at the eight-act stand following the run of Judy Garland and will continue in that vein until Jerry Lewis preems as a single Feb. 7. For the return, booker Danny Friendly has selected a strong bill. Bulk of the turns are w.k. to the regulars at this house and are neatly packaged for good all-around results.

The howitzer stuff for the vaude devotees lies in the Rooneys, Pat Sr. and Jr., who reunited previously for a run at this house. The elder Rooney, who lays claim to 66 years in the profession, is still a spry gent who can give an added something to the choreography of "Daughter of Rosie O'Grady." He does virtually a complete act solo before his son makes his appearance. The duo engage in some banter and the results provide an extremely strong curtain.

Another strong comedy spot is by Chaz Chase in next-to-closing. It's his usual turn, and it's loaded with laughs in this house as he does his gourmand bit with matches, cigars, dickeys, etc, and winds up with his rib of a striptease.

Other comedy item is Rowena Rollins, who gets over well with an assortment of zanyisms encompassing wriggly movements and special material songs. Ladd Lyon with an audience plant goes through his usual acro work with the usual good results.

Openers are the Kelroys, an Australian trampoline foursome of mixed couples. Their work on the bedspring isn't too distinctive, but addition of a trapeze gives them a point of differentiation, and they make good housewarmers.

Bob Hannon, a vet song turn, shows a robust bit of tenoring with a grouping of familiar tunes, to net a strong hand. It would be nice, however, if a singer at the Palace didn't draw on a number made famous by Al Jolson. Donna Grescoe fiddles through a trio of tunes, but handicaps herself inasmuch as her last two numbers, "Never Walk Alone" and a "Carmen" medley, get no distinction when done on the violin unaccompanied. *Jose.*

Bobino, Paris

Paris, Jan. 8.

Charles Trenet, Claude Vega, Ruman & Kita, Andre Robert, Josette Privat, Dunjas Sisters (3), Evy & Everto, Eduardinis (3); $1.75 top.

Shortage of enough topflight house stars begins to make itself apparent as Charles Trenet, recently at the Olympia, now headlines this theatre.

Trenet again trots out his nonchalance and ease in booming out his rhythmic, melodious numbers with a verve and zest that gets the aud. With his mannerisms somewhat toned down, he is still one of the top singer-cleffers on the circuits. He is backed up by a crisp selection of acts which makes this a package that should have a good run through late January.

Claude Vega, in his impressions of top singers, provides one of the major entries of this kind, due to good material and an uncanny ear for recreating and gently satirizing those on the block. He scores big. Ruman & Kita are an eccentric acrodance team with a beanpole male and an energetic little woman who get laughs in zany cavortings, ripping off costumes, etc., which jells into a fine offbeat number good for U. S. video or vaude. Andre Robert sets a patter interlude which is made palatable by rapid-fire delivery and some risible palaver about simple things that ring in plenty of laughs.

Dunjas Sisters (3) rate as a good opener or filler mainly because they present a good appearance in a fair acrobatic number. Zesty aspects also make these flip-flops okay house material. Eduardinis, two women and a man, are a juggling act with enough ammunition to make this something for stateside filler values. Mounting on a slack wire, one of the girls carries on the smooth mass juggling to rate mitts.

Evy & Everto are an unusual cycling act with heavyweight chances for U. S. houses and tv.

Josette Privat is a sleek chirper who displays an individuality that should blossom out to staple song chances here when she builds a more hep rep and learns more about mike technique and song in- *Mosk.*

Apollo, N. Y.

The Kit Kats (2), Ocie Smith, The Valentines (5), Slappy White, Dinah Washington, George Wiltshire, Cannonball Adderly Band (13); "It Came from Beneath the Sea" (Col).

Dinah Washington, the blues singer, takes over the Apollo stage before the curtain, and in real pro fashion gives the vaude layout a smart, off-the-beat lift. The rest of the bill this sesh is uneven, the stronger elements being comedian Slappy White, the rock 'n' roll Valentines (5), and Cannonball Adderly on the soprano sax, offering some hot licks in individual style with members of his band.

The Kit Kats, a hoofing duo, are an engaging couple, dressed smartly. Slotted in the opener, they show vitality and some good form, but they weaken their act by doing a song for which they are less equipped. They also can stand more polish for upgrading their engagements. Vocalist Ocie Smith, reviewed under New Acts, follows.

Cannonball Adderly on the sax leads a quintet from the band in a jazz session, drawing heavy mitts. The youthful Valentines, dressed in red tux, go through some r'n'r numbers, doing some fancy stepping, all to fairly good effect. Slotted fifth, comedian Slappy White registers okay in the laughmeter, using gags old, new and some political, the latter dealing with the integration problem. He seems to know his audience and is successful at most times in getting the most out of his material.

Miss Washington, using a portable mike, takes command with a blues songalog. She has poise, a sense of rapport with the audience, a voice which she knows how to use, and arrangements tailored to her need. Result, pleasurable listening. *Horo.*

Edith Piaf in Black Garb & No Gimmicks; Strictly SRO at Carnegie Hall

Edith Piaf came to American attention in an unusual way. When initially imported by the late Clifford C. Fischer for a legit revue, she failed to excite any attention from the critics. It was when she took herself to a nitery that she registered in the U.S. as one of the great Gallic chanteuses. Since then, she's made several appearances at New York's Versailles where she has played to virtual capacity during every stand.

Her appearance at Carnegie Hall on Sunday (13) was her second in that longhair emporium, both under the auspices of Felix G. Gerstman. Like her previous stand there, it was a sellout, with seats on the stage to accommodate the overflow. Top was $4.80.

Miss Piaf is unique in that she presents a picture of France not found in the tourist books. She's seems to be the "conscience" of that country. From her one learns that not is all gaiety and license and there is a side of the French people that the average run of traveler abroad isn't much intersted in.

Miss Piaf is the premier exponent of the seamy side of that country. Hers is a tragic recital of unrequited love, of girls who were not always good because they were so poor, and ladies who must turn away a true love because they are not worthy. In this direction, she is without peer. Yet, the gay aspects aren't hidden. The music is sometimes like a Verdi opera, in which the music belies the tragedy inherent in the lyrics.

Her recital is an amplified version of her nitery act. And it must be stated that the additions aren't up to the level of the tunes essayed in the cafe. Her staples such as "Merry Go Round," "La Vie en Rose," "L'Accordioneste," "Bravo Pour Le Cloun," "St. Pierre," "Padam," "Feulles Mortes," "Grendadiers" and 'C'est a Hambourg" constitute a palatable way of absorbing tragic laments.

Miss Piaf, per always, is in plain black garb, with a chorus and a rather large orch bhind a curtain. She shows nothing but talent in front of the cyclorama. No gimmicks; no nothing; just talent. She just sings and the result bring foot-stomping. Background production includes an orch and chorus conducted by Robert Chauvigny, Jacques Liebrard, guitarist, and Marc Bonel, accordionist. *Jose.*

Copacabana, N. Y.

Frank Sinatra, Joey Bishop, The Petticoats (3), *Ron Beattie, Dori Anne Gray, Michael Durso and Frank Marti Orchs; staged by Douglas Coudy; songs, Durso, Mel Mitchell & Marvin Kahn; costumes, Sal Anthony (Mme. Berthe); orchestrations, Deac Eberhard;* $5 *minimum.*

There's apparently no age limit on femme squeals once Frank Sinatra gets going. The cafe distaffers are turned into bobby-soxers by his phrasing magic and vocal shadings. It's an art that's been developed carefully since his band-seat days with Tommy Dorsey, and what's been lost in vocal prowess over the years has been more than compensated for by a poise and a savvy that's hard to beat.

Sinatra's sense of rhythm, sense of audience and sense of himself supply a self-assurance that carries him over some of the piping hurdles. In a close to an hour-long stint he keeps the tablers completely engrossed with a bagful of standards (only concession to the pop disk market is the workover of his current Capitol click, "Hey, Jealous Lover") ranging from the romantic ballad to the swinging rhythm number.

He wastes no time with innocuous intro patter, segueing from one song to another with virtually letup. He interrupts the standard spell only once with a brief patter bit about his work in "The Joker Is Wild," the Joe E. Lewis biopic, and a parody of "My Old Flame" a la Lewis. It's a solid change-of-pacer.

It's Sinatra's show all the way, making it a potentially tough route for the preceding turns. Comedian Joey Bishop, however, is able to get the aud's mind off the main event with a likeable patter segment. The shy, boyish demeanor is completely winning, and he hits like a pro when he gets hold of a good gag line. The Petticoats, a trio of attractive chirps, are reviewed in New Acts.

The Copa cuties are not too inspired in the production sequences scored by Michael Durso, Mel Mitchell and Marvin Kahn. Tunes are of so-so quality, but petite thrush Dori Anne Gray makes some of 'em sound okay. Durso and Frank Marti bands whip up happy beat for the terpsters.

Billy Eckstine

In for one week (3-9) ahead of Sinatra, Billy Eckstine takes some time to warm up, but once he take hold the turn builds strongly all the way to a bangup impression bit of Vaughn Monroe, Perry Como, Sammy Davis Jr. and Louis Armstrong. It gets him off to a strong mitt that helps aud forget the slow start.

A soft-shoe routine midway in the proceedings also helps loosen things up to his advantage and shows him off as a performer who knows his way around a cafe floor. In his songbag are such familiars as "Caravan," "I Apologize" and "My Funny Valentine." He gets a slick piano accomp from Bobby Tucker.

Alan Drake pushes hard to get his comedy patter across but it's a tough pull and his yock shots are scattered. Monolog could be peppered up with some fresh ideas and his impresh of a racetrack devotee could be shortened for better results. The Three Dolls are bright chirps with an okay harmony style. They work smoothly through a repertoire that includes "Blue Skies," "I Only Have Eyes For You," and a swinging gospel number, "Everytime I Hear The Spirit", and "Unchained Melody."

The production numbers were held over for the Sinatra outing of two weeks. *Gros.*

Sands, Las Vegas

Las Vegas, Jan. 9.

Howard Keel, Will Jordan, Louis Jordan & Tympany Five (5), *Beachcombers with Natalie* (4), *Copa Girls* (9), *Antonio Morelli Orch* (16); $2 *minimum.*

Howard Keel opened with ditto format of other stints here, with minor changes. He hops on the pokers-at-Presley bandwagon with restrained version of what most comics include in their repertoire, and injects yockery into mimes of Nelson Eddy and Ezio Pinza. Straight, the big-voiced baritone punts medley from his flicks, plus such standards as "Without a Song," in his effectively virile style.

Versatility is shown in a calypso bit and a soft-shoed "Paddlin' Madelyn Home." Okay thesping blends into his "Porgy & Bess" finale, in which well-trained pipes of offstage Angel Marlowe are eared. Arranger Johnny Williams faultlessly batons the Antonio Morelli orch (16). George Englund gets staging credit.

Featured comic Will Jordan, whose forte is good mimes of w.k. celebs, is one of few around today who can look, walk, and talk like the stars mirrored. His Groucho, Ed Sullivan, James Mason, Paul Lukas, Bob Mitchum, and Bing Crosby are best; Bob Hope, Jack Benny and Liberace, weakest. Trademark is the Sullivan charade. Jordan warms first-nighters with the line, "I finally got my own show—in Switzerland."

Louis Jordan's Tympany Five (5) is lively & loud with solid forays into the hepsters' realm. With Jordan on sax; Austin Powell, guitar; Jackie Davis, organ & trumpet; Roy Porter, drums, and Dottie Smith, chirps & congo drums, outfit sails satisfactorily into such as "It's a Great Feeling" and "Shake, Rattle and Roll," latter described as the "Las Vegas theme song."

Clever snowball and hoop-skirt productions are held over, both backed appropriately by songology of the Beachcombers With Natalie (4). The 12-day offering shutters Jan. 20. *Duke.*

Chez Paree, Chi

Chicago, Jan. 11.

Roberta Sherwood (with Ernest D'Lorenzo, Red Newmark), Myron Cohen, Loni, Ted Fio Rito Orch (9); $1.75 *cover,* $4 *minimum.*

A package of talent, personality and well rounded showmanship headed by Roberta Sherwood is bringing the most spontaneous and enthusiastic patron response the Chez has seen in some time.

Miss Sherwood's sustained performance from her dramatic ballad-singing back-of-the-room entry through her begoff "Baby Face" looks to make her a Chez regular. This cymbal-slapping, barrelhouse-singing chick in her 40s put plenty of punch into a set of standards, "Baby To Cry," "All Alone" and "Always," with lots of style and heart. Her fusion of melodrama and blues rendition with "Cry Me a River" goes into a the-louder-the-better "I Used to Love You" and a free-styled high spot of the show, "Lazy River."

"Bill Bailey" and "I Never Knew" brought clapping accompaniment from the house and well-handled guitar work from Red Newmark and support from piano athlete Ernest D'Lorenzo. Unfortunately, the performance was slightly marred by an overly pretentious pealing of the spiritual "This Train." Unless there is a more genuine feeling, this number could be dropped or substituted.

Storyteller Myron Cohen hefts his patter with the slick polish and timing that put a new edge on some already old material. A relaxed stage manner makes his dialect stuff a crowd-holder for a full half-hour while he spins a fast-gaited stream of anecdotes climaxed by such trademarked laughgetters as the crippled lobster story.

Loni is a talented foot juggler whose educated legs warm up with a flashy beach ball routine and then work into some very impressive and colorful props. Her opening turn gets attention equally for performance and distracting s.a. that's well emphasized by platinum hairdo and frilly white gown.

Ted Fio Rito works with a nine-man hard core of his orch to give more than routine support to the voluminous vox of Miss Sherwood and then tootles for the dancers between shows. This show bows out Jan. 29 for the Liberace Revue. *Leva.*

Ritz Carlton, Montreal

Montreal, Jan. 9.

Terri Stevens, Johnny Gallant, Joe Settano Trio; $1.50-$2 *cover.*

With the early holiday closings and general business downbeat over for another year, the attractive Ritz Cafe is back in the groove with handsome Terri Stevens as the thrush. Miss Stevens played this room several months ago for a solid stanza, and it looks as though she should repeat on present engagement with her okay songalog and personable manner. She is one of the few straightforward chirpers that play this particular boite; keeps everything in English, relies on few gimmicks and is devoid of the complicated production items that do little more than clutter most acts.

Fashionably gowned with a sleek black hairdo, Miss Stevens does a bit from "My Fair Lady," switches to a blues and then into a calypso routine that scores with her offbeat lyrics. A reprise of a brace of recent wavings for Victor maintains interest and the accasional tour aroung the ringside with a handmike boosts overall pacing neatly.

Pianist Johnny Gallant and the Settano Trio do the musical backing in fine fashion as well as play for patron hoofing between shows. Miss Stevens is in until Jan. 16. *Newt.*

Hotel Plaza, N. Y.

Lillian Roth, with Bobby Kroll; Ted Straeter Orch, Mark Monte Continentals; $3 *cover (opening).*

Racking up a return date in a four-weeker at the poshy room, well past Phase 1 of a comeback launched so resoundingly in the not-too-long-ago postwar, Lillian Roth is one of the heartthrobbing encores in show biz. Not a comeback in the traditional "gotta get back in harness" sense, but a smashing personal rehabilitation bespeaking the kind of class in the human race that becomes special and overpowering because of the rarity thereof. Anyone in or out of the entertainment firmament who isn't proud of that rehabilitation should be asked to resign from the race pronto and join up with the Jukes Family where they properly belong.

When a "comeback" performer can make the circuit a second and third time around, it's no comeback any more. It's a going, regular force, an entity apart from the human interest values that were originally bound up in the long road back to the realities. That being so, the "this is your life" pitch no longer applies. Miss Roth's twilight period is over with. Period. She has to be judged strictly on performance. This is how a Lillian Roth would undoubtedly want it. Want it or not, this is what she gets. What she gets is one word: Greatness.

Miss Roth can still belt 'em; but even if she couldn't live it up on the chanteroos, she'd knock 'em dead on the delivery—special delivery, special handling, registered and "personal." This is a La Roth '57 from whom many a latterday thrush-in-a-rush can take lessons and who would be glad, or should be glad, to have what the four-star girl of H'wood back-when and the Two A's of more recent vintage has forgotten. What she has forgotten is almost nil, but even little favors would be welcome, or should be welcome, to most of today's crop of canaries who can hardly make it without a disk attachment.

Miss Roth made it in the days when you hadda say something 'within nothin' like the gadgets, echo chambers, electronics, "new sounds" and make-'em-look-better editing devices of the post-WW II era. Like the rest, she may have been enhanced in the throat stuff by the west coast soundtracks, though she was never one to be too fastidious about shouts and growls; but she also notched scores and accolades in vaude and musicomedy where the product, if it is spurious, becomes all too evident to the public—but quick—and only the jen-you-wine article could hit the heavy paydirt.

In the athletic sweepstakes, the legs go first, the noodle and know-how remain. In the singing arena, the pipes fade long before the savvy is ready to check out, if it ever does. Miss Roth not only retains the savvy but the years have improved it; and the personality and the individuality, the trademarks of style, are undoubtedly at or near peak. So, while a lot of her career is behind her, there's plenty ahead of her, because that is the way Miss Roth is endowed. Add to these a mccoy modesty, a manner of self-effacement and ribbing that are good by themselves and, in the commerce of show biz, represent a fillip to an "act." Miss Roth's "new act" is almost as good as the old one—the pre-AA version. But even half that much of the Roth brand is terrific. What's more, she looks great, behaves ditto, and is as girlish as she used to was without being skittish. If this takes on the sound of a fan letter or the ravings of one who saw her in the years of her dazzling-do, that is the intention.

Not many performers, whatever their stature, can top Miss Roth on the evergreens she helped make standards or beat her to the tape on any of the songs they sang in her era and that she would latch on to in a doing-what-comes-natur'lly. Whether it's "World On a String" or "How Deep Is the Ocean," these are pitched to reflect the lyrics and the meaning rather than the pitcher, which is another something that many thrushes don't learn when they are more anxious to front a "style" regardless of the tune at hand. She whams over "Sing You Sinners" like she had the copyright, and doesn't use a battering-ram on the long line of standards to which she had a boxseat.

She can be ultra-humorous, too, as in the very clever "Sam," and her special material isn't merely something she's paid for but a reflection of what can be done when a Roth wants to break out of the norm into the rarified atmosphere of an "arrangement" that so often misses fire. A bow here—with a personal nod from the star—to conductor-arranger Bobby Kroll, who takes over from Persian maestro Ted Straeter to wield the wand from the piano. Some of the upsweeps in the music could be levelled off somewhat to Miss Roth's advantage, but this is small criticism when compared with the richness of the performance in the overall.

And who but a Lillian Roth can get away with a community-sing "Let Me Call You Sweetheart"? She's also the hep and happy kid on the chatter & patter and makes a customer feel she wouldn't "descend" to memorizing a script. She hoofs it up with the ringsiders, which at the Wednesday (9) preem hardly hinted at anything but push-button spontaneity, but this is not important. After all, there was no mistaking it for anything but a script when she hustled Johnnie Ray to the floor to engage him in the light fantastic (and if Ray ever quits singing, what a hoofing partner he could make!)

Finally, there's the exit production, "Please Say When." It's a beaut in her file and cannot be topped. So this leaves her without phony begoffs and without an encore. If it isn't sensational as a finale, it's preciously close. The crowd is just overcome. Short of leaving 'em limp, what more can be expected of a singer? *Trau.*

Americana, Miami B'ch

Miami Beach, Jan. 12.

Marguerite Piazza & Co., Jimmy Nelson with Danny O'Day, Los Barrancos, Joe Reichman Orch, Dave Lester Orch; $3.50-$7 *minimum.*

Second installment in the two-weeker season series for this newery's Bal Masque is in calm contrast to the Latino wingding with which Xavier Cugat-Abbe Lane & Co. premiered the room. The package should serve to tip the Tisch freres, owners of the place, on what will draw patronage from the farther-south precincts of Miami Beach proper—what with pitching Marguerite Piazza's classic-jazz gambit against the powerhouse lineups current at chief rivals, the Fontainebleau and Eden Roc, which bring in the Ritz Bros. and Milton Berle, respectively.

This is Miss Piazza's third time around (two previous dates at the Fontainebleau). She returns with virtually the same act displayed before, but sans the orb-excitement engendered in the "dressing room" onstage segment which formerly served to hypo the classic-musicomedy book comprising major portion of the canto. Aria interps (typified by the "Mme. Butterfly" excerpts) and softly-turned lullaby dedicated to her three offspring get aud reaction on the approval plane, albeit the palm-pounding is of the polite variety.

This time out, Miss Piazza departs the stage for quick doff of an elegant gown to return in hip-high black sheer hose and brief costume, to lead group from the orch in a New Orleans jazz revival; this touches off steadily mounting tabler enthusiasm to encore plateau. Aided by a slick young dancer in a waltz bit and during the upbeat rhythm hoedown, and her longtime mandolin-banjoist, the Piazza package adds up as a pleasant turn tailored for smarter rooms.

Jimmy Nelson is making his debut along the cafe circuit here and, at show caught, had to fight a noisy group of first-nighters more intent on their steaks than on his underplayed comedics which require eye-attention for the ventro display with dummy Danny O'Day. Nelson's technique is a far cut above the few practitioners of the trade left. The material is a mixture of tried and new, served up in deliberate, sometimes too underplayed manner to get the basic comedy angles across strongly.

The tall, dapper lad is second comedy act booked into the room; going on aud returns the type of laughmaker that stands a chance here is a strong, standup, cafe-savvy type, or else a "tummel" act. The layout and size of stage require a vital, commanding personality to attract and hold them through a 20-minute or more stint. Nelson's windup with dummy-dog added and voice-tossing song bit with O'Day is his strongest palm-rouser, expertly handled and projected.

Los Barrancos are in the standard Latin dance-duo vein, complete to the torso twists and derriere tossing; zinger is mate's acrostunts which climax their fast-moving routines. Joe Reichman makes for a suave and literate emcee for the proceedings; his orch, show-conducted by Lee Martin, backgrounds in top manner. On the dansapation side, Reichman's Steinway serenades pack the floor. *Lary.*

Hotel Pierre, N. Y.

Lilo (with Nick Perrito); Stanley Melba Orch conducted by Joseph Sudy; Alan Logan Orch; $2-$2.50 *cover.*

Lilo, the surprise boxoffice hit of the Cotillion Room last season, indicates that she'll strike a prize lode with her return trip to this Frank Paget hospice. The Gallic singer who came to prominence in Cole Porter's "Can-Can" again stamps herself as a performer of charm with a completely refurbished turn which, incidentally, permits her own personality to come through.

Her current act is one that has been designed with a view to eliminating the gimmicks that were incorporated last year. It's much simpler and extremely more pleasant. The tunes fall easily with a ring of familiarity, and with it are a batch of numbers not so frequently heard. There are some commercial concessions in her presentation such as a group of her impressions of some of the top French entertainers, with a straw-hatted Chevalier and a recollection of Mistinguette doing "Mon Homme." She has a pace-changer in a Gallic translation of "Houn' Dog" and, of course, the medley from "Can-Can" which brings her off to a bountiful mitting.

Of course, Lilo doesn't neglect some of the staples, via straight renditions of the songs that have made "chantooseys" out of any number of femme singers, such as major French pops "La Vie en Rose" and "Si Bon." One of the more charming touches is a tune with folksong characteristics. A knitting song done in shawl with the singer perched on a high stool comes off compellingly. The present act should permit Lilo to travel in wider circles and greater results at both the b.o. and on the applause meter, once the few rough spots are straightened out.

Sartorially, Lilo comes off excellently. She makes her entrance by displaying her frame in a fancy leotard to which full costuming is later added. She makes one change into the newsboy costumes which serves as a peg for the Gallic pops.

For her backing, Nick Perrito serves as her personal batoneer. Otherwise, Joseph Sudy conducts the Stanley Melba crew, with Alan Logan providing variegated relief tempos. *Jose.*

Hotel Roosevelt, N. O.

New Orleans, Jan. 10.

Jan Garber Orch (14), *Roger Ray, Johnny Conrad Dancers* (4), *Ford & Reynolds, Deanna St. Clair, Merv Nielsen;* $2.50 *minimum.*

Current display at the Blue Room of the Roosevelt is a sprightly mixture of comedy, terping, warbling and music that pleases all the way. First-nighters thought so, too. Each of the acts received sustained palm-pounding.

Contributing no small part to the overall effect is diminutive maestro Jan Garber and his versatile orch, held over for another four-week stand. This is a superior aggregation of musicians. Garber and crew tee off the show with a tuneful arrangement of "Smoke Gets Into Your Eyes."

Roger Ray is a comic who purveys an amusing, subtle line and an understanding sense of audience reaction. He works every line to the hilt while slouched over a xylophone.. He entwines comedy with bits of dancing and song, and some humorous bits at the instrument.

The interpretive dances of Johnny Conrad and his entourage, consisting of three shapely lookers who are well rehearsed, are effective. Group demonstrates grace and agility in a variety of routines. Their performance can best be described as modern, jazzy, sensuous and primitive. Outstanding is their calypso turn. Conrad appears in one solo a fast toe tap studded with dizzy whirls.

Ford & Reynolds, a friendly pair of youngsters making their debut here, generate plenty of enthusiasm with their shenanigans. They sing, do carbons of Jimmy Durante and Eddie Jackson, dance, play expertly a variety of musical instruments and bring tableholders into the act for laughs without offending, to win a big mitt.

Vocalists Deanna St. Clair and Merv Nielsen of the Garber crew perform on bandstand as well as part of floorshow and earn kudos.

Garber continues to dispense a genuinely danceable brand of music. It's a distinct relief from the blaring which passes so often for dance music because it's loud. Maestro mixes musical fare to suit all tastes and keeps the dance floor crowded. Show runs until Jan. 24. *Liuz.*

St. Regis, New York

Doretta Morrow, Milt Shaw Orch, Ray Bari Ensemble; $1.50-$2.50 *cover.*

Absent from the nitery belt for four years, during which she was gainfully occupied in "The King and I" and "Kismet" (the latter both on Broadway and in London), Doretta Morrow has returned to the cover-charge circuit. She's booked for four weeks at the plush Maisonette of the St. Regis Hotel, a familiar home for chanteuses.

An exceptional looker with a figure to match, Miss Morrow has an excellent legit voice to complement those endowments. The combination of these assets should make for a sock nitery turn. However, Miss Morrow has fallen victim to the theory that a singer, in order to succeed in a chichi nitery, must enhance her natural talents with a gimmicked-up "act." As result, the onstage costume changes, the mad rush backstage for another change, the prancing around the floor in an unbecoming dancer's jumper, and the luring of an innocent ringsider to the centre of the floor to serve as a prop, tend to detract from the overall effect of her efforts. Just listening to and looking at Miss Morrow is a pleasant enough experience.

After a busboy struggles out to the floor with a manikin which plays only a minor part in one of Miss Morrow's costume changes, she appears dramatically with headdress and cape which serves as the costume for her opening numbers from "Kismet"—"Baubles, Bangles and Beads" and "Stranger in Paradise." Doffing the "Kismet" influence, Miss Morrow is seen in a fetching black velvet sheath, a gown that would have sufficed for the entire act.

Thus costumed, she warbles three Italian songs—"Roma," "Arrivederci, Roma" and "Whistling Song." Except for the latter, these come across with charm and feeling. There's nothing wrong with Miss Morrow's vocalizing during the "Whistling Song." It suffers when she resorts to whistling. She just hasn't mastered the technique.

From Italy Miss Morrow moves to Siam and "The King and I," throwing on a full skirt to simulate the character of Anna. At this point she lures a customer to floor, seats him in a chair, and pitches her "King and I" numbers directly at him. The victim, a shy young man, reacted appropriately, whatever effect there might have been was lost on the majority of the audience who only saw his back.

The comes another costume change. She swoops backstage while her guitar accompanist, August Lamont, takes the center of the floor. Her voice (pre-recorded), however, is heard over the loudspeaker system in banter with Lamont. She reappears in the dancer's jumper which amply reveals her snazzy gams. After to turn around the floor with some simple steps, she settles down to a singing session either standing, sitting in a high chair, or cuddled in the chair with knees bent. Except for a momentary interruption to don a mink "bunny hug," she concentrates on her vocalizing, giving out with "Red, Red Robin," "Singin' in the Rain," "Cotton Pickin' Day," "Sweet Thing," "Blues in the Night" and "I'm Nobody's Sweetheart."

In general, it appears that Miss Morrow could use a better selection of tunes. Her offbeat items, except for the Italian songs, aren't sock enough. She might consider more showtunes or an occasional operatic aria. There's no doubting her ability to put them across.

Lamont and Milt Shaw and his orch provide topnotch backing, and Shaw and the Ray Bari Ensemble alternate for customer dancing.

Holl.

Royal York, Toronto

Toronto, Jan. 8.

Hildegarde (with Marty Freed), Moxie Whitney Orch (14); $3 *cover.*

On her first hotel date in Toronto (she was here for a one-woman show at Massey Hall three seasons ago), Hildegarde got the nod for a fortnight ending Jan. 12 in a "big talent" try by the posh Imperial Room of the Royal York Hotel. Her new material, introduced here for nitery repertoire, was a medley from Cole Porter's "Can-Can," the musical she did last summer opposite Dick Smart in Dallas; and a nostalgic "You Remind Me of Someone I Used to Know," by newspaperman Paul A. Gardner.

Snazzily gowned in a black & silver gown, she did a generous 70-minute stint of song and patter, interspersed by her own finger-calisthenics at the grand in a mixture of slow "classical" style and hot jazz. Hildegarde remains a combination of naughty minx and haughty socialite entertainer, the mistress of ladylike double-entendre, and tolerantly "surprised" at audience reception. This was evident in her bouncy opening of "Never Give Anything Away" and her later "Go Along for the Ride." But Hildegarde had no difficulty in selling (to her own piano accomp) "Love Is a Many Splendored Thing" and a couple of "Fair Lady" hits.

She also presented a very live medley of hits of the '20s but scored particularly on such identification request numbers as "Last Time I Saw Paris" and "Lili Marlene," plus her signoff "Je Vous Aime Beaucoup." Even though the 500-seater Imperial lacks the intimacy that Hildegarde's song-styling and patter demands, the chanteuse kept the carriage trade hushed for the ballads and it was her "signal" that permitted the customers to applaud.

(There is a clause in her Imperial Room contract that no food or drinks are to be served during her once-nightly performance, this commencing at 11:30. Originally, management had asked Hildegarde to do two-a-night, but she turned this overture down on claim it would spoil mood-continuity and she would prefer to do a 60-minute stint, even if this went overtime.)

Hildegarde, of course, is a recognized, top-bracket artist who has no difficulty in controlling the customers. She also good-naturedly kibitzed the audience, the band and the Imperial management, the latter on a "dusty" grand piano, which permitted some assiduous work with the handkerchief. She also interpolated her songs with innocuous and lengthy stories which scored on audience hilarity because the punchline rarely conveys any meaning.

Put the lady down as a clever comedienne who knows every nuance of projection, plus her own shrewd salesmanship and song-selling. When she is not at the piano herself, Hildegarde has the adept accompaniment of Marty Freed and the occasional backgrounding of the 14-piece orch of Moxie Whitney.

(Hildegarde, booked for New Year's Eve only, was held over all week and then another week, ending Jan. 12. Original booking was a break in Royal York Imperial Room's straight supper-dance policy, with Moxie Whitney's orch and band thrush Betty Jean Ferguson. For the engagement, minimum was $2.50 plus $2 cover, with $30 a couple on the Eve and drinks extra. Royal York, owned by Canadian Pacific Railway, is largest hotel in the British Commonwealth.)

McStay.

(Variety *tries when possible to publish reviews of night clubs while the floorshows are still current. Occasionally, as in the above, the shows will have concluded before publication. But it is being "covered" because with the Hildegarde booking the Royal York Hotel incepted an experimentation that may continue with other names from time to time.—Ed).*

Monte Carlo, M'mi B'ch

Miami Beach, Jan. 13.

Billy Eckstine, Leonard Young, Sid Trucker Orch; $3.50 *minimum.*

The Roulette Room in this uptownery is playing acts which last season made the spot a winner. Spot served showcases for type of performers needed to provide strong supporting acts for the topsters utilized wintertime by the biggeries.

Billy Eckstine is a case in point. The handsome songster already is being scanned by scouts from the Big Three, with view to future bookings. His act rates him a topliner slot, if he decides to play another hotel cafe than the intimery in the Monte Carlo. Owner Moe Browarnik and brother (agent) Buddy Allen have a keen sense of what will go in their layout and make sure the performers booked are kept happy, with eye to return pactings.

Eckstine's 40-plus minutes on the floor add up to a slick session that is shrewdly balanced with soft balladry, upbeat rhythmics; and for the rousers, a sock soft-shoe sequence topped by series of impreshes on singing contemporaries, spelled out to clever special lyric servings. He gets them clap-happy, storms up encore demands with hornblowning Louis Armstrong takeoff. On night caught, he had to beg off; biz was healthy for the off-week before height-of-season, and Eckstine looks to keep the Monte Carlo coffers plentifully filled during his 10-day stay through Jan. 21.

Lary.

Versailles, N. Y.

Constance Bennett, with Joe Ross & Dorothy Auld, Don Pippin; Jean Wetzel, Salvatore Gioe & Panchito Orchs; $5 *minimum.*

Constance Bennett, the vet motion picture actress, is in her second season in niteries, her previous N.Y. bow having been made at the Pierre's Cotillion Room. She again impresses as a lightweight femme fatale. The vocal quality is reminiscent of Marlene Dietrich, but she's somewhat deficient in the sultry qualities that accompany the most publicized grandma in the business.

Miss Bennett seemingly has invested heavily in this turn, having the services of Joe Ross & Dorothy Auld in the song & dance departments and Don Pippin at the podium. The act shows a lot of writing, arrangement and preparation, and Miss Bennett gives it all the good humor within her.

But, to face the issue squarely, Miss Bennett isn't the cafe type either by temperament or tradition. The wit that is written into the act comes off blandly; and while she can keep up with the youngsters, Miss Auld and Ross, in executing the dance steps and almost looks the part of a teenager on a rock 'n' roll kick in her finale, she still appears as though she were condescending to this kind of work.

Yet, surfacewise, she's a hard worker who means to give the customers of the Nick Prounis-Arnold Rossfield nitery the best that is in her. There are times when her surface attributes cover the deficiencies in her turn, and an appreciative crowd gave her rewarding mitts. What's more, there are a lot of satisfied cafegoers who like this stranger in their midst, but essentially it's not her metier.

Miss Bennett's turn is preceded by the harmonica offerings of Jean Wetzel (New Acts). Salvatore Gioe's batoneering is flawless in this show and Panchito adds to the revelry with his Latinistics.

Jose.

Statler Hotel, L. A.

Los Angeles, Jan. 12.

Rose Marie, Fraksen, Meg Brown, Dick Stabile Orch (12); $2-$2.50 *cover.*

Rose Marie is good for this room. Her brash style of singing and storytelling should set well with the travelling public that takes its after-dark pleasures in this, the last of the downtown bistros. With a few on board and the jollies abroad, the trade that passes in the night should find both exhilaration and stimulation in the lively antics of this saloon entertainer.

Her coarse, husky voice is not too well suited to serious singing and she's showmanly enough to know it, so, to give the coverlifters a full measure of what they're buying, she joshes her way through a song and then lapses into what she does best, the distaffing raconteur with a droll sense of humor ("I couldn't afford a flag so I'm waving my hair"). She makes it a point not to offend the middle-roaders, inclusive of many who remember her from the old days as the sweet, demure Baby Rose Marie. She was quick to tell them that the lyrics of an Italian song were not dirty and they chortled at such as "it's better to have loved and lost, much better." No double-entendre, just the kind of stories they take back home and tell at a party.

Warming up the stage for her tour-de-farce are Senor Fraksen, who does tricks with cigars and playing cards, opening night properly stooged by the AP's Jim Bacon. Meg Brown, who came out of her anonymity in the Ed Sullivan dancing line, cuts a few terping figures with easy grace. Dick Stabile, long on The Strip and who came downtown once a year for taxes, bulks large on the bandstand and gives the acts and hoofers a touch of what the faster set has grown accustomed to. This show stays for three frames.

Helm.

Statler-Hilton, Dallas

Dallas, Jan. 11.

Julie Wilson, Bob Cross Orch (12); $2-$2.50 *cover.*

Julie Wilson, no stranger locally due to a fortnight's showing in "Kismet" at the 1955 State Fair Musicals, is doing her first nitery date here. Opening to a capacity Empire Room crowd Thursday (10), she scored visually before breaking into song. The brownette (her tresses are now dark golden blonde), tightly sheathed in a red beaded gown, drew eye attention before swinging into "Long Way From St. Louis."

Versatile vocal display ignores current best sellers; instead, svelte songstress smartly goes into "Twelve Good Men and True," a Dorothy Shay type of cutie, then hits a big mitting with Gordon Jenkins' "Manhattan Towers." Balanced tune session follows with "Every Baby Needs a Daddy" and the 1917 pop, "Sadie Green, the Vamp From New Orleans" to revive tablers' memories. Shapely canary salutes Lucienne Boyer with "Si Petite," follows with "It's Alright With Me" in sprightly fashion. Weaving a feather boa, she belts "A Man Could Be A Wonderful Thing" and "I'm A Bad, Bad Woman" for sock palm praise and a bowoff after 35 minutes.

Bob Cross orch provides expert showbacking, drawing special mention from Miss Wilson, and the versatile crew fills the floor for terp turns. Act winds Jan. 23, with comedy team of Rowan & Martin due Jan. 24 for two frames.

Bark.

Mapes Skyroom, Reno

Reno, Jan. 11.

King Sisters, Jerry Bergman & Mimi, Dick Merritt, Skylets with Dancing Linds (8), *Eddie Fitzpatrick Orch.*

The Mapes has put together an ambitious little show regardless of the fact it wasn't expecting too much attention this time of year. Nevertheless, they've made a biggest little production out of it, with some extra-long production numbers.

The King Sisters, not among the owners of disclicks, present a straight songalog save for a few cutups along the way, as in proving they're really sisters. They blend strongly in detailed slow arrangements of "Don't Take Your Love From Me" and "I'll Get By." "Lullaby of Birdland" comes out French and bouncy. A little clowning between numbers is mostly just breathing time. "Just One of Those Things," suggested as presenting the individual personalities of each sister. really doesn't.

The team of Jerry Bergman & Mimi is a refreshing way of presenting magic and some cute gimmicks. Continuous music prevails while Bergman leads a dogless collar on a leash all over the stage. It tugs, jumps and soon seems certain to have a dog in the end of it. Through the whole stanza, Bergman keeps belching up ping pong balls of various hues. Mimi is for scenery and the whole bit moves quickly.

To fill out the hour, Joy Healey puts the Skylets through some strenuous and lengthy routines. The opening, from "Finian's Rainbow," has Dick Merritt singing "Begat" while the girls keep busy dancing around him. Mid-show, a tribute to New York keeps changing scenes and moods, again as Merritt sings the ideas. Eddie Fitzpatrick works overtime to keep this busy show moving. Show winds up Jan. 23.

Mark.

Shamrock Hilton, H't'n

Houston, Jan. 10.

Fran Warren, Paul Neighbors Orch (10); $2-$3 *cover.*

Fresh from a click in Dallas, Fran Warren showed an exceptionally warm and attentive aud that experience pays. She opened her 30-minute stint at a high level, and with one exception, built all the way to heavy mitting.

The exception came last as bowout but deserves first mention. It was Richard Rodgers' "Slaughter on 10th Avenue." Cleffer Don George ("Yellow Rose of Texas") performed a Frankenstein operation, grafting on lyrics that are genuine slaughter. Miss Warren sings a "Manhattan Tower" type narrative of gal who meets guy in big city. Lyrics call for thrush to warble unpoetic lines like "I ran like an animal through the streets." Arrangement butchers Rodgers, pushes usually adequate Paul Neighbors orch completely beyond resources.

But the house, obviously smitten with Miss Warren, an eyeful in a low-cut, accepted "Slaughter" as part of general fare and accorded it same happy reception as "Back in Your Own Back Yard" (opener), "I Don't Know Why I Love You Like I Do," "Somebody Else is Taking My Place," "Hey There," "I Want a Sunday Kind of Love" and "Just One of Those Things."

Nineteen months on boards for national and B'way "Pajama Game" company apparently have served as post-grad topping for Miss Warren, who comes right out in act with bit about five years on a bandstand as singer, but never a prom invite. Her gestures, expression, chatter while strolling, kept house quieter than it's been in a long time.

Act exits Jan. 23 with Sportsmen next. Shamrock stop for Miss Warren is one link in entire Statler-Hilton chain she's pacted for.

Burt.

Drake Hotel, Chi

Chicago.

Margarita Sierra, Jimmy Blade Orch (6); $1.50 *cover weekdays,* $2 *Sat.*

Current bill at the Camellia House continues the successful Drake policy this season of bringing a succession of foreign ladies to entertain with bilingual profusion.

Spirited vocal renditions of "Jealousy," "I Could Have Danced All Night" and similar familiar material serve as amusing novelties when heard in Spanish and would be equally effective in Hindustani. The use of ostensibly Hispanic dance patterns by Margarita Sierra enlivens the act, especially through more lingually indigenous numbers such as "Doce Casca Belles" and "Clavelitos." A concealed radio speaker on her person allows the thrush to flit teasingly through the audience but does not always enhance her voice. It also detracts from the sharp sounds of her capable castanets.

A "Rain in Spain" routine with phonetic language charts catches the essence of the act and gets a big audience plaudit. Personality factors are what make this act, but more original song material and choreographic ideas from the rich Spanish idioms available to the artist might make better fuel for her fiery performing manner. The ingenue attitude is overworked as a way of trying to capitalize on foreign-language acts.

Jimmy Blade's house orch provides good backing and crowd-warming terp stuff. Last show is Jan. 24, to be followed by songstress Caprice Chantel.

Leva.

Monteleone Hotel, N. O.

New Orleans, Jan. 11.

Tito Guizar, Nick Stuart Orch (7); $3 *minimum.*

The Tito Guizar lure is still potent. The below-the-border troubador's rich voice and ingratiating personality generated plenty of enthusiasm among first-nighters at the new Swan Room. Guizar raises his pipes in a dozen songs, varying the sentimental ballads and folk tunes with pop songs, with lyrics translated into his native tongue.

It's easy to see why Tito is a big noise here. His voice is warm and can at once be laughing and intimate, and he knows how to use it. He has a cordial, gracious personality-plus manner that puts the customers in his corner immediately.

Guizar was prepared for the capacity crowd with an ample supply of romantic favorites and other tunes. He had the crowd in his hand from the moment he planted his foot on a chair and started to strum. He socks over "Cielito Lindo," "Granada," "El Rancho Grande," "Linda Mujer," others.

The guy is plain dynamite here, has been for years. He will continue to be as long as his pipes hold out. When the gimmick boys have had their flashes, Guizar will still be around. His fortune is not contingent on how many records he has riding at the moment.

Nick Stuart and his versatile band back Guizar's singing in top-drawer fashion and attract plenty of customers to the floor during the dance sessions. They offer a pleasing mixture of dixieland, new and old favorites, and latinos. Show runs until Jan. 21.

Liuz.

Riverside, Reno

Reno, Jan. 8.

Romo Vincent, Hal LeRoy, Starlets, Bill Clifford Orch; $2 *minimum.*

It's quite a shock, this change from the full houses and the noise of the Spike Jones show. But this show was only meant to fill a void after the holiday business, and keep the doors open. Romo Vincent and Hal LeRoy have the dubious honor of holding the fort.

The rotund Vincent, with hat, shuffle, animated stomach, etc., does better than expected against the odds. Starting slow, he works to fairly continuous chuckle with a drinking routine. He works from complete soberness and reluctance to touch the stuff to belligerent loudmouth. His Texan bit with the usual claims and "Jose O'Neal The Cuban Heel," balance out the 25 minutes.

LeRoy, now slightly graying at the temples of his red hair, is otherwise unchanged. He turns in a pleasant, extra-long stint, winding with his drumsticks and taps in four different tempos, and his impresh of a hepcat. The small house took quietly but attentively to his footwork.

The starlets freshen the scene with a couple of George Moro standards and Bill Clifford delivers firstrate accompaniment and dance sets. Show stays until January 16.

Mark.

Inaugural Chatter

By FLORENCE S. LOWE

Broadcasting execs planning to attend Inaugural events include the following:— CBS topper William Paley and frau; CBS news and public affairs veepee Sig Mickelson; NBC prexy Robert Sarnoff; ABC v.p.'s Don Durgin and Oliver Treyz . . . Hollywoodites expected to be on hand, in addition to those on entertainment agenda, include Loew's prexy Joseph Vogel, with v.p. Benjamin Thau; 20th's Buddy Adler; studio boss Jack Warner; Eddie Mannix; star Irene Dunne . . . Extra added parade attraction will be Hugh O'Brien, the Wyatt Earp of the ABC teleseries.

Webs planning complete dry runs of coverage Saturday (19) and Sunday (20), with combined staff of about 60 commentators, plus engineers, directors, etc., going through their roles from assigned spots . . . Televiewers will get prevue of proceedings via "Wide, Wide World" and CBS' "Let's Take a Trip," both of which will originate from capital on pre-Inaugural Day (20).

Broadcasting "firsts" include pool coverage of the President's private luncheon inside the Capitol following the swearing-in; a new camera stand enabling head-on shots of the President viewing the parade with simultaneous shots of the parade, an NBC ultra-portable camera overlooking the President's shoulder, thus giving viewers the parade as Ike sees it . . . Though White House photographers formally protested ban of cameras from Ike's private swearing-in on Sunday, Radio-Television Correspondents, made no such protest, though they would also have liked in.

The unprecedented AFM "Live Music for All America" parade float is designed as a showstopper, with an exact replica of the old-fashioned peaked roof bandstand atop a 40-foot green and yellow float, plus a 20-piece orch in Sousa-type uniforms playing oldies under baton of Tiny Meeker . . . Miss Burma, a Mills Brothers elephant, allowed a role in parade after being "road-tested" to see if she could keep up pace . . . Clarinetist-saxophonist Nicholas King, U.S. Army Band, chalks up his 7th presidential inauguration when he participates in Monday's historic events.

When George Murphy brings on tv comic Phil Silvers at Saturday (19) night's Festival, it will mark the first time the pair has worked together since they did a Hollywood benefit more than 10 years ago. At that time, they had Lana Turner as straight gal for their skit! . . Pianos for the multiple events became so scarce in the capital that Murphy's entertainment committee had to import some from Baltimore . . . California winery, the Almanden Co. of San Jose, supplying champagne cuffo for quartet of Inaugural Balls.

Despite a slow start, experts now estimate the crowds for Ike's repeat performance should equal those of '52 . . . Over 70,000 people from a radius of 500 miles have already made reservations for bus, railroad, or air lines while an estimated 30,000 are expected to motor in for the events . . . This does not include visitors from distant places . . . Inaugural souvenirs range from elaborate plaques, at $27.50 for the most elaborate, through the $1 souvenir program, to such novelties as trick "Ike-Dick" bow ties with flash batteries, Ike-jewelry, and pin-on button pictures of the President and First Lady.

The old Belasco Theatre, one-time legit show case, and wartime home of American Theatre Wing, will be transformed from USO h.q. to Inaugural Communication Center . . . Monty Montana, cowboy rope artist who created a sensation in '53 by lassoing the President, will again be in parade, but only on condition that he does no repeat of latter trick.

Talent Fling for Ike

Continued from page 59

Kathryn Grayson, Pat Boone, Tony Martin, and Frank Sinatra. In addition, two Hungarian refugee ballet dancers, Iztvan Rabovsky and Nora Kovach, will appear, as will the Apollo Choir from Minneapolis, and the Michigan State U Club. Murphy hopes to be able to add Danny Kaye and Pearl Bailey to roster. Lawrence Welk and Emil Coleman orchs will play on stage. Show will be directed by Murphy, Hollywood choreographer Roy Printz, and Loew' producer Joel Margolis.

The Constitution Hall Concert will be headlined by Lily Pons and Ethel Merman. Latter, an ardent Ike supporter, is highlighting concert, since her "Happy Hunting" chores ruled out Saturday night's Festival. La Merman, singing with a symphony orch—National Symphony—for first time in her career, promises she can give "a long hair, short hair, or crew cut performance."

Also on agenda for the black-tie concert are violinist Ivry Gitlis, Broadwayite Peter ("L'il Abner") Palmer, Fred Waring and his Glee Club, and Howard Mitchell, who will baton the National Symphony. Concert and Festival are both scaled from $12 to $3.60, with "patron" seats going at $50.

Despite smash b.o. for Festivals, nut is so big that it is unlikely they will do more than break even. In addition to a complete and costly face-lifting for the barren Uline Arena, expense tab is being paid for most of cast. Since hotels are demanding minimum 4-day reservations, this, with transportation, is substantial for so large a line-up.

The quartet of Inaugural Balls, grand climax of the entire observance, is already sold out to its 15,000—by invitation only—capacity. The white tie fetes, the most coveted of all events next to the actual swearing-in, sold at $15 per person, plus $67.50 for each box seat. Despite cost of decorations at the four locations, the $275,000 take should provide a handsome profit for the committee, which hopes to up last year's contribution of $50,000 to charity. The Balls, incidentally, are the only entertainment events which President and Mrs. Eisenhower and Vice President and Mrs. Nixon are expected to attend. Although there has been no official word from the White House, the First Family are expected to follow the precedent they set in '53, and skip the Festival and concert because of the weekend's back-breaking schedule.

Entertainment at the formal balls is also under the direction of Murphy, with stars planned for each location. In addition to those on hand for other events, Eddie Fisher and Debbie Reynolds, Jeannette McDonald, James Melton, Lauritz Melchior, and possibly Teresa Brewer will entertain at the dances. The nine orchs, some of whom will double at other events, who will provide dance music are as follows: Lawrence Welk, Emil Coleman, Lionel Hampton, Russ Morgan, Erwin Devron, Barnee Breeskin and Sidney Seidman. The Leon Brusiloff orch will play at Saturday afternoon's reception for distinguished ladies.

Working with Murphy on a plan to bring order out of the chaos which marked the two Inaugural Balls of '53 is Leroy Printz, who is mapping a grand march to parade before the presidential box. Broadway stage designer Bruno Maine is planning decorations around the Inaugural theme, "Consent of the Governed." Patrons are assigned to the four locations on the basis of states, with government brass liberally distributed to each. Following are locations for balls: National Guard Armory, Mayflower, Statler and Sheraton Park Hotels.

Brussels Expo

Continued from page 1

(Belgium's last one was held in Brussels in 1935) will be an International Film Festival, performances in the dance and ballet stressing the output of the top choreographers, best in modern theatre, symphonic orchestras from all parts of the world, folk music and dances, and native song and music groups, along with exhibitions of top marionette companies and a musee of musical devices from the flute to hi-fi.

One of the distinguishing marks of the Brussels World's Fair will be the fact that for the first time, the United States Government will be an official participant in any international exhibit on a World's Fair level held outside the U.S.

Preliminary stipend of $4,000,000 already has been promised, and it's likely that this sum will be increased by Congress when more details are known. Howard S. Cullman, former N. Y. Port Authority head and a top legit investor, has been appointed by President Eisenhower as the U. S. Commissioner General for this event.

It's anticipated that the U.S. will be on its "best behavior" during that exhibit because of the fact that the American display will be located between that of the USSR and the Vatican. In all, there will be 48 nations participating.

The Brussels exhibit will be the first accredited World's Fair since the one held in New York in 1939-40. American "Days" at Brussels will be July 1 to 5. Negotiations are on for either the Philadlphia or Boston Symphony orchestra to be at Brussels on July 4.

A World's Fair always means an upbeat in travel and tourism. Sabena, the Belgian airline, is making preparations to carry a record number of passengers, and the Belgian consul-general in New York, Maurice Iweins d'Eeckhoutte, said at a press conference in New York last week that the country will be able to accommodate the anticipated record-breaking influx of tourists. A number of large new motels are planned.

There will be a large midway or fun zone, but just what form this will take and what kind of entertainment will be offered hasn't yet been determined.

One of the assets of the World's Fair held in Brussels in 1935 was its midway. That fair, incidentally was one of the few in W. F. history to come out ahead financially, and the midway was one of the items that made it possible. Handling the U.S. public relations for the expo is the industrial p.r. firm of Hill & Knowlton International,

Lambs Admit Actress

Continued from page 1

be used for a series of play tryouts. The first is "Mr. Dooley," based on Peter Finley Dunne's turn-of-century fictional character, a sort of Admiral Dewey epoch version of Will Rogers. Eddie Dowling will be Dooley and part-producer with Anne Youmans, first wife of the late composer, Vincent Youmans. Play is by Maurice Dolbier of the N. Y. Herald Trib book section. The Lambs break-in will run six nights, four for charity benefits, and already is clean. Thereafter it will open on the road prior to Broadway.

Wynne Miller is daughter of late orchestra leader Glenn Miller. She has orchestra, air and some legit experience, having appeared last season in "By Hex."

Other tryouts in prospect for the Lambs include a promotion of Frank Fay.

Shaw for Nitery

Continued from page 1

rights to use one of two tunes Shaw composed by the late playwright.

Current information on the tune was revealed in a New Yorker magazine article. A photostatic copy was made of Shaw's "Ah Love, I Lack Thy Kisses" from sheets owned by the New York Public Library.

Miss Alberghetti feels it can be uptempoed slightly for pop appeal.

Shaw wrote both the words and music about 40 years ago. Not known whether it was copyrighted, but it was never published.

VARIETY BILLS

WEEK OF JANUARY 16

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 17
Rockettes
George Sawtelle
Donna Monroe
Richiardi
Janik & Arnaut
Morris Sutow

Palace (P) 16
McHarris & Dolores
Gene Silla
Windsors
Morris & Barry
Marvel Trio
Frantics
Cris Cross
Ray & Honey

AUSTRALIA

MELBOURNE
Tivoli (T) 21
Richard Hearne
Julia
Nicolas Darvas
Lane Bros.
Ross & La Pierre
Bob Bromley
The Albins
Billy Banks
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob

SYDNEY
Tivoli (T) 21
George Wallace
Maurice Colleano
Jim Gerald
Jennie Howard
Queenie Paul
Millie Hansen
Morry Barling
Peggy Mortimer
Jandy
Tony Moynihan
Brenda Charles
George Nichols
Jack O'Dowd
Wilbur Wheeler
Flat Tops
2 Randows
Bowery Piano 4

ADELAIDE
Royal (T) 21
Katherine Dunham Co.

PRINCESS
Melbourne (T) 21
Philip Stainton
Richard Beynon
Nicolette Bernard
Percy Marmont
Noel Howlett
Heath Joyce
Margaret Wolfit
Brian Barrie
Frank Taylor
Arthur Whitehead
Gerald Duggan
James Doone
Frank Wilson
Lily Moore
Stewart Finch
Carole Taylor
Keith Johns

BRITAIN

GLASGOW
Empire (M) 14
Jack Anthony
Duncan Macrae
Murray & Maidie
Robert Wilson
Alex Don
D & D Remy
Clarkson & Leslie
Will Starr
Bertha Ricardo
Belles & Beaux

LONDON
Hippodrome (M) 14
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee

PRINCE OF WALES
(M) 14
Billy Cotton Band
Peter Brough
Ronald Chesney
Ossie Noble
Rayner & Betty
Marquis & Family

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Kaye Ballard
Jimmie Daniels
Three Flames
Bruce Kirby
Warren Vaughan

Blue Angel
T C Jones
Bea Arthur
Will Holt
Martha Davis & Spouse
Jimmy Lyons 3

Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta

Chateau Madrid
Mario Escudero
Ada Cavallo
Nola Pardi
Los Majos
Al Castellanos Orc
Luis Ortiz Orc

Copacabana
Frank Sinatra
Joey Bishop
Petticoats
Dorianne Gray
Michael Durso Orc
Frank Marti Orc

Duplex
Nancy Leigh
Roy Stuart

No. 1 Fifth Ave
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi

Gypsies
Quintero Rhumbas

Hotel Biltmore
Eddie Lane Orc

Hotel Pierre
Lilo
Stanley Melba Orc
Alan Logan Orc
Joan Bishop
Joseph Sudy

Hotel Roosevelt
Guy Lombardo

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Doretta Morrow
Milt Shaw Orc
Ray Bari Orc

Hotel Statler
Ray McKinley Orc

Latin Quarter
Allen & DeWood
Jesters
Trio Cottas
Syncopated Waters
Lucienne & Ashour
Lynn Christie
Dorothy Vernon
Jo Lombardi Orc
B Harlowe Orc

Hotel Plaza
Lillian Roth
Ted Straeter
Mark Monte

Le Reuban Bleu
Rositta Le Noire
Irwin Corey
Cindy & Lindy
Neighbors
Norman Paris 3
Harry Noble

Park Sheraton
Jose Melis
Spark Thurman

Town & Country
Burnell Dancers
Ned Harvey Orc
Pupi Campo Orc

Two Guitars
Kostya Poliansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay

Versailles
Constance Bennett
Jean Wetzel
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Belle Carroll
Johnny Gilbert
Jack Wallace
Danny Davis Orc
Larry McMahon
Piute Pete
Irving Harris

Village Vanguard
Abbey Lincoln
Mae Barnes
C Williams Trio

Waldorf-Astoria
Lena Horne
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Mello Larks
Jimmy Ames
Johnnie Janis

Blue Angel
"Calypso Extravaganza"
Princess Abilia
King Christian
Lord Rafael
Lady Angelia
Lady Margaret
Lady Jeanne
Lord Carlton
Emperor Sago
King Rudolph
Al D'Lacy Orc

Blue Note
Dizzy Gillespie

Chez Paree
Myron Cohen
Roberta Sherwood
Lonie

Conrad Hilton
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibben
Naoma Wold
Harold Clark
Ann Cucksey
Escorts (4)
Frankie Masters Orc
Boulevardears & Dons (12)

Drake Hotel
Marguerita Sierra

Gate of Horn
Theodore Bikel
Jo Mapes
Odetta

London House
Barbara Carroll
Ahmad Jamal (3)
Faith Winthrop

Mister Kelly's
Hamish Menzies
Georgia Carr
Harry Slottag (3)
Marx & Frigo
Frank d'Rome

Palmer House
Helen Traubel
Pompoff Thedy & Family

LOS ANGELES

Ambassador Hotel
Connie Russell
Orrin Tucker Orc

Bar of Music
Mae Williams
Oscar Cartier
Felix De Cola
Jerry Linden Orc

Bandbox
Billy Gray
Lee Diamond
Bert Gordon
Eddie LeRoy
Short Twins
Carol Shannon
Dodie Drake
Bailey Trio

Ciro's
Frances Faye
Trio Bassie
Geri Galian Orc
Felix Martinique Orc

Crescendo
Gail Robbins
Marshall & Farrell
Ray Toland Orc

Interlude
Sylvia Syms
H Babasin Qtt.

Mocambo
Allan Jones
Frankie Sands Trio
Paul Hebert Orc

Moulin Rouge
De Castro Sis (3)
Three Rebertes
Wiere Bros. (3)

Statler Hotel
Morey Amsterdam
L & E Roberts
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Jack Roth
Jules Buffano
Jackie Barnett
Queti Clavijo
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Minsky Goes to Paris
Lucky Henry Orc

El Cortez
Peggy Ryan
Ray McDonald
Stuart Allen
Cirquettes
Sterling Young Orc

El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Julie Winters
El Rancho Orc
Renee Molnar Dncrs

Flamingo
Tony Martin
Dean Murphy
Little Buck
Flamingoettes
Lou Basil Orc

Fremont Hotel
Genie Stone
Cortez & Boyer
4 Gems
Sammy Blank Orc

Golden Nugget
Harry Ranch
Hank Penny
Sue Thompson
Jig Adams

Hacienda
Tony Romano
Fran Jeffries
Joe Graydon
Bruce Davis

New Frontier
"Salute To Cole Porter"
Dolores Gray
Dick Shawn
Sally Forrest
George Chikaris
Robert Kaye
Venus Starlets
Garwood Van Orc

Riviera
Geo. White's "Scandals of '57
Ray Sinatra Orc

Sahara
Betty Hutton
Herb Lauri
The Cheerleaders
The Ashtons
SaHarem Dncrs
Cee Davidson Orc

Sands
Howard Keel
Louis Jordan
Copa Girls
Antonio Morelli Orc

Showboat
Sonny Mars
Chili Bon Bon
Camille
Garr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
French Folies
Hank Henry
Jacqueline Fontaine
Sparky Kaye
Cliff & Judy Ferre
Mac Dennison
Jimmie Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird
The Four Lads
Danny Crystal
Lou Wills, Jr.
Thunderbird Dncrs
Al Jahns Orc
Dukes of Dixieland

MIAMI-MIAMI BEACH

Americana
Marguerite Piazza
Jimmy Nelson
Los Barrancos
Joe Reichman Orc
Dave Lester Orc

Ball & Chain
Count Basie Orc
Blue Notes

Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Clark Fiers
Jules De Salve

Chateau
Peter Woods
Luke Salem
Rick Allen
San Kanez Orc

Cotton Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Gaines
Michelle Clark
Norma Miller Dcrs
Orioles
Will Gaines

Di Lido
Pupi Campo Orc
Bea Kalmus
Jackie Kane
The Tones (7)
Gustavo Dancers

Eden Roc
Milton Berle
Betty George
Leonard Suet
Dunhills
Manhattan 6
Mal Malkin Orc
Chuey Reyes Orc

Empress
Lenny Kent
Sheila Gyse
Mandy Campo Orc

Fontainebleau
Ritz Bros.
June Valli
Half Bros.
Sacasas Orc

Golden Gate
Marlon Powers
Fletcher Peck Trio
Stuart Morgan 3
Brick Bros. & Mr. Murphy
Art Mooney Orc
Buddy Walker
Rey Mambo Orc

Latin Quarter
Bob Kennedy
Dominique
George Matson
Ving Merlin Strings
Lynn Christie
Ziegfeld Follies

Leon & Eddie's
Can-Can Girls
Toni Rave
Terry Rich
Denise
Atoma

Monte Carlo
Billy Eckstine
Leonard Young
Sid Tucker Orc

Murray Franklin's
Roy Sedley
Don Rickles
Linda Bishop
Murray Franklin
Billy Mitchell
Eddie Bernard

Nautilus
Larry Best
Sallie Blair
Syd Stanley Orc

Sans Souci Hotel
Henny Youngman
Rita Constance
Freddy Calo Orc

Place Pigalle
B S Pully
Dixie Evans
French Follies

Seville
Charlie Farrell
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Ruth Wallis
Malagon Sisters
Frankie Scott
Cortes Orc

Roney Plaza
Calypso Eddie 3
Juliette Robbins
Serge Valdez Orc

5 O'Clock
Siska
Tommy Raft
Al Golden
Parisian Rev

Thunderbird
The Kentones
Frankie Scott
Libby Dean
Hal De Ciccio

Vagabonds
Vagabonds
Helen Forrest
Babe Pier
Frank Linale Orc

Versailles
Alan Gale
The Haggetts
Bill Shirley
Arnold Dover
Teddy King Orc

HAVANA

Tropicana
Gloria & Rolando
Harmonics
Miguel Herero
Carmelita Vasquez
Carmela Reyes
Ruffinos
Elsa Marval
Ramon Calzadilla
Paulina Alverez
S Suarez Orq
A Romeu Orq

Sans Souci
June Valli
Sonia Calero
Victor Alvarez
Ortega Orc

Montmartre
Blanquita Amaro
Ercole Bertollini
Alfredo Clerici
Gondoliers

Nacional
Senor Wences
Malagon Sisters
Lolo & Lita
W. Reyes Orc

RENO

Golden
The Jesters
Lewis & Sanchez

Mapes Skyroom
King Sisters
Jerry Bergman
Skylets
Ed Fitzpatrick Orc

Riverside
Shecky Green
Galli Galli
Hal Leroy
Starlets
Bill Clifford Orc

Holiday Hotel
Penthouse 4
Benny Botkin

Russ Haddock Trio switches from New York's Embers to the Hickory House Jan. 22 for a four-week stand.

1957 Is Brutal (So Far) For Legit; Seven Closings on the Road, 4 in N. Y.

Legit has gotten off to a rough start in 1957. In the past two weeks 11 productions have closed on Broadway and the road. Only one of those was an established hit.

Of the others, seven were definite failures, while the status of the remaining three is undetermined. The click entry was "Boy Friend," which ended its post-Broadway tour Jan. 5 in Philadelphia. The musical's Broadway and road profit is estimated at $400,000 on a $140,000 investment.

Other Jan. 5 hinterland closers were touring editions of "Anniversary Waltz," "Desk Set," "Witness for the Prosecution" and "Will Success Spoil Rock Hunter." "Waltz," costarring Jeffrey Lynn and Beverly Lawrence, and "Witness," both Jules Pfeiffer productions, closed in Chicago. The former had a one-weekrun, while "Witness" was taken over by Pfeiffer last October Gilbert Miller and Peter Saunders, who presented it on Broadway.

"Desk Set," starring Shirley Booth in the role she created on Broadway, closed after seven weeks at the Curran, S. F. Miss Booth had previously put in six weeks with the show at the Carthy Circle, L.A., last July-August after leaving the Broadway production. "Hunter," produced by Manny Davis, shuttered at the Hanna, Cleveland, after a brief road hike. Eddie Bracken starred in the comedy.

"Desk" and "Witness" fall into the undetermined category, while "Waltz" and "Success" rate as flops. Another show, with the financial status undetermined, was "Saint Joan," which wrapped up Jan. 5 after a limited two-week stand at the Coronet Theatre, N. Y. The

(Continued on page 70)

Budget 'Girl' at $242,750; Loew's, Inc., Has Option; Due May 8 at 46th St.

Production cost for the upcoming Frederick Brisson-Robert E. Griffith-Harold S. Prince presentation of "New Girl in Town" have been estimated at $242,750. The show, a musical version of Eugene O'Neill's "Anna Christie," is being capitalized at $300,000. It's slated to open May 8 at the 46th Street Theatre, N. Y.

Contemplated costs to mount the tuner, as listed in an offering circular, include $54,500 for scenery, $8,000 for props, $74,000 for costumes, $6,000 for electrical equipment, $5,000 in dance fees; $16,250 rehearsal expenses, $12,000 for preliminary advertising, $51,000 in miscellaneous expenses and $16,000 for bonds. That leaves a reserve of $57,250 on the $300,000 stake.

George Abbott, who adapted the play, is scheduled to direct the production for which he'll get 2% of the gross and 10% of the profits of all first class companies presented in the U. S., Canada and Great Britain by the partnership or under lease arrangements with the partnership, regardless of whether or not he directs any of the productions other than the original.

Abbott had a similar deal as stager of the Brisson-Griffith-Prince productions, "Pajama Game" and "Damn Yankees." Coin already expended by the producers include an $1,500 advance royalty to Carlotta Montery O'Neill, the playwright's widow, and $7,000 as an advance to scenic-costumes designer Rouben Ter-Arutunian.

Loew's Inc., which owns the film version of "Christie" and allied rights in and to the original dramatic play, has an option to acquire certain other rights in and to the new material contained in "Girl." However, if the picture company doesn't want the property, it would receive a percentage of the proceeds from the sale, if any, of the film rights and allied rights.

Some of the music and lyrics written by Bob Merrill for the tuner are also owned by Loew's. The musical numbers will be staged by Bob Fosse. Already set for the east are Gwen Verdon as Anna, Thelma Ritter as Martha, George Wallace as Matt and Cameron Prud'homme as Chris, Rehearsals are scheduled to start March 1.

Actors Get Thanks

As a goodwill gesture, producers Alexander H. Cohen & Ralph Alswang, and stager Tyrone Guthrie have sent printed thank-you cards to all actors who auditioned for the forthcoming Broadway production of Norman Ginsbury's "The First Gentleman," in which Walter Slezak will star.

Besides mentioning the "time you so graciously gave," the cards expressed "every good wish for the New Year."

'Bells' and 'Mame' Tilt B.O. Scales

Continuing the steady rise in Broadway boxoffice scales, two more current hits are readying boosts in the top price. "Bells Are Ringing," at the Shubert Theatre, will up the top from $7.50 to $8.05, effective April 1. "Auntie Mame," at the Broadhurst, which now has a $5.75 weeknights and $6.90 Friday and Saturday nights, will have a $6.90 every night, effective next fall.

In both cases, the increases will not apply to tickets already purchased, and since both shows have large advance sales, the number thus exempted is understood to be substantial. Both productions had heavy theatre party bookings, but mail orders are reportedly still coming in at sufficient volume to maintain the amount of the advance. Both entries have been doing standee-limit business.

"Bells," starring Judy Holliday, is a musical with book and lyrics by Betty Comden and Adolph Green, with tunes by Jule Styne. It is presented by the Theatre Guild.

"Mame," starring Rosalind Russell, is a dramatization by Jerome Lawrence and Robert E. Lee, from the Patrick Dennis novel of the same title. It is presented by Robert Fryer & Lawrence Carr.

BRAZIL GOV'T ANGELS OFF-B'WAY DUAL BILL

The Brazilian government is reportedly bankrolling a double-bill to be presented by John Fostini at the Provincetown Playhouse, N. Y., opening Jan. 31. The plays are by Brazilian authors, and a feature of the off-Broadway presentation will be the service of coffee in the lobby during intermissions.

The shows are "Enemies Don't Send Flowers," by Pedro Bloch, with a cast including Fostini and Ruth Gregory, and "A God Slept Here," by Guilherme Figueiredo, with a cast including Herb Evers, Louise King, Shirley Ballard and Gabriel Dell.

Fostini will stage both pieces.

Russell Nype Options 'Paris' as Coast Entry

Los Angeles, Jan. 15.

Russell Nype has acquired Coast rights to Cole Porter's "Paris" and plans a Hollywood stage production of the 28-year-old show here next fall. Nype will direct and star, with Randolph Hale probably coming in as producer.

Nype appeared in the musical in summer stock last season with Jane Morgan. It was originally presented in 1928 with Jack Buchanan and Irene Bordoni starred.

Nype currently is starring Hale's presentation of "Anniversary Waltz" at the Ritz here.

Book 'Loud Red Patrick' As Pitt Stock Offering

Pittsburgh, Jan. 15.

Pittsburgh Playhouse has leased the stock rights to "Loud Red Patrick," John Boruff's comedy adapted from Ruth McKenney's stories, and will open it for a run on Feb. 16.

The show will follow "Love From Judy," London musical, which will be getting its first U.S. performance opening Feb. 2.

Roz Just Can't Handle Those Inaugurations

Rosalind Russell is having tough luck with Presidential inaugurations. For the second straight time, she's unable to accept a personal invitation from the White House to attend the pre-inauguration reception and the swearing-in ceremonies of President Eisenhower.

The star has to turn down this year's bid because her show, "Auntie Mame," is playing an Actors Fund benefit the night of the reception, Jan. 20. Four years ago she was forced to nix a similar invite because her show at that time, "Wonderful Town," was playing its pre-Broadway tryout tour.

As an ardent Republican who worked for the Eisenhower campaign, Miss Russell received one of the select bids, signed by the President himself, on formal White House stationery. She's had it framed and it's hanging in her dressing room backstage at the Broadhurst Theatre, N. Y.

Ethel Merman, star of "Happy Hunting," at the Majestic Theatre, next door to the Broadhurst, will attend the inauguration, also at White House bidding, and will sing at the reception. Ironically, she's not especially noted as a Republican supporter.

'Journey' Recoups; Nets $6,500 a Wk.

"Long Day's Journey Into Night" is in the black.

The Leigh Connell-Theodore Mann-Jose Quintero offering of Eugene O'Neill's autobiographical drama is figured to have recouped the balance of its production cost early last week, its 10th on Broadway. That's based on a Dec. 1 accounting, plus estimated profit since then on the sellout show.

As of the audit, the Fredric March-Florence Eldridge starrer had $34,878 to recoup on its $80,000 investment at the end of its first four weeks on Broadway. The production cost $57,494 to mount and lost $98 on its out-of-town tryout, bringing the total pre-New York opening expenses to $57,592. The profit for three full six-performance weeks and the preem five-performance stanza on Broadway was $22,714.

The show's operating profit has been averaging about $6,500 at the Helen Hayes Theatre, N. Y.

NAME CAST AT SCALE FOR 'TIGER' ON COAST

Hollywood, Jan. 15.

Robert Ryan, who took a brief legit sojourn from pictures in 1954 to appear in the Phoenix Theatre, N. Y., production of "Coriolanus" for $80 a week, is doing a repeat this season. This time, however, he's sticking close to home and at a smaller salary.

The film actor, along with John Ireland, Marilyn Erskine, Ray Danton and Margo, have been tagged at a flat $50 per week for top roles in Harold J. Kennedy's local production of "Tiger at the Gates," which goes into the 400-seat Ivar Theatre here for a limited two-week run beginning Jan. 29. The show will break in the preceeding week at the Sombrero Playhouse, Phoenix, Ariz.

Following the "Tiger" run, Ryan takes off Feb. 10 on a United Artists' tour to plug his latest picture, "Men in War."

New B.O. Record

"My Fair Lady," grossing $72,272 at the 1,551-seat Hellinger Theatre, set what is believed to be a record Broadway take the week ending Jan. 5. That crossed up the advance dope as reported in the Jan. 9 Anniversary issue, in which "Happy Hunting" was figured as likely to top "Lady" at the b.o. As noted then, the exact totals for the New Year's eve stanza were not available at press time.

"Hunting," failing to go clean at the larger 1,625-seat Majestic Theatre, grossed $71,651 on the week. Both musicals, regularly scaled to $8.05, boosted the New Year's eve top to $11.50.

St. John Terrell Trying to Halt Sales of Camden Tent to Opposition

Philadelphia, Jan. 15.

Litigation looms over the sale of the Camden County Music Circus, founded last season, to the rival Valley Forge Music Fair Corp.

St. John Terrell, owner of the Lambertville Music Circus and co-producer of the Camden shows, says he will go to court to halt the deal. Attorney John Patrick Walsh, of Philadelphia, one of the stockholders of the Camden group, is preparing a countersuit to toss at Terrell. Walsh will charge the Lambertville impresario with failing to fulfill promises he made to the South Jersey tent.

Samuel P. Orlando, president and solicitor for the Camden Music Circus, announced that an agreement had been reached with the Valley Forge promoters Lee Guber, former Philly cafe operator, and Frank Ford and Shelley Gross, Philadelphia broadcasters.

Bad feeling between Terrell and his co-producer, Mitchell H. Cohen, Camden County District Attorney, had been in evidence since the start of last season. The circus operates at a site across the river in Delaware Township leased for 10 years from the Camden County Park Commission. A number of South Jersey politicos are interested in the project.

The Valley Forge group offered $100,000 for the tent and properties, a sum which would bail out the backers, most of whom were enlisted by Cohen and Orlando. Despite the friction between the producers, the Camden tent had a reasonably successful initial season. For this reason Terrell is challenging the action of the board in turning it over to the opposition outfit in suburban Philly.

Guber, Ford and Gross will ask their backers at Valley Forge, as well as the people that put up the money for a second Music Fair, in Westbury, Long Island, to raise $135,000 to finance their third tent. They anticipate no difficulty as most were enthusiastic over the deal. Ford said.

When the Valley Forge offer was first made, Terrell, who was present at the board meeting, offered a similar sum ($100,000). He later withdrew this bid in favor of taking legal action.

Interpretation

Like some of the other critics and a number of first-night patrons, John Chapman, drama critic of the N. Y. News, was admittedly unable to understand "Clearing in the Woods," psychoanalytical drama by Arthur Laurents that premiered last Thursday night (10) at the Belasco Theatre, N. Y. However, he made at least a stab at explanation.

"I can only guess that this is a fantasy with psychoanalytical overtones," he wrote in part. "There must be hidden meanings in it somewhere—and no doubt some of them are dirty."

'Lady'-Equity Tiff To Arbitration

The dispute between the management of "My Fair Lady" and Actors Equity over the union's refusal to okay a temporary alien substitute for the musical's costar, Rex Harrison, will go before an arbitrator appointed by Mayor Robert F. Wagner. The arbitration is to take place no later than 10 a.m. next Friday (18).

The argument will cover the specific issue of whether Equity applied its alien rule properly in nixing a request from "Lady" producer Herman Levin to use Irish actor Edward Mulhare as sub when Harrison takes a four-week vacation, starting Feb. 4. The arbitration was agreed to by both parties following a meeting yesterday (Tues.) called by Harold A. Felix, N. Y. City Commissioner of Labor.

SEEKING 100G TO DO 'SALAD DAYS' ON B'WAY

Ottawa, Jan. 15.

A proposed Broadway presentation of the London revue, "Salad Days," is being promoted by Toby Robins, a local actress who produced it for seven weeks in Toronto and a week in Montreal last fall. Canadian Theatre Tours is helping raise the $100,000 capitalization.

It's figured that the intimate musical could break even on Broadway at a weekly gross of about $21,000. Barry Morse is to direct.

Hub Censor's Illness Snags 'Toreador' Cuts

Boston, Jan. 15.

"Waltz of the Toreadors," starring Ralph Richardson, got bopped by the local censor in its two week run at the Colonial Theatre, Dec. 31-Jan. 12, but because of latter's illness, cuts did not go in until Friday night (11) and were made for only three performances.

Thus, Bostonians saw the uncut version for all but three performances. City censor Walter Milliken, ill with a virus, was unable to attend the show's New Year's Eve opening, and by the time he attended and sent in his letter asking for cuts, much time had elapsed.

Subs for Nancy Olson As 'Tunnel' Femme Lead

New Haven, Jan. 15.

Theatre Guild salvaged an approximate $10,000 on two SRO performances of "Tunnel of Love" at Shubert last Saturday (12), when understudy Barbara Foley stepped into the cast on short notice to sub for femme lead Nancy Olson.

Following the Friday night (11) performance, Miss Olson suffered a fall at a restaurant. Subsequent x-ray showed no fracture, but a sprained ankle necessitated treatment. The actress was confined to her hotel room to assure her fitness for the Boston opening of the show last night (Mon.). Her husband, librettist-lyricist Alan Jay Lerner, was with her during the "Tunnel" breakin engagement here.

Strictly Vintage Actors For 'You Can't Take It' Due at Over-60 Center

You've got to be over 60 years old to act in an upcoming production of "You Can't Take It With You." That's the only requirement of the William I. Sirovich Day Center, which has scheduled the comedy for presentation in New York next May.

The Center, located on lower Second Avenue, was formed in 1949 for the purpose of giving people over 60 something to do with their time. Various activities including music instruction, dramatics, journalism, etc., are available at the Center, which now has over 850 members, with an average daily attendance of 250.

The presentation of a play is an annual event, with the vehicle usually put on for three nights. Past productions include "Uncle Harry" and "Silver Whistle." Various theatres are used, but the Center hopes to obtain a vacant Broadway house for its forthcoming offering. An admission price of 50c is charged.

Scenery for the productions is made by the Center members, who range in age from 60-96, with 72 the average.

SAY ANNA WIMAN HAS 'BED' FOR LONDON, N. Y.

Ottawa, Jan. 15.

"Every Bed Is Narrow," Mary Jukes comedy tried out recently at the Crest Theatre, Toronto, has reportedly been optioned by Anna Deere Wiman for production in London this spring and, if successful there, on Broadway later.

The author is a staffer of the Toronto Globe & Mail, and her play was staged by the sheet's drama critic, Herbert Whittaker. Miss Wiman, a daughter of the late producer Dwight Deere Wiman, has presented a number of shows in London and New York.

Shows on Broadway

A Clearing in the Woods

Roger L. Stevens & Oliver Smith production of drama in two acts, by Arthur Laurents. Stars Kim Stanley, Onslow Stevens; features Joan Loring, Lin McCarthy, Pernell Roberts, Anne Pearson, Robert Culp, Barbara Myers. Staged by Joseph Anthony; scenery, Oliver Smith; costumes, Lucinda Ballard; lighting, Feder; music, Laurence Rosenthal. At Belasco Theatre, N. Y., Jan. 10, '57; $5.75 top ($7.50 opening).

Virginia	Kim Stanley
Nora	Anne Pearson
Jigee	Barbara Myers
Barney	Onslow Stevens
Ginna	Joan Loring
George	Pernell Roberts
Pete	Robert Culp
Hazelmae	Sybil White
The Boy	Tom Hatcher
Andy	Lin McCarthy

Having been on an increasingly Freudian kick in recent years, Broadway has finally gone all out Smith. But it's a can't-miss boxchoanalytical case history. But psychiatry is still a pretty special field, despite all the talk about it, so "A Clearing in the Woods" is much too esoteric for general popularity. It's also a dim prospect for films or tv.

Not that the Arthur Laurents drama is a bad play. As a psychological study, and even as theatre, it's quite interesting. But it's just too special for Broadway, although it might have been a provocative and perhaps a successful venture off-Broadway.

As dramatic material, straight psychiatry s still an utterly baffling mystery to the general public, and in some cases even the mere mention of it seems enough to raise people's blood pressure. But more than that, any case of analysis, like anyone's dream, is apt to be a major interest only to the subject himself. A few others who have been through the subconscious-probing mill may be clinically interested, but the uninitiated are likely to be monumentally bored.

Add to that the fact that the heroine of "Clearing" is so emotionally disturbed that she's on the verge of suicide and that her miseries-of-the-subconscious are virtually all that the audience is given to know about her. That makes her one of the least prepossessing protagonists of the season and clinches this Laurents opus as a business repellent.

The play is presented almost entirely in terms of psychiatric symbols and although it resembles fantasy, it is actually realistic, since everything that occurs onstage has actually happened before, and is recreated in the heroine's mind. That is even specified at one point in the dialog, as the heroine is unable to dispel the three alter-egos representing her at different ages, because she cannot dismiss them from her mind.

The title refers, of course, to the psychological clarity and self-acceptance the heroine finally achieves, after groping her way agonizingly through the woods of emotional confusion. Having established her inner identity and learned to recognize and live with her problems, she is at last capable of love and can forgive her father and the others who have caused her pain.

Significantly, no specific time or place is indicated in the program or even in the dialog, the action shifting back and forth in the past (occasionally representing several different times at once), as well as between the conscious and subconscious. At least one of the characters represents several different men in the heroine's life. Also, Oliver Smith's eloquently impressionistic setting of a sort of symbolic summerhouse and a misty woods is a brilliant representation of imperfectly remembered impressions.

Kim Stanley gives an uncannily vivid sensitive and genuinely touching performance as the tortured heroine and there is a knowing, convincing portrayal by Onslow Stevens as the inadequate father who couldn't give his daughter the love she sought or find the affection that he needed from her.

Also Joan Loring, Anne Pearson and Barbara Myers are expressive as the respective younger alter-egos, as are Lin McCarthy, Robert Culp, Pernell Roberts and Tom Hatcher as the men in her life, and Sybil White as a timid teenage friend.

Lucinda Ballard has provided attractive costumes, Abe Feder has designed appropriate lighting and Laurence Rosenthal had composed mood-creative musical accompaniments. If it could find a public, "Clearing" might be an important play, and it's beautifully produced by Roger L. Stevens and Oliver with a play that's a straight psyoffice flop. *Hobe.*

William McDermott, drama critic for the Cleveland Plain Dealer, is in New York this week to o.o. the Broadway shows.

Small War on Murray Hill

Playwrights Co. production of comedy in two acts, by Robert E. Sherwood. Stars Jan Sterling, Leo Genn; features Daniel Massey, Francis Compton, Stefan Schnabel, Nicholas Joy, Patricia Bosworth, Joseph Holland. Staged by Garson Kanin; scenery, Boris Aronson; costumes, Irene Sharaff; assistant director, Kip Good. At Ethel Barrymore Theatre, N. Y., Jan. 3, '57; $5.75 top weeknights, $6.90 Friday-Saturday nights ($8.05 opening).

Lt. Beckenham	Daniel Massey
Maj. Clove	Nicholas Joy
Orderly	Peter Foy
Sentry	Bill Becker
Sam Pieters	Harry Sheppard
Gen. Howe	Leo Genn
His Batman	William Strange
Hessian	Michael Lewis
Gen. Von Donop	Stefan Schnabel
Robert Murray	Joseph Holland
Mary Murray	Jan Sterling
Capt. Dupont	Nicholas Probst
Daisy	Jonelle Allen
Susan Lindley	Patricia Bosworth
Sgt. Galway	Elliott Sullivan
Corp. Mullet	Allen Stevenson
Amelie	Vinnette Carroll
Samuel Judah	Francis Compton
Mrs. Torpen	Sally Walker
Abigail Torpen	Susan Oliver
John	George Francis
Cora	Sharon Porter
Sildiers	Warner LeRoy, Leo Bloom
Girl	Jan Jarrett
Boy	Marc Sullivan

Robert E. Sherwood's last years as a writer were apparently frustrating. One of the greats of the American theatre, he had won three Pulitzer Prizes for plays and a fourth for a literary work, but he seemed to have lost his touch. His experiences in television were also ill-fated.

It is doubly sad, therefore, that his final work, produced posthumously by the Playwrights Co., should be a failure. "Small War on Murray Hill" is a disappointing play, with only a remote chance of boxoffice success. There may be a film in it, however, if basic revisions are made, and it offers possibilities for television.

The show has been handsomely produced, and Garson Kanin has staged it with flexible pace and tone. Moreover, it is generally well acted, with stunningly decorative and playable scenery by Boris Aronson and agreeably bright costumes by Irene Sharaff. But as the title suggests, the play itself lacks substance.

Significantly, the sponsors of "Small War" thought it necessary to have a program note by Playwrights Co. attorney John F. Wharton explaining the yarn—in effect, trying to cop a plea. The theme, this sets forth, is simply that "the motivations of most men and women, in both peace and war, are extremely complicated, often misunderstood by the people themselves, and quite different from the reasons given after the event by these same people."

To dramatize this truism, the author went to local history, taking an authentic incident in the British capture of Manhattan Island. "Small War" takes apparently slight fictional liberties with the account of how the British commander, Lord Howe, having routed the Continental army in the Battle of Long Island, was diverted from pressing his advantage and destroying the scattered rebel forces.

According to the play, the spirited, patriotic wife of a Tory merchant beguiled the General into remaining as a guest in her mansion on what is now Murray Hill while the Yankees escaped and regrouped under Washington's command. It's made clear that in thus giving her all for her country, milady was hardly torturing herself.

Especially for New Yorkers, there is probably keen interest in the yarn, which is localed just a few blocks away in the midtown area. (It seems fair to question, under the circumstances, however, how much anyone would care if the scene were, let's say, Wiesbaden and the war one of the scuffles between European principalities.) In any case, it takes an uncomfortable lot of talk to get through the evening and, there's no dodging it, the talk lacks the drive and incisiveness of Sherwood at his peak.

Moreover, it's unfortunate that the most important and possibly most attractive character, the highly civilized and charming Gen. Howe, should almost deliberately have a hand in his own undoing and ultimate ruin for a reason so frivolous. He is an imposing and captivating man, and his downfall for so unworthy a cause is unsatisfying theatrically, however gratifying it may be patriotically.

Leo Genn, as Howe, gives an unassuming, but commanding and engaging performance, and Jan Sterling is properly vivacious and winning as the seductive Mary Murray, although her playing is perhaps limited in dimension and doesn't suggest any subtle complexities of motivation.

In the large supporting company there are plausible portrayals by Daniel Massey, son of Raymond Massey, as a naive, eager young British officer; Nicholas Joy as a war-weary aide; Stefan Schnabel as a bombastic but practical Prussian general; Patricia Bosworth as a Yankee ingenue not too patriotic to fall for a Redcoat swain; Joseph Holland as the profit-conscious Tory whose wife's loyalties to country prove stronger than marital devotion, and Francis Compton as a frosty banker whose Colonial ardor has counting house inspiration.

Aronson's scenery includes a fairly simple insert of the British headquarters on Long Island and then the handsome Murray Hill mansion interior with a background panorama of Manhattan fields, the East River and the Hudson and Palisades. Miss Sharaff's costuming makes vivid use of the goldbraided redcoat uniforms, and the servant garb and most of the women's dresses are effective, but Miss Sterling's first-act gown seems too extreme for forenoon wear. *Hobe.*

(Closed last Saturday night (12) after 12 performances.)

Concert Reviews

Peer Gynt Ballet

(Stadttheatre, Basle)

Basle, Jan. 8.

Following last season's outstandingly successful revival of "Swan Lake" which racked up over 50 SRO performances, this is Stadttheatre's second full-length ballet venture. Due to its more experimental nature, however, it seems less assured of a stout b.o. click. Henrik Ibsen's dramatic fantasy, with the familiar music by Edvard Grieg, has never been performed as a ballet in Europe before. Although its theme, a sort of fairytale with philosophical undertones, seems far from tailor-made for this medium, ballet master Wazlaw Orlikowsky has given it the full treatment, choreographically and with plenty of showmanship. As presented here, it emerges as a highly spectacular ballet pantomime, ranging from artistic dance of the highest order to near-musicomedy. Light effects by Josef Frei are particularly stunning, and a wide variety of costumes by Sopherl Schroeck are, in general, a treat to the eye.

Soloists are top-grade. Dietmar Christensen in the title part is an ideal choice for this "Nordic Faust" and excels both in dance and acrobatics. The women in his life are convincingly portrayed by ballerinas Helga Sommerkamp (Solveig), Helga Heinrich (Ingrid), Gisela Deege (The Green One) and Anneliese Goetz (Anitra), with the former three especially impressive dance-wise. Musical direction by Silvio Varviso is impeccable, and Leo Bothas' sets for the three acts (10 scenes) achieve spectacular effects with relatively simple means. *Mezo.*

Vienna Choir Boys

Those hardy perennials of the longhair circuits, the Vienna Choir Boys, returned to Town Hall Friday (28) for one of their programs that have been their trademark for more than a generation. These scintillating moppets have endeared themselves to the American public that eats up corn with relish, if not to the more serious-minded musical addicts.

Dating to 1498, Schubert and Haydn were members in their time. Sol Hurok signed them for their first hegira to the States back in the early Thirties, and, except for the war years, they've been coming ever since, always to good business. The current route keeps them here until April 4. Guarantees ranging from $1,250 to $1,750 depending on capacity of the halls booked, insure results.

Well-trained, an excellent ensemble, particularly when one considers the constantly-changing personnel, an evening of so much shrill piping gets a bit monotonous, but there is no gainsaying the fact that this troupe has its own enthusiastic following of sizable proportions. In addition to an extensive repertoire of religious and secular music, adolescent orioles always have included a short opera or operetta, in which the boys take female parts as well as the male and are suitably garbed. It may not be great art, but it has its oft-demonstrated appeal to the musically unsophisticated. No doubt they will continue to tour for the mutual profit of Hurok and local entrepreneurs for some years to come. *Wien.*

Film director **Mitchell Leisen** will debut as a Broadway stager later this season on the scheduled **H. Clay Blaney-Jeff Jones** production of "The Gay Felons," a new comedy **by Joseph Carole.**

Show Finances

AUNTIE MAME
(As of Dec. 1, 1956)
(5th Week)

Original investment (including $29,307 overcall)	$179,307
Production cost	186,963
Profit, five week tryout	15,153
Total cost to open on B'way	171,810
Operating profit, first five weeks on B'way	23,671
Film income to date	72,000
Unrecouped costs to date	76,139
Balance available	103,168
Weekly Operating Budget	
Theatre share	30%
Cast payroll (approx.) (exclusive of 10% of the gross to star Rosalind Russell)	$ 4,000
Company & general manager (Includes $100 to managerial associate Jack Small)	450
Pressagent	250
Stage managers	915
Crew	1,850
Wardrobe & dresser	738
Musician	209
Theatre stagehands (approx.)	1,240
Extra boxoffice personnel	405
Royalties	12%, plus $60
Departmental expenses	ranged from $134 to $1,011
Advertising	ranged from $185 to $643
Auditing	100
Office charge	250
Rentals (approx.)	822
Gross necessary to break even (approx.)	29,000

(Note: The film rights to the Robert Fryer-Lawrence Carr production, which opened last Oct. 31 at the Broadhurst Theatre, N.Y., were purchased by Warner Bros. in a pre-production deal for $200,000 minimum, plus bonus payments on profitable operating weeks to a ceiling of $500,000. The $72,000 listed above reflects the production's share of the down payment.)

Stock Reviews

Woman Is My Idea

Dallas, Jan. 8.

Ramsey Burch production of comedy in three acts (five scenes), by Don Liljenquist. Features Ailsa Dawson, Harry Bergman. Staged by Burch; technical direction, James Pringle; costumes, Sarah Cabell Massey. At Theatre '57, Dallas, Jan. 8, '57; $3 top.

Ruel Latourchet	John O'Leary
Emily Wendridge	Ailsa Dawson
Lehi Hardiman	Edwin Whitner
John Rocky Park	Harry Bergman
Sarah Hardiman	Ruth Amos

Don Liljenquist's new comedy comes off surprisingly well and should pull a hefty b.o. in its three weeks at Margo Jones Theatre '57. In fact, from audience response at the opening, this three-acter rates larger boards, is good fodder for a film. There's already talk of augmenting it into a musical.

Setting is Salt Lake City of 1872. While the author is from a Mormon family, he's used the religioso theme only slightly. Male lead speaks often of Brigham Young and another male character has three wives and 18 children. But it's the relish with which the small cast dispenses the sparkling dialog that keeps the laughs rolling and makes "Woman" a winner.

A 40-year-old bachelor (a teacher whose philosophy leans toward Schopenhauer and who reads Aristotle) is persuaded in the first act by a cunning femme matchmaker to wed a looker of 20, dying of pneumonia, only for her eternal reward. He's away for 49 days after the hitching, thinking she's dead. He returns to find her alive, in a wedding dress and chasing him unashamedly through two acts.

Ailsa Dawson is properly cunning and wily as the young wife. As the philosophizing teacher, Harry Bergman is believably aloof and ignores a double bed until the final scene. Ruth Amos, with a few good lines, makes the most of her chucklesome role as one of her husband's three wives.

Edwin Whitner, in a serious role, still gets laughs as the Mormon father of 18 and more due soon. A foster son is convincingly and sympathetically portrayed by John O'Leary.

Burch's direction is excellent; his cast moves swiftly to benefit the arena audience, and is abetted by slick lighting tricks to utilize the solo set by James Pringle, embracing a parlor and kitchen. Sarah Cabell Massey's colorful costumes nicely befit the period piece. *Bark.*

Mary Gray to Europe

Mary Gray planed last week to Europe for a series of opera and recital dates prior to appearing as guest soloist for the opening concert of Arthur Fiedler's summer pop series at the Civic Auditorium, San Francisco. She recently returned east after singing a Christmas Eve concert in Frisco's Union Square, aired by CBS-TV.

The soprano will make her Berlin debut this spring in the role of Konstanza in Mozart's "Marriage in the Seraglio."

Legit producer **John Huntington** is in Memorial Hospital, N.Y., for minor surgery.

Turvey

Toronto, Jan. 11.

New Play Society production of comedy in three acts (23 scenes), by Donald Harron, adapted from the novel by Earle Birney. Stars Douglas Rain; features Larry Mann, Drew Thompson, Cecil Linder, Ron Hartmann. Staged by Robert Christie; settings, Richard Knowles; lighting, Lyle Alton; costumes, Alan Anderson; sound effects, Fred Tudor. At Avenue Theatre, Toronto, Jan. 11, '57; $3 top.

Pvt. Turvey	Douglas Rain
George Camille	Larry Mann
Lt. Sanderson	Drew Thompson
Pvt. Feogassen	Hugh Webster
Prosecutor Officer	Larry Solway
Lt. McGillicuddy	Fred Diehl
Medical Officer	Cecil Linder
Chaplain	Ron Hartmann
Sgt. Wilcox	Hugh Watson
Capt. Montague	Alfred Scopp
Peggy	Florence Lougheed
Army Nurse	Nancy West
WAC Corporal	Ronwyn McLennan
Daphne	Isobel Smith

This is a rollicking, ribald farce about infantry life in World War II, based on the novel of the same title by Earle Birney, English professor at the U. of British Columbia. It has been dramatized by actor Donald Harron, currently in the cast of "Separate Tables" on Broadway, which should facilitate matters for any New York managements interested in seeing the script.

"Turvey," named for its leading character, apparently has at least spiritual kinship with Phil Silvers' Sgt. Bilko television series as well as the novel and Broadway play, "No Time for Sergeants," and several generations of service farces. It deals with a blissfully dimwit sad sack whose clumsiness and irrepressible good nature habitually frustrate his superiors.

The hero's misadventures include induction into the army, a barracks scene notable for its caricatured types, a comedy court martial, the trans-Atlantic crossing aboard a troopship, leave in London, transfer to a Highland regiment, and an uproarious hospital ward scene toward the finale. It is consistently rowdy and traditionally profane.

"Turvey" is a personal triumph for Douglas Rain as the well-meaning little guy continually in trouble. Fine contrasting work is also done by Drew Thompson as a Lieutenant with a controlled hangover, Ron Hartmann as a young padre trying to be one of the boys, Cecil Linder as the handsome medical officer, Fred Diehl as a Highland buddy and Larry Mann as a wounded French-Canadian.

The femmes in this male-dominant cast have little to do, but Florence Lougheed is properly pensive as the English girl Turvey marries and Nancy West is acidulous as the ward nurse. Robert Christie's direction is swift-paced and the sets by Richard Knowles incorporate a three-level stage, with ramps, for fast scene changes. *McStay.*

The legit adaptation of the "Nighttown" segment from **James Joyce's** "Ulysses" has been completed under the supervision of **Padraic Colum,** according to **Oliver M. Sayler,** who will co-produce the property with **Marjorie Barkentin.** Ballet and music will be utilized in the production, with **George Antheil** providing the latter.

Off-Broadway Shows

The River Line

Lucille Lortel, Sanford Friedman & Henry Boettcher production of drama in three acts, by Charles Morgan. Stars Beatrice Straight, Peter Cookson, Gene Lyons. Staged by Stuart Vaughan; settings, Wolfgang Roth; costumes, Ruth Morley. At Carnegie Hall Playhouse, N.Y., Jan. 2, '57; $3.75 top.

Cast: Gene Lyons, Peter Cookson, Beatrice Straight, Hilda Vaughn, Sada Thompson, Michael Evans, Tom Martin, Reuben Singer.

The wedding of violent theatre with drama of ideas has always been difficult, and it's this snag that bedevils Charles Morgan's "The River Line." A writer of acuity and instinct, Morgan faces up manfully to the paradox confronting intellectual man in a world increasingly dedicated to violence.

As he's of the egghead variety himself, it isn't surprising that most of Morgan's searching drama is cerebral stuff, and only a minor portion melodrama. What may be surprising is that the latter makes sharper theatre, as the thinker might be expected to be more secure in intellectual realm.

It's quickly established that the "river line" was an escape route across France during WW II, that the host and hostess in an English country house some years later were respectively an escaping officer and a French girl who had operated a station on the line. Then there's the American guest who had been there when they had killed another escapee believing him German, and said American now loves a girl who doesn't know just how her brother died in the war.

From there on a novice playwright could work it out, but not with the engaging loquacity of Morgan, nor with his steadfast concern for the conscience of man. Nor probably would the second act in a French granary, July 1943, have the grim tension of doom, yet with scarcely an unpleasant word spoken. Nor would the murder have its spare precision.

But Morgan is debating "peaceful quietism" vs. violence, and he won't be put off no matter how effective a second act he may write, so the balance of the play works itself out in the genteel leisure of the English countryside. And the answers are found (unsatisfactorily for theatrical purposes) in a mystical limbo.

The cast is sound and Stuart Vaughan's staging has faced up to the conflict between the serene and the brusque. Beatrice Straight and Peter Cookson are forthrightly clear as the married couple, Gene Lyons is simply honest as the young American, and Sada Thompson plays the girl he loves (and whose brother was killed) with tranquil poise.

Morgan's cerebration would make unpromising film fare, although if the wrong people got hold of that mellow second act, they'd have a ball. And it's another instance of the perils of transatlantic transplantation, the play having fared well in Edinburgh and London.

Geor.

Capacity for Wings

Mark Productions (Babbette Beatty & Michael Scott) presentation of comedy in three acts, by M. C. Kuner. Staged by Robert Merriman; setting, William Thomas; costumes, Bernard Joy. At Royal Playhouse, N. Y., Jan. 13, '57; admission by contribution.

Cast: Patricia Falkenhain, Patricia Moore, Lorrie Bentley, William Bramley, Ernest Walker, William Griffis, Russell Gold, Eugene Van Hekle, Wendell Bentley, Babs Beatty, Irvin Freedman, Wyman Kane, Joe Alfasa, Jack Melanos, Woody Parker.

Charming, delightful and gay are proper adjectives for M. C. Kuner's new comedy at the Royal Playhouse. Behind the rather formidable title, "Capacity For Wings," there's a frothy spoof of some aspects of mid-20th century international politics. By garbing the actors Grecianly, naming them Alcestis, Admetus, et al, and introducing the politics of sex, Miss Kuner (the M.'s for Mildred) has been able to deprive some contemporaneities of their grimness and even make them look rather silly.

It's as simple as this. A regimented Sparta has raised neighboring Thessaly's prince. When he returns home to groom for his father's throne, he's ready to make his native land a Spartan satellite. The slyly tender wisdom of his mother, the nobility of his father, together with a pretty girl, beguile him back to more human and democratic understanding.

Miss Kuner clearly isn't striving for profound overtones. She's much more interested in setting up amusing situations, such as a bored Death being induced by a handsome woman into delaying his trump, or a fanatically dedicated young man beginning to yield to Spring in his blood.

But more satisfactorily, Miss Kuner has a pleasant way with a wry line. She can sugarcoat a serious comment so that smiling acquiescence arrives before the payoff. It's a neat trick, and as long as the authoress is up to it her play's couple of hours 'lip by speedily. Wisely she minimizes plot, wisely because she isn't at her most adroit when she recalls that the rulebook says a play should move somewhere.

In the paint-peeling, dusty-chandeliered, faded elegance of the Royal Playhouse (reputed to once have been an assembly hall for Albanians, of all things), Robert Merriman has staged with deft jocularity. A possibly limited budget has restrained William Thomas from doing much about sets, although Bernard Joy has provided gaily provocative costumes.

Patricia Falkenhain gets right at the risibilities as the Queen who sacrifices her life (almost) to save Thessaly, her husband and her son. A handsomely authoritative actress, the stage is hers whenever she wants it. Among some good support, Woody Parker is painedly languorous as Death, Russell Gold is a smooth, deep-voiced, sturdy-legged Apollo, Wyman Kane is erectly persuasive Sparta's dictatorial ambassador, and Patricia Moore and Lorrie Bentley are pretty young things who help bring Thessaly's heir-apparent home to roost.

Miss Kuner, who teaches English at Hunter College, and playwriting at the New School, has won three dramatist awards prior to this first professional production. When she eschews the academic, which is when she's exploiting her wit, she's apparently a refreshing writer to have around in a serious day and age.

Geor.

Twelfth Night

Donald H. Goldman presentation of the Shakespearewrights revival of comedy in three acts by William Shakespeare. Staged by Philip Lawrence; choreography, Wayne Lamb. At 264 West 87th St., N. Y., Jan. 4, '57; $3.85 top.

Cast: Gene Rupert, Charles Forsythe, Michael Ebert, Milton Jacobson, Leonard Mulhern, Will Klump, Robert Cass, Philip Lawrence, Joseph Ruskin, Roger Starr, Grace Chapman, Lydia Bruce, Alene Hatch.

Anybody with fixed notions about "Twelfth Night" should stay away from the Shakespearwrights revival. Anybody looking for Wm.'s comely lyricism shouldn't go anywhere near the vaulted theatre at 264 West 87 St. Anybody wanting a roisterous evening of thumping comedy can safely hustle right over.

For several years the Shakespearewrights have been making the town increasingly Bard-of-Avon conscious. In this season's new and smaller quarters they've already wrapped up an energetic "Hamlet" and they're now tossing in a revival of their original revival of "Twelfth Night," while getting ready for "Julius Caesar." In fact, "Caesar's" due four weeks hence if "Twelfth Night's" had its fling, which doesn't look very likely.

The hallmark of the Shakespearewrights is vigor. What they lack in finesse they compensate for in lusty attack. Not that there aren't some good readers of a noble line in "Twelfth Night," there just aren't many. But there's nearly a cast-ful capable of bouncing mummery.

Joseph Ruskin's dour and h-r-rumphing Malvolio is strong on both counts, as is Philip Lawrence's puckered and quivering Sir Andrew Aguecheek, looking for all the world like a prototypic Don Quixote. Michael Ebert makes flesh and blood of the sea captain Antonio, declaiming with excellent authority, and Roger Starr, as the clown, sings the lays clearly.

A Shakespearewright from way back, Alene Hatch is quite at home as the gentlewoman. As must be, Lydia Bruce is a radiant Olivia, needing only experience with a Shakespearean line to make her comfortable. And as Viola, who must spend the evening dissembling as a man, Grace Chapman has affable charm, although she is not quite mistress of such poetry as "Make me a willow cabin at your gate."

For some time the Shakespearewrights have given Robert Cass the awesome task of tackling Wm.'s clowns. He has raced industriously through several such parts and it's nice to find he's at last catching up with the comedy, his Sir Toby Belch (surprisingly agile for so portly a man) profiting from its uninhibited bounce.

No, it isn't the poetry. It's Sir Andrew tearfully trying to hold up his sword, Malvolio's sardonic sneer and involuntarily precipitate exit through a trap door, Sir Toby's bawdy frustration at Malvolio's preening, a woebegone Malvolio toying with a flower in his solitary cell. It's the clowning, that's all.

The Shakespearewrights have just become first recipient of the new Brandeis University Creative Arts Award in Theatre. A grant of $1,500 will be presented in early February to producer Donald H. Goldman by a "jury" including, among others, Louis Kronenberger, Lillian Hellman, William Inge and Robert Whitehead.

Geor.

The Shadow Years

Open Stage production of drama in three acts, by Kenneth Sylvia. Staged by Alan M. Krassner; settings, Jesse Beers; costumes, Muriel Stein. At Open Stage, N. Y., Jan. 12, '57; admission by contribution.

Cast: Joe Steward, Mamie Jones, Ruth Maynard, Charles Meier, Gene Crow, J. David Bowen, Rochelle Olsheuer, Justin Rogers, Ann Sudek, Charles B. Wilson, Joanna Brown, Ed Moore, Lee Stern, Larry Lowell, Lillian Prince, Charles De May, Jan Gernaat, Clyde Gorday.

Mary Todd Lincoln is the subject of Kenneth Sylvia's new play, "The Shadow Years." Subjecting to kaleidoscopic review 20 years of her life, 1862-1881, Sylvia draws the conclusion that the often-misunderstood wife of the great emancipator was sadly and strangely haunted, but not a proper object for the vilification and scorn often heaped upon her.

Open Stage (the name of the producing unit as well as the theatre) is giving Sylvia's character study a quietly authoritative performance. Exploiting the diminutive three-sided theatre for its intimacy, the three acts, 14 scenes, unfold without fanfare, one scene following another almost as simply as turning a page. But the cumulative effect of Mrs. Lincoln's increasing emotional and mental disturbance is anxiously moving.

The first act is during the war years, climaxing in a few moments of off-stage recording of the tragic events at Ford's Theatre. The play then moves on to the public's increasing awareness and resentment of the widow's irrational spending sprees, and debate over her pension. The harrowing denouement is the scene in which Robert Lincoln must commit his mother to mental care.

It might seem that this would be doleful theatre, but Sylvia has kept his play intensely alive through careful character drawing. And it's to director Alan M. Krassner's credit that has has induced simplicity and credibility from a mostly very young company.

The two chief roles, those of Mrs. Lincoln and Robert, are very well handled. Ruth Maynard looks like the portraits of Mrs. Lincoln, seems like Mrs. Lincoln ought to (from average preconceived notions), and with mute gesture and expressive eyes makes the woman's deterioration pathetic.

As Robert, J. David Bowen successfully conveys the son's alternating anxiety and shame. Mamie Jones, as a family retainer, Joanna Brown, as Robert's fiancee, and Ed Moore as a family friend, also are strengths among the extensive company.

Admission at Open Stage is by contribution, the "suggested" weekend donation being $2.

Geor.

The Climate of Eden

Equity Library Theatre revival of comedy in three acts by Moss Hart, based on Edgar Mittelholzer's novel "Shadows Move Among Them." Staged by Jed Horner; settings, Alice Hatchell; lighting, John Coolidge; costumes, Frank Brady; choreography, Stuart Hodes. At Lenox Hill Playhouse, N. Y., Jan. 9, '57; admission by contribution.

Cast: David Winters, Sarah Hardy, Alfred Hinckley, Winifred Heidt, Emily McLaughlin, Tom Brannum, Mark Lenard, Chuck Gordone, Lynn Hamilton, Bush Hunter, Bernie Hamilton, Hugh Hurd, Bunny Abbott, Muriel Austin, Rupert Crosse, Sadie Feddoes, Barbara Gilliam, Minnie Gilliam, Anabela Holt, Willanna Johnson, Sandra MacDonald, Melvin Miner, Phillis Moore, Chuck Morgan, Thula Ontiz, Marguerite Paris, Richard Reid, Elayne Shipman, Edward Small, Jimmy Swan, Cherokee Thornton, Matt Turney, Vicky Vargas, Josephine Woods.

Crowding his stage with a dozen more people than Moss Hart found necessary when "The Climate of Eden" was originally produced on Broadway in late 1952, stager Jed Horner has done his best to make the Equity Library Theatre revival memorable. Platform is piled on platform, detail becomes proliferation, energy pushes toward the atomic, and haste makes waste.

There are so many good intentions in ELT's attempt at "Eden" that it's a shame to have to use the discouraging epitaph, "They meant well." Horner clearly has talent, but in pushing to the limit, he has short-circuited around many of the play's strangely sensitive values. Too, he has moved his actors around at a clip that would be killing in the jungle where the play is set. However important stage dynamics may be, there must still be a relation to reality.

Mark Lenard, as the paranoiac Englishman who has fled to the tropics, occasionally mops his brow from heat, moves with equatorial lassitude, and unobtrusively por-

(Continued on page 70)

Shows Out of Town

The Tunnel of Love

New Haven, Jan. 9.

Theatre Guild production of comedy in three acts (five scenes) by Joseph Fields and Peter De Vries, based on the latter's novel. Stars Tom Ewell; features Nancy Olson, Darren McGavin, Elisabeth Fraser, Sylvia Daneel, Elizabeth Wilson. Staged by Fields; scenery and lighting, Ralph Alswang; costumes, Marie McCarthy, Larry Aldrich, Virginia Volland; production associate, Philip Langner. At Shubert Theatre, Jan. 9, '57; $4.50 top.

Augie Poole	Tom Ewell
Isolde Poole	Nancy Olson
Dick Pepper	Darren McGavin
Alice Pepper	Elisabeth Fraser
Estelle Novick	Sylvia Daneel
Miss McCracken	Elizabeth Wilson

"Tunnel of Love" has what it takes to crash the hit column, with enough left over (running time at premiere was 30 minutes overboard) for a couple of lusty oldtime vaude skits. A Broadway season that has rung the bell only sparingly to date is due for a loud clang when this bit of merrymaking reaches town. Also, there's fodder here for a very funny film. With a small cast, single set production, the sponsors should mop up.

It takes skilled acting and staging to confront an audience successfully with some of the material in this opus and still keep it within the bounds of reasonably clean fun. But they do it, hilariously at times, thanks to the droll thesping of Tom Ewell and the efforts of a talented troupe, plus smart writing and directing.

As in "Seven Year Itch," the star is the solid family man whose single trip down the primrose path engenders rib-tickling situations—with lines to match. This time, he's a tenant of a Westport converted barn while battling for recognition as a creator of illustrated humor.

The fact that his marriage lacks progeny is a fly in his ointment, especially as his best neighborhood friend is a devotee of the cheaper-by-the-dozen cult, to say nothing of being a past master at two-timing his spouse. Events that involve proof of the illustrator's manhood, including an episode of adopting his own out-of-wedlock offspring from a baby home provide laughs.

Play is tailor-made for Ewell. His expressive features get a stiff workout as story hops from comic opera sequences to sober sectors with marital happiness hanging in the balance. Nancy Olson scores nicely, both physically and thespically as Ewell's wife.

Darren McGavin, succeeding Scott McKay, gives a sturdy account of himself as a perenially-on-the-prowl neighbor, and Elisabeth Fraser is excellent as his perennially-pregnant spouse. Sylvia Daneel does a silk-smooth interpretation of a beaut researching material for a sex thesis. Elizabeth Wilson's version of an adoption investigator is a competent contribution.

Co-adaptor Joseph Fields' brisk staging leaves few gaps, and alternates laughs and sympathetic moments adroitly. A brief flashback technic gets the show off to a novel start, picking up the thread again near the finale. Ralph Alswang's scenery is a pleasing eye-filler, with the converted cowstall set and a colorful wardrobe lineup combining for good effect.

Bone.

Holiday for Lovers

Wilmington, Jan. 10.

Shepard Traube production of comedy in three acts (five scenes), by Ronald Alexander. Stars Don Ameche. Staged by Traube; scenery and lighting, John Robert Lloyd; costumes, Helene Pons. At Playhouse, Wilmington, Jan. 10, '57; $4.80 top.

Mary Dean	Carmen Mathews
Robert Dean	Don Ameche
Betsy Dean	Sandra Church
Connie McDougal	Audrey Christie
Joe McDougal	George Mathews
Maid	Denise Dorin
Margaret Dean	Ann Flood
Paul Gattalin	Tom Carlin
Henri Berchat	Rene Paul

A funny show. That sums up the new comedy by Ronald Alexander. It should have little trouble making the grade on Broadway. Also it's a good bet for Hollywood, since there are plenty of visual opportunities in the story of an American family on a European jaunt. Not forgetting that the complications encountered by the family enroute have a universal appeal.

The slim plot is on the romantic side, involving the couple's two attractive daughters, and there's a liberal sprinkling of sentiment. But it's the snappy dialog that keep the show moving. Alexander has concentrated on witty repartee and humorous situations and they pay off in laughs, although the show still has many rough edges to be ironed out and a general tightening is in order before "Holiday for Lovers" gets to the main stem.

A cast of expert farceurs handles the amusing lines in fine style. Don Ameche is excellent as a successful businessman who finds that maintaining his position as ostensible "head" of the family has its share of headaches.

Carmen Mathews is a good foil as his wife, also registering strongly as an understanding mother of high-spirited daughters in the throes of young love. Audrey Christie and George Mathews are good for laughs on every appearance as sharp tongued, flamboyant Americans on the loose.

The daughters are attractively portrayed by Sandra Church and Ann Flood, handling emotional scenes in top fashion. Tom Carlin as a sensitive art student smitten by the younger daughter, Rene Paul as an aristocratic Frenchman and Denise Dorin in a brief appearance as a baffled maid round out the skillful cast.

Producer Shepard Traube has directed with a deft comedy touch. The three settings by John Robert Lloyd are in excellent taste and Helene Pons' costumes are striking and colorful.

Klep.

Waiting for Godot

Boston, Jan. 10.

Michael Myerberg revival of comedy-drama in two acts, by Samuel Beckett. Staged by Herbert Barghof. Features Earle Hyman, Rex Ingram, Mantan Moreland, Geoffrey Holder. Scenery, Louis Kennel; costumes, Stanley Simmons. At Shubert Theatre, Boston, Jan. 10, '57; $3 top.

Gogo	Mantan Moreland
Didi	Earle Hyman
Lucky	Geoffrey Holder
Pozzo	Rex Ingram
Boy	Bert Chamberlain

This new presentation of Samuel Beckett's controversial effort, with an all-Negro cast, leaves the audience baffled and still waiting as the curtain goes down. "Waiting for Godot" is another manifestation of the do-it-yourself kick, with the audience having to figure out all the answers for itself.

The show is not likely to put lines in front of theatres. The idea seems to be to whip up tempests in teapots among the egghead set, bally it as new art form and get theatregoers to see it more than once on the premise it develops more meaning each time seen. However, the play, that's what it is, has to be interpreted by each viewer, and each to his own analyst. The most sensible thing about this show is that the nut is under $12,000.

This is the play, successful in London, which Michael Myerberg presented on Broadway last season with a cast including Bert Lahr, E. G. Marshall and Kurt Kasznar. It's still a whatsis talkfest on a bleak stage with set of rocks, bare tree and mountain in the distance.

The principals are two bums, and the other characters are a cruel, bombastic master, his scarcely-human slave and a young emissary of the illusive Godot. It's a great surrealist piece for those who flip over symbols. Everything in it is symbolic or can be interpreted as being symbolic of something else.

Mantan Moreland, as Gogo, uses his bag of tricks to nice effect, mugging, sight gagging, shuffling and throwing in abortive dance bits. His part has the most credence as he is either hungry, tired, sleepy, happy, quarrelsome or depressed. He is the foil for the other bum, played in distinguished fashion by Earle Hyman.

Rex Ingram is standout as the slave driver and man of affairs. Geoffrey Holder is made to order for the part of the lackey on the rope who bursts forth into a mumbo-jumbo speech and weird jerky dance after goading. Bert Chamberlain is good as the boy who brings the messages from Godot.

The single setting designed by Louis Kennel is symbolic too, as are the costumes by Stanley Simmons. Herbert Berghof has presumably staged the piece expertly. Myerberg calls the Beckett piece "a modern classic." Who's to dispute him?

Guy.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Waiting for Godot, Barrymore (1-21).
Hidden River, Playhouse (1-23).
Potting Shed, Bijou (1-29).
Eugenia, Ambassador (1-30).
Renaud-Barrault Co., Wint. Gard. (1-30).
Visit Small Planet, Booth (2-6).
Tunnel of Love, Royale (2-13).
Holiday for Lovers, Longacre (2-14).
Hole in Head, Plymouth (2-28).
Ziegfeld Follies, Wint. Gard (2-28).
Sin of Pat Muldoon (3-13).
Maiden Voyage, Barrymore (3-14).
Strategy of Murder (3-15).
Orpheus Descending (3-21).
Good As Gold (3-21).
Foolin' Ourselves (4-1).
Hunter's Moon (4-3).
First Gentleman (4-11).
Shinbone Alley (4-17).
Moon for Misbegotten, Bijou (4-30).
New Girl in Town, 46th St. (5-8).

OFF-BROADWAY

Measure for Measure, Phoenix (1-22).
Good King Charles', Downtown (1-24).
Double-Bill, Provincetown (1-31).
Mrs. Patterson, Davenport (3-25).
Julius Caesar, St. Ignatius (2-19).
Taming of the Shrew, Phoenix (2-20).
Duchess of Malfi, Phoenix (3-19).

Talent Frozen Out of 'Ice'

Continued from page 1

with conniving boxoffice men and managers, as well as a few theatre operators and producers. But those whose creative contribution makes the entire show possible, the authors, composers, lyricists, directors and stars, nearly all of them on percentage, are excluded from any share in the premium revenue.

The inequality and sheer idiocy of such a situation was illustrated several years ago during the height of the ticket demand for "South Pacific." Richard Rodgers, composer and co-producer of the musical, revealed at the time that he and Oscar Hammerstein 2d, his collaborator-partner, had speculated about the amount of scalping on the show.

On the basis of $7,000 as the face value of the seats for a night's performance, they estimated that the sum actually paid by the public might have beer about $25,000. That was frankly just a guess, Rodgers pointed out, as neither he nor Hammerstein had any way of knowing the facts.

The point was, of course, that whereas only $7,000 went to the show and the theatre, $18,000 went into illegal hands. In other words, $7,000 went to pay the theatre share (including house payroll, taxes, interest, etc.) and the show's end (including payroll, royalties, advertising, repayment of the investment, profits to the backers, etc.).

On the other hand, the estimated $18,000 illegal extra paid by the public went to shadowy elements who made no vital contribution whatever. Who shared in this huge payoff was not clearly known, and never is—even by the various participants. But they had no legitimate payrolls or expenses, performed no legitimate or legal service and probably didn't even pay taxes on the coin.

As a striking example of how the existing price system works in actual practice, take the case of the top current boxoffice smash, "My Fair Lady." The official, face-price of an orchestra seat is $8.05 (including tax). But the real value, in terms of supply and demand, is several times that, so the public is reportedly paying up to $100 a pair for seats, the rate varying according to location, number of seats in the order, advance notice and other factors.

Because of the custom of setting a price at only a fraction of the actual value, the management is in effect forcing a major portion of the revenue into the black market. That is clearly unfair to everyone legitimately involved in the show, and also to the theatregoing public, besides being inefficient and illegal.

The simple remedy, which no one has ever had the daring to attempt, would be to set the boxoffice price of all seats according to actual value—that is, on what the public would be willing to pay. Thus, "My Fair Lady" would have the highest scale on Broadway, since it's still the top-demand show, and its seats would be scaled according to location, night of the week, etc. Other shows would be price-scaled on a similar system.

There would presumably be clamorous criticism if the scale for "My Fair Lady" were revised to, say, $25 for front-center orchestra locations for weekend nights and $20 week nights, with side locations and rear rows graduated down to perhaps $5 for the rear-side corners and all upstairs seats at varying scale according to demand. But the uproar would probably be relatively brief if the system proved satisfactory.

Such supply-and-demand prices shouldn't increase the actual amount paid by the public, which already forks out whatever the black market traffic will bear. It presumably would not decrease the cost to the public, however, since the boxoffice price would be determined by the demand.

The supply-and-demand setup might greatly reduce the legit ticket black market, since anyone anxious to get choice locations for a top hit could go directly to the boxoffice or, for such conveniences as ordering by phone paying by monthly account, through reputable brokers. It would hardly eliminate the black market entirely, however, since there would presumably always be a few last-minute situations where the demand was desperate and the price not a consideration.

A realistic price scale would, of course, greatly increase the boxoffice gross for smash shows. That's as it should be, since the added coin would be shared by the theatre, management, authors, performers and all the other elements contributing to the show. As it is now, the public pays the same total amount; but a huge portion of the coin is siphoned off by racketeers who contribute nothing to the show, and don't even pay taxes.

The increased revenue for hit shows would presumably mean boosts for all employees involved, not just the talent on percentage. Thus, some of the extra coin might go to straight-salary actors, and a sizable raise would obviously be due boxoffice personnel.

Under the existing setup, the regular salary for boxoffice treasurers, as required by union scale, is $115 per week, while the rate for assistants is $95 a week. That applies only when a theatre is lighted—at other times, the b.o. man gets no payment at all. The effect of paying this marginal livelihood is that the b.o. employee has virtually no recourse but to make a cleanup on ice whenever he has a hit, in order to carry him over the low-grossing of dark weeks.

With prices determined by actual supply-and-demand value, according to the popularity of the show, performance of the week or seat location, the b.o. assignment would be a real selling job, and the treasurer and assistants would have to be paid accordingly. Under such conditions, it would be to the management's interest to pay the b.o. staff highly. If even the top salary were less than a b.o. man now makes from ice on a smash hit, the job would still offer more security and obviously more respectability.

As it is now, one of the theatre's three basic public contacts, the boxoffice (the other two are the performance itself and the advertising-publicity effort), operates on an outright under-the-counter basis, and many of the key employees have little choice but to participate in an illegal conspiracy in order to make a decent living. To a shocking degree, the public is quite aware of the situation and either pays cynical tribute or is bitterly resentful and suspicious.

With realistic boxoffice scales, shows of varying quality would charge prices according to their relative demand. Under such a setup, "Pajama Game" and "By the Beautiful Sea," opening within a few weeks of each other in theatres directly opposite on the same street, would have had contrasting b.o. scales, instead of both setting an arbitrary top of $6 (plus tax).

In that case, a realistic top for the top-demand "Pajama Game" might have been $20 for front-center seats weekend nights, while "By the Beautiful Sea" might have cut to, say, $4.80, for similar locations. The higher scale would have increased the gross of the former show, which was a major hit, while the lowered rate might have stimulated attendance and prolonged the run of the mediocre-draw "Sea."

In similar fashion, the scale for a show would also be adjusted to meet the demand according to the length of the engagement. Thus, prices would be high at the start of the run, when the demand is greatest, and then moderated as the show continued. Since all scales would be adjustable rather than arbitrary and inflexible, reduction as the run was extended would presumably not have the fatal effect of stigmatizing a show as "slipping."

The supply-and-demand system might also stimulate advance mail orders. Presumably the management of a show would not set the regular scale until after the New York premiere and the notices (and perhaps the first couple of days' boxoffice reaction) had indicated the popular demand. Under such circumstances, there'd be real incentive for patrons to send advance mail orders with the idea of getting tickets at the prior-to-opening scale.

There would be, of course, innumerable complications and difficulties in introducing a supply-and-demand ticket price system. There would probably also be loud protests. However, there was no outburst of squawks several seasons ago when City Playhouses, Inc., installed special divan seats in the front rows of the orchestra section of the Morosco, 46th Street and Coronet Theatres as a device for charging higher prices, for those locations, and there's been no public protest at the continuation of the upped scale for the same locations in the Coronet, even though the so-called divans have been replaced wtih conventional seats.

Similarly, there was little comment when, on several occasions in the last few seasons, managements increased the scale for all seats for shows after rave notices indicated greater demand. Also, the public now accepts it as standard practice to charge more for Friday and Saturday nights than for weeknights, simply because the demand is greater for the former. (It's always been routine for film houses to vary the admission price according to the time of day.)

It's obvious that certain performances are more popular than others (matinee prices have always been reduced). In the same way, a hit show is more in demand than a weak one. Also, front-center seats are more desirable than rear and side locations.

In each case the public is willing to pay more. If the boxoffice doesn't charge the extra amount, but tries to impose an arbitrary price equality, the public will inevitably pay the extra coin to scalpers. The effect is to deprive the theatre of legitimate income, to divert the coin to racketeers, to foster widespread corruption and cynicism in the trade and to arouse resentment and suspicion on the part of the public.

ALLAN JONES
Opening
January 17
THUNDERBIRD
Las Vegas
DIAMOND RECORDS
Management
LOU IRWIN, Hollywood, Calif.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Diary Anne Frank, Phoenix (11-29-56).
Doctor in House, Vic. Pal. (7-30-56).
Double Image, Savoy (11-14-56).
D'Oyly Carte, Prince's (12-3-56).
Dry Rot, Whitehall (5-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Le Misanthrope, Palace (11-14-56).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons' Boys, Westmin. (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Pajama Game, Coliseum (10-13-55).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55)
Renaud-Barrault Co., Palace (11-12-56).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Rosalinde Fuller, Arts (10-8-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Ticket of Leave Man, Arts (12-20-56).
Towards Zero, St. James's (9-4-56).
Touch of Fear, Aldwych (12-5-56).
Under Milk Wood, New (9-20-56).
United Notions, Adelphi (11-28-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Way of World, Saville (12-6-56).
Zero Hours, St. James's (9-4-56).

Scheduled Openings

No Laughing Matter, Arts (1-23-57).
Drop of Hat, Fortune (1-24-57).

Closed Last Week

Who Cares, Fortune (12-13-56).

Casting

BROADWAY

Tunnel of Love: Darren McGavin (succeeding Scott McKay).

Potting Shed: Carol Lynley.

Good As Gold: Blackburn Twins, Robert Emhardt.

Moon for the Misbegotten: Wendy Hiller, Lloyd Nolan.

Maiden Voyage: Colleen Dewhurst, Walter Matthau, Joe Lambert.

Mr. Wonderful: Evelyn Page (succeeding Kay Medford).

Tiger at the Gates (tour): Robert Ryan, John Ireland, Marilyn Erskine, Ray Danton, Margo, Irene Hervey.

Sin of Pat Muldoon: Edgar Stehli.

Ziegfeld Follies: Bob and Larry Leslie, Carol Lawrence.

Bells Are Ringing: June Ericson (succeeding Marge Redmond as stand-by to Judy Holliday).

Waiting for Godot: Bert Chamberlain.

No Time for Sergeants (N. Y.): Jack Collins (succeeding John C. Becher).

Hole in the Head: Paul Douglas, David Burns, Kay Medford, Joyce Van Patten, Tommy White, Tom Pedi, Milton Williams.

OFF-BROADWAY

Good King Charles' Golden Days: Felix Deebank, Rhodelle Heller, Phil Matthews, Frank Schofield, Elisabeth Engrav, Sasha von Scherler, Elaine Eldridge, William Major, Geraldine Hanning.

Easter: Lois Holmes (succeeding Muriel Kirkland).

Measure for Measure (Phoenix): Richard Waring, Jerry Stiller, Mitchell Agruss, Richard Easton, Powys Thomas, Ellis Rabb, Nancy Wickwire, Tucker Ashworth, William Cottrell, Rod Colbin.

Shoestring '57—Ken Harvey (succeeding Charlie Manna).

Off-Broadway Shows

Continued from page 69

The Climate of Eden ~ trays a man pushed to life's outmost boundary. As the elder daughter of the missionary to this remote colony, Emily McLaughlin has the understanding tranquillity necessary to meet the man's need.

The play's refreshing point of view is reflected in the easy breeziness of Alfred Hinckley as the Reverend, and Winifred Heidt, as his relaxed but not completely jungle-adapted mate. Sarah Hardy, winner of the first of Equity's Philip Loeb scholarships, is a young actress with a good deal of physical energy and technical dexterity. She misses the warmth, however, that would make the missionary's madcap daughter a touching girl.

Horner's use of a horde of extras in the church scene is nicely contrived and is a welcome contrast to the series of staccato explosions that tensely intrude on the balance of the evening. *Geor.*

Volpone

Sidney Bernstein & Gene Frankel (in association with Ronnie Lee) revival of comedy in three acts by Ben Jonson, adapted by Stefan Zweig and translated by Ruth Langner. Stars Howard da Silva, Alfred Ryder. Staged by Frankel; settings, Mordecai Gorelik; ensemble movement, Daniel Nagrin; incidental music arranged and played by Daniel Golden. At Rooftop Theatre, N. Y., Jan. 7, '57; $4.15 top.

Cast: Alfred Ryder, Howard da Silva, Art Smith, Vincent Gardenia, Arthur Malet, Janet Ward, Peggy Pope, Robert Blackburn, Karl Lukas, Lance Cunard, David Bauer, Al De Sio, Tom Hasson, Tod Jackson, Philip Jackson, Noel Schwartz.

In the first scene of Stefan Zweig's adaptation of Ben Johnson's "Volpone," the old fox of the title role raps out, "Now let the comedy begin." This can't be construed to mean yock-value comedy, however, for sardonic humor is most heavily evident in the revival at E. Houston St.'s Rooftop Theatre.

A lot of florid effort has gone into the Bernstein - Frankel - Lee revival, even to refurbishing of the once - dingy 6th - floor theatre. A rowdy mural adorns the lobby, 10 nose-thumbing character panels border the auditorium, and plaque over the proscenium features a red-capped grasping skeleton. And Volpone's bed, where much of the action transpires, can be gandered at leisure by early comers, as the stage is curtainless.

The production, lavish for off-Broadway, was capitalized at $16,000, an additional ante of $2,500 being dictated by the postponed opening due to conflicts with other shows the previous week. The latter sum was reportedly in limbo at curtain time opening night.

By the time Zweig has adapted Jonson's acidulous commentary on scoundrelism into German, and Ruth Langner has translated it back into English, a considerable mutation has taken place. Curiously, the Theatre Guild's 1928 production of the Zweig treatment preceded the first local professional presentation of Ben's play by 19 years.

The translated names of some of the characters indicate that "Volpone" is not a pretty tale. Fox, fly, vulture, raven, crow are not normally the friends of daily life. Using the possible inheritance of his gold as bait, the fox gulls his neighbors into presenting him with prized possessions, one making a will in Volpone's favor, another even lend-leasing his wife. Abetted by a servant as unscrupulous as himself, the morbid jester deceives Venetian justice, though his smug hilarity comes home to roost (per Zweig) when his gadfly servant outwits him.

To invoke vibrancy, director and co-producer Gene Frankel has pulled out all stops, but he succeeds best with those actors capable of purposeful caricature. Daniel Nagrin has choreographed what is tabbed "ensemble movement," which is fine for anybody wanting to see lithe hoofers do handstands on Mordecai Gorelik's bright sets while shifting them. A particularly satisfactory stroke is the device of setting or striking actors with the scenery, like so many petrified puppets.

As Volpone is more acted upon than acting, Howard da Silva's portrait of the sly conniver is seldom more than two-dimensional. As his truckling servant, Alfred Ryder, using a stumbling dance pattern rather than a walk, comes most to grips with the part in his final moments of released jubilance.

Hustling about with two canes like a huge centipede, Arthur Malet is very funny as a scurvy miser. Art Smith comes into his own as he travesties law and justice in the courtroom scene, and Janet Ward is handsomely mettlesome as a somewhat exposed courtesan.

But although there's abundant energy in these combined operations, there's reason to believe that Ben Jonson had more zest in mind in the original English. *Geor.*

'57 Brutal

Continued from page 67

production starring Siobhan McKenna, had originally opened last summer on the strawhat circuit prior to moving to the Phoenix Theatre, N. Y., for a six-week run and a subsequent two-week return stand.

Another Jan. 5 closer was "Girls of Summer" at the Longacre Theatre, while "Good Woman of Setzuan" terminated a Phoenix stand Jan. 6. Both shows were b.o. duds. Three additional shows closed last Saturday (12) night, two on the road and one on Broadway. The New York entry was "Small War Murray Hill," which folded after 12 performances at an approximate $120,000 loss on a $100,000 investment.

The hinterland closers were "Sleeping Prince" and "Can-Can," both flops. The former, produced by Edward Choate, Albert Rosen and Huntington Hartford, closed in San Francisco after putting in several weeks on the Coast. "Can-Can," which reportedly was taken over from Manny Davis by Gabe Rubin, manager of the Nixon Theatre, Pittsburgh, closed at that house after a limited two-week run. Plans for an extended tour of the musical were scrapped.

'LOVERS' $15,100 IN 4, WILMINGTON BREAKIN

Wilmington, Jan. 15.

"Holiday for Lovers," starring Don Ameche, grossed a big $15,100 in four performances last Wednesday-Saturday (10-12) at the 1,251-seat Playhouse. The local date marked the first lap of the Ronald Alexander comedy's tryout tour, with the house scaled to a $4.80 top. The Saturday matinee was sold out, which is unusual for a straight play here, and there were standees that night.

Next on the Playhouse sked is a Feb. 7-9 tryout of "Hole in the Head," starring Paul Douglas.

Touring Shows

(Jan. 14-27)

Anniversary Waltz (Russell Nype, Marjorie Lord)—Ritz, L.A. (14-26).

Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Shubert, Det. (14-26).

Chalk Garden (Judith Anderson, Cathleen Nesbitt)—National, Wash. (14-26).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, Chi (14-26).

Eugenia (tryout) (Tallulah Bankhead)—Forrest, Philly (14-19); Ford's Balto (21-26) (Reviewed in VARIETY, Dec. 26, '56).

Fanny (Italo Tajo, Billy Gilbert)—Shubert, Philly (14-19); Shubert, N.H. (21-26).

Foolin' Ourselves (Gene Nelson)—Ft. Des Moines Hotel, Des Moines, Ia. (14); Cataract Hotel, Sioux Falls, S.D. (15); Leamington Hotel, Mpls. (16-21).

Great Sebastians (Alfred Lunt, Lynn Fontanne)—Curran, S.F. (14-26).

Hatful of Rain (Vivian Blaine)—Alcazar, S.F. (14-19); Hartford, L.A. (21-26).

Hidden River (tryout) (Robert Preston, Dennis King, Lili Darvas)—Walnut, Philly (14-19) (Reviewed in VARIETY, Jan. 9, '57).

Holiday for Lovers (tryout) (Don Ameche)—Locust, Philly (14-26).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Ford's Balto. (14-19; closes).

Janus (Joan Bennett, Donald Cook, Romney Brent)—Hartford, L.A. (14-19); H. S. Aud., Sacramento (21-22); Aud., Portland (24-25); Moore, Seattle (26).

No Time for Sergeants (2d Co.)—Erlanger, Chi (14-26).

Old Vic Co.—Opera House, Boston (14-19); Shubert, Philly (21-26).

Pajama Game (Larry Douglas, Buster West, Betty O'Neill)—Tower, Atlanta (14-19); Peabody Aud., Daytona Beach (21-23); Memorial Aud., Ft. Lauderdale (24-26).

Tiger at the Gates—Sombrero, Phoenix (22-26).

Tunnel of Love (tryout) (Tom Ewell)—Colonial, Boston (14-26).

Visit to a Small Planet (tryout) (Cyril Ritchard)—Shubert, New Haven (16-19); Plymouth, Boston (21-26).

Waiting for Godot (tryout)—Shubert, Boston (14-19).

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Chi Snowbound; 'Sergeants' $25,300, 'Yanks' $28,200; 'Witness,' 'Waltz' Fold

Chicago, Jan. 15.

Receipts at the two current local shows tapered off last week as a blizzard fouled up transportation. Previous week's business, which included upped New Years Eve prices, also was disappointing.

Jules Pfeiffer's revival of "Anniversary Waltz" did a fast foldo Jan. 5 at the end of its first stanza, and the producer also shuttered his presentation of "Witness For the Prosecution" the same date.

"Janus" arrives at the Harris, Jan. 28, for four weeks, on subscription; Old Vic Co., Shubert, Feb. 12, for two weeks; "Orpheus Descending," Blackstone, Feb. 21, pre-Broadway tryout, and "Matchmaker," Harris, March 4, four weeks, on subscription.

Estimates for Last Week

Damn Yankees, Shubert, (MC) (11th wk) ($5.50; 2,100; $58,000) (Bobby Clark). Got $28,200; previous week, $34,000; resumes tour Jan. 26.

No Time for Sergeants, Erlanger (C) (18th wk) ($4.95; 1,335; $35,495). Over $25,300; previous week, over $30,700.

Closed Previous Week

Anniversary Waltz, Blackstone (C) $4.95; 1,450; $36,800) (Jeffrey Lynn, Beverly Lawrence). Revival opened Dec. 31 and closed following Saturday (5) after grossing $7,500; drew three raps (Cassidy, Tribune; Harris, News and Kogan, Sun-Times); Roger Dettmer's notice in the American merely listed the cast and technical credits.

Witness for the Prosecution, Harris (D) (16th wk) ($4.95; 1,000; $29,347). Nearly $11,500; previous week, $9,200.

Miscellaneous

The Immoralist, Studebaker. Stock revival, starring Geraldine Page and Hurd Hatfield, finales Sunday (20), to be followed by "Mucho Ado About Nothing," opening Tuesday (22).

Lunts OK $28,500, 'Rain' $12,100, S.F.

San Francisco, Jan. 15.

The Lunts took the lion's share of legit business here last week, with a handsome first session. Second full week of "Sleeping Prince" and "Hatful of Rain" were disappointing. "Prince" closed last Saturday night (12).

Estimates for Last Week

Great Sebastians, Curran (1st wk) ($4.40-$4.95; 1,752; $44,000) (Alfred Lunt, Lynn Fontanne). Hefty $28,500.

Sleeping Prince, Geary (2d wk) ($4.40-$4.95; 1,550; $39,000) (Shirley MacLaine, Francis Lederer, Hermione Gingold). Fair $16,000; previous week, $14,300; folded Saturday (12).

Hatful of Rain, Alcazar (2d wk) ($4.40-$4.95); 1,147; $32,000) (Vivian Blaine). Poor $12,100; previous week, $14,000.

'TUNNEL' SELLOUT 25G IN 5 FOR NEW HAVEN

New Haven, Jan. 15.

Premiere of "Tunnel of Love" at the Shubert last Tuesday-Saturday (9-12) cleaned the racks for a five-performance sellout gross of $25,000 at $4.50 top in the 1,650-seat theatre.

Previous week, "Hidden River" pulled a light $8,500 on five performances Jan. 2-5 at $4.50 top.

Current week offers a breakin of "Visit to a Small Planet," opening tomorrow (Wed.) and playing through Saturday (19). Next week gets a full stanza of "Fanny," Jan. 21-26, and the following week "Ziegfeld Follies" starts a nine-performance run Feb. 2.

'Pajama' Moderate $32,000 In Southern Split-Week

Atlanta, Jan. 15.

"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, grossed a fair $32,000 last week in a three-way, eight-performance split. The musical took in about $7,500 in two performances Monday-Tuesday (7-8) at the Auditorium, Spartenburg, S. C.; about $13,000 in three shows Wednesday-Thursday (9-10) at the Auditorium, Charlotte, N. C., and approximately $11,500 in another three performances Friday-Saturday (11-12) at the Tower Theatre here, where it's holding this week.

The previous frame's take at the Temple, Birmingham, was $23,000.

Blasts by Clergy Help 'Cat' Get $30,800, Cleve.

Cleveland, Jan. 15.

Eight close-to-capacity performances of "Cat on Hot Tin Roof" were registered by a cast headed by Thomas Gomez, Marjorie Steele and Alex Nicol at the Hanna Theatre here last week. Tennessee Williams drama stirred up good critical reactions, a lot of controversies and a socky $30,800 at $4.95 top here.

Play was blasted by the same clergymen who rapped Tennessee Williams' filmed "Baby Doll," but that only built up keener interest in both attractions. Top potential for "Cat" would have been about $36,000.

During the preceding week ended Jan. 5, Eddie Bracken in "Will Success Spoil Rock Hunter" pulled a moderately good $17,500 in eight performances.

'Toreadors' 27½G, 'Godot' $5,100, Hub

Boston, Jan. 15.

Legit is hot in the Hub with three shows on the boards this week. "Tunnel of Love," opened last night (Mon.) for two weeks, and the Old Vic Co. of London opened at the Boston Opera House also last night for one week.

"Waiting For Godot," with all Negro cast, opened last Thursday (10) and baffled the critics who praised the acting, but for the most part expressed little in the way of concrete opinions on the play. "Waltz of the Toreadors" opened New Year's Eve to affirmative reviews all around, got smacked by the censor near the end of its twoweek tryout here and exited the Colonial last Saturday (12).

"Eugenia," starring Tallulah Bankhead," trimmed a week of its skedded three and left Jan. 5. "Fanny" nabbed two big weeks and exited Jan. 5.

New bookings are "Visit to a Small Planet," opening next Monday (21) at the Plymouth for two weeks, and "Holiday For Lovers," opening Jan. 28 at the Shubert. Following the exit of "Tunnel of Love" at the Colonial, the house goes dark until March 4, when "Hunter's Moon" opens for two weeks.

Estimates for Last Weeks

Fanny, Shubert (MC) (2d wk) ($4.95-$4.30; 1,717; $50,100) (Italo Tajo, Billy Gilbert). Nabbed a hotsy $48,700 and exited Jan. 5.

Waiting For Godot, Shubert (1st wk) ($3.30-$2.75; 1,717; $30,000). Opened Thursday (10) to one affirmative (Maloney, Traveler;) and five no opinions clearly expressed (Doyle, American; Durgin, Globe; Melvin, Monitor; Hughes, Herald; Norton, Record). Picked up a slim $5,100 for four performances. Holds through Saturday (19) and exits for Broadway.

Eugenia, Plymouth (C) (2d wk) ($3.85-$3.30; 1,241; $20,880) (Tallulah Bankhead). Picked up $14,500 for its holdover and exited Jan. 5.

Waltz of the Toreadors, Colonial (C) (1st & 2d wks) ($4.40; $3.85; 1,500; $36,000) (Ralph Richardson). Opened to okay reviews all around (Durgin, Globe; Doyle, American; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record). Got $24,600 its first week; and $27,500 the second week; exited Saturday (12) for Broadway.

'Chalk' Healthy $24,200 On Subscription, Balto

Baltimore, Jan. 15.

"Chalk Garden," third play of the local Guild-ATS subscription season, grossed a substantial $24,200 at Ford's Theatre last week. The gross potential for the Judith Anderson-Cathleen Nesbitt starrer was $43,000 with the subscription discount a limiting factor. Previous week's take for "Chalk" at the Shubert Theatre, Cincinnati, was $20,400.

Melvyn Douglas in "Inherit The Wind" is current at Ford's, with Tallulah Bankhead in "Eugenia" set for Jan. 21. "Apple Cart," with Maurice Evans and Signe Hasso, will be the fourth subscription offering, the week of Feb. 18.

'Janus' Passable $20,500, 'Waltz' Inert $9,500, L.A.

Los Angeles, Jan. 15.

With only two legit houses kindled, biz blew hot and cold here last week. "Janus," in its third week at the Huntington Hartford, racked up $20,500, up from previous frame's $18,500, and showing $50,500 for two and one-half weeks. It continues this week.

"Anniversary Waltz" did $9,500 in third stanza at the Ritz, down from the preceding $10,500.

'Fanny' OK $45,100, 'River' Low $6,700, Tallu 14½G, Phil.

Philadelphia, Jan. 15.

"Fanny" staged a successful return here with capacity houses on weekend nights and sock patronage all through the first week. Two new plays received mixed treatment from the critics and public.

First stringers covered "Hidden River," new drama at the Walnut. Two of the notices were favorable —Murdock (Inquirer) and Gaghan (News). Sole veto came from the Bulletin's new appraiser, Max De Schauensee, who has succeeded the late Robert E. P. Sensenderfer as aisle-seater.

Second team covered the debut of Tallulah Bankhead's "Eugenia." All the reviews praised the star, but were sceptical about mixture of Tallu and Henry James.

Lone arrival this week was "Holiday for Lovers," Don Ameche starrer, which relighted the Locust Street last night (Mon.).

Estimates for Last Week

Eugenia, Forrest (C) (1st wk) ($5.40; 1,760; $30,000) (Tallulah Bankhead). Star draw is giving this one a lift, although First-Nighters Club took several evenings; fair $14,500. Previous week, second stanza of "Cat on Hot Tin Roof" drew a fine $25,700. Left Jan. 5 to continue road tour.

Fanny, Shubert (MC) (1st wk) ($7.20; 1,870; $65,000) (Italo Tajo, Billy Gilbert). Town's fondness for musical hits resumes with this long-running tuner, which teed off in same house several seasons ago; pulled a nice $45,100. Previous week, second of "Boy Friend," fell off badly to $25,500; and the musical ended a proposed road tour here Jan. 5.

Hidden River, Walnut (D) (1st wk) ($4.80; 1,340; $30,000) (Robert Preston, Lili Darvas, Dennis King). Adaptation of Storm Jameson's novel by Ruth and Augustus Goetz gains power from good cast. Audience reception has been favorable. Got a mild $6,700. Previous week, second frame for "Clearing in the Woods," Kim Stanley starrer which exited Jan. 5 for Broadway; poor $9,600.

'Can-Can' $16,000 in Pitt; Fold Brief Tour There

Pittsburgh, Jan. 15.

The Manny Davis production of "Can-Can," booked into Pittsburgh for a two-week holiday stand, didn't do well enough to warrant going through with plans for a subsequent tour of the south, so the tuner folded here last Saturday (12). It grossed $16,000 on the second week at a $4.20 top at the 1,700-seat Nixon Theatre, having gotten $21,000 the previous stanza, including a $6 top New Year's Eve.

The Nixon will be dark until Feb. 18, when Alfred Lunt and Lynn Fontanne are due in "Great Sebastians."

OFF-BROADWAY SHOWS

Capacity For Wings, Royal (1-9-57).

Easter, 4th St. (1-16-57).

Iceman Cometh, Circle-in-Square (5-8-56).

Me Candido, Greenwich Mews (10-15-56).

Misanthrope, Theatre East (11-12-56).

Purple Dust, Cherry Lane (12-27-56).

Shoestring '57, Barbizon-Plaza (115-56).

Take a Giant Step, Jan Hus (9-22-56).

Thor, With Angels, B'way Congregational Church (10-14-56).

Threepenny Opera, de Lys (9-20-55).

Twelfth Night, St. Ignatius Church (1-4-57); closes Feb. 3.

Volpone, Rooftop (1-7-57).

Closed Last Week

Eagle Has Two Heads, Actors Playhouse (12-13-56).

River Line, Carnegie Hall Playhouse (1-2-5).

Closed Previous Week

Shhh, Chainin Auditorium (12-29-56).

B'way Up 'n' Down; 'Barbara' $31,400, 'Fella' 53G, 'Sgts.' 29G, Muni $21,000 Pidgeon $24,300, Menasha $19,200

Broadway was spotty last week. The previous frame's post-New Year's eve b.o. decline carried over for some shows, while business for others picked up.

Capacity entries last week were "Auntie Mame," "Bells Are Ringing," "Happy Hunting," "Li'l Abner," "Long Day's Journey Into Night" and "My Fair Lady." Of those, only "Mame," "Bells," "Journey" and "Lady" sold out the previous stanza.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Apple Cart, Plymouth (C) (13th wk; 100; $5.75; 1,062; $24,000) (Maurice Evans). Closes Feb. 2, to tour. Previous week, over $15,000, with $7.50 top New Year's eve; last week, nearly $16,600.

Auntie Mame, Broadhurst (C) (11th wk; 85; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). Previous week, new house record at $46,238, with $9.20 top New Year's eve; last week, over $43,600.

Bells Are Ringing, Shubert (MC) (7th wk; 52; $7.50; 1,453; $55,039) (Judy Holliday). Previous week, new house record at $57,702, with $9.60 top New Year's eve; last week, nearly $55,600.

Candide, Beck (OP) (6th wk; 49; $8.05; 1,280; $52,000). Previous week, nearly $31,800, with no b.o. hike New Year's eve; last week, almost $32,900.

Clearing in the Woods, Belasco (1st wk; 4; $5.75; 1,037; $31,582) (Kim Stanley, Onslow Stevens). Play by Arthur Laurents, presented by Roger L. Stevens & Oliver Smith; production cost about $85,000 to bring in and can break even at around $18,000 gross. Opened last Thursday (10) to one yes-no review (Donnelly, World-Telegram) and six unfavorable (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American, Watts, Post). Grossed almost $11,900 for first four performances and two previews.

Damn Yankees, 46th St. (MC) (89th wk; 708; $8.05; 1,297; $50,573). Previous week, almost $40,600, with $11.20 top New Year's eve; last week, nearly $31,200.

Diary of Anne Frank, Cort (D) (67th wk; 533; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, nearly $18,500, with $6.90 top New Year's eve; last week, almost $14,000.

Happiest Millionaire, Lyceum (C) (8th wk; 63; $5.75; 995; $25,000) (Walter Pidgeon). Previous week, almost $18,900, with $8.05 top New Year's eve; last week, nearly $24,300.

Happy Hunting, Majestic (MC) (6th wk; 44; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, new house record, but not capacity, at $71,651, with $11.50 top New Year's eve; last week, over $70,400.

Inherit the Wind, National (D) (78th wk; 622; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, nearly $25,000, with $6.90 top New Year's eve; last week, almost $21,000.

Li'l Abner, St. James (MC) (9th wk; 68; $8.05; 1,028; $58,100). Previous week, new house record, but not capacity, at $58,560, with $10.50 top New Year's eve; last week, nearly $57,300, with theatre party commissions cutting into the capacity take.

Long Day's Journey Into Night, Helen Hayes (D) (10th wk, 60; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, almost $30,100, with no b.o. hike New Year's eve; last week, over $30,100.

Major Barbara, Morosco (C) (11th wk: 87; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Previous week, almost $30,700, with no b.o. hike New Year's eve; last week, over $31,400.

Matchmaker, Booth (C) (58th wk; 464; $5.75; 766; $25,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Closes Feb. 2, to tour. Previous week, about $18,000, with $7.50 top New Year's eve; last week almost $14,000. Patricia Cutts succeeded Miss Herlic last Monday (14).

Middle of the Night, ANTA (D) (41st wk; 325; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, almost $26,200, with $6.90 top New Year's eve; last week, nearly $28,200.

Most Happy Fella, Imperial (MD) (37th wk; 292; $7.50; 1,427; $57,875). Previous week, nearly $52,000, with $10.50 top New Year's eve; last week, almost $53,000.

Mr. Wonderful, Broadway (MC) (43d wk; 335; $7.50-$6.90; 1,900; $71,000). Closes Feb. 23. Previous week, almost $34,200, with $9.60 top New Year's eve; last week, nearly $34,700.

My Fair Lady, Hellinger (MC) (44th wk; 347; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Previous week, new house record at $72,272, with $11.50 top New Year's eve for what is believed to be a new Broadway record; last week, almost $68,700.

No Time for Sergeants; Alvin (C) (65th wk; 516; $5.75-$4.60; 1,331; $38,500). Previous week, almost $33,200, with $9.20 top New Year's eve; last week, over $29,000.

Reluctant Debutante, Miller (C) (14th wk; 110; $5.75; 946; $27,100) (Adrienne Allen, Wilfred Hyde White). Previous week, over $11,400, with $6.90 top New Year's eve; last week, almost $11,400. Show is in it's "last weeks."

Separate Tables, Music Box (D) (12th wk; 92; $5.75; 1,010; $31,021) (Eric Portman, Margaret Leighton). Previous week, nearly $25,900, with $6.90 top New Year's eve; last week, over $28,400.

Speaking of Murder, Royale (D) (4th wk; 29; $5.75; 994; $29,000) (Brenda de Banzie, Estelle Winwood, Lorne Greene). Previous week, almost $9,000, with $7.50 top New Year's eve; last week, nearly $11,000.

Uncle Willie, Golden (C) (4th wk; 28; $5.75; 800, $24,000) (Menasha Skulnik). Previous week, $14,000, with $6.90 top New Year's eve; last week, almost $19,200.

Closed Past Fortnight

Girls of Summer, Longacre (D) (7th wk; 56; $5.75; 1,101; $29,378) (Shelley Winters). Around $15,000, with $6.90 top New Year's eve, for final week, ending Jan. 5. Closed at an approximate loss of its entire $84,000 investment.

Saint Joan, Coronet (D) (2d wk; 16; $5.20; 1,101; $27,500) (Siobhan McKenna). Almost $14,600, with $6.35 top New Year's eve, for second week of a limited fortnight stand, ending Jan. 5.

Good Woman of Setzuan, Phoenix (D) (3d wk; 24; $3.85; 1,1[illegible]; $25,000). Folded Jan. 6, grossing almost $11,900 on the final week.

Old Vic Co, Winter Garden (Repertory) (12th wk; 95; $5.75; 1,494; $45,000). Previous week, nearly $32,500, with $7.50 top New Year's eve; last week, almost $42,400. Ended limited Broadway run last Saturday (12), to tour.

Small War on Murray Hill, Barrymore (CD) (2d wk; 12; $6.90-$5.75 1,077; $34,500) (Jan Sterling, Leo Genn). Opened Jan. 3 with two affirmative notices (Chapman, News; Watts, Post) and five negative (Atkinson, Times; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal American). Previous week, over $7,200 for last four performances; last week, nearly $7,300. Closed last Saturday (12) at an approximate loss of $120,000 on a $100,000 investment.

Waltz of the Toreadors, Coronet (CD) ($6.90; 1,001; $35,040) (Ralph Richardson). Lucienne Hill's English version of Jean Anouilh's comedy, presented by the Producers Theatre; production cost about $125,000 to bring in and can break even at around $25,000 gross. Opens tomorrow night (Thurs.).

'Inherit' Big $32,600, D.C.; Got $93,900 in 3 Weeks

Washington, Jan. 15.

Third and final week of "Inherit the Wind" got an elegant $32,600 at the National Theatre. It pulled $34,300 for the second week. For its full three weeks, the Melvyn Douglas starrer drew $93,900 total gross at the 1,600-seat house.

National was scaled to $4.40, with $4.95 top weekends. Capacity for the house for the final week would have been about $40,000. For the first two weeks, on subscription, the potential was about $4,000 less.

Literati

UNESCO Kidpix Book

United Nations Educational, Scientific and Cultural Organizations has put out a 120-page booklet in French and English tagged "Films for Children and Adolescents." Covering some 22 countries it's designed as a guide to selected and satisfactory films for youngsters under 16.

Purpose of the tome, which was compiled by Jean-Pierre Barrot and Ginette Billard, is to put theatrical and commercial films in a cultural, educational and scientific category to aid schools and kindred organizations. U.S. due to its leading pix production, rates some 30 pages.

Book doesn't set itself up as a censor for it merely lists those films from the various countries recommended for youth as compiled by many public and private institutions. Neatly indexed, it's a fine addition to all production libraries.

Lotsa Pratt Reissues

Ted Pratt is having his Gold Medal Florida novel "Seminole" reissued this month and his Hollywood novel, "The Golden Sorrow" reissued in February, in 200,000 lots each. In addition, his "The Tormented" is being brought out in French by Flammarion, the conservative publishing firm headquartered in Paris.

"The Tormented" and another Pratt novel, "Cocotee," is being published in Italian in Milan. An Australian publishing firm currently is bringing out his "Smash-up" and "Escape to Eden."

Knick. News Ups Fleisher

In recent staff changes at the Albany Knickerbocker News Donald Fleisher was upped to chief editorial writer while Oscar D. Barker was switched from the newsroom to the sports department as assistant editor. Another newcomer in the paper's sports section is Bob McNamara.

Prior to assuming his new post Fleisher was an editorial writer for the Gannett daily since 1949.

Kozlenko's Anthology

Pyramid Books is publishing an anthology of 15 short stories gathered by William Kozlenko, writer and story consultant for Revue Productions, the MCA telepix subsid.

Tome will be tagged "Acts of Violence." Three of the stories have been vidpixed by Revue thus far.

Il Duce's Memoirs

The Benito Mussolini diaries which cover the 21-year period from 1921-1942 may be the next publishing bonanza in wartime books. Vittorio Mussolini, son of the late Duce, who recently returned to Italy from Buenos Aires after an 11-year absence, admitted the diaries exist but he did not know their whereabouts.

Italian newsmen who interviewed the oldest son of the late dictator felt that his return was a prelude to announcement of the publication because he has been accompanied everywhere by Duilio Susmel, Milan publisher. Latter made a stir some years ago by declaring he had the diaries, but they had not been outhenticated. Under Italian law the memoirs would have to be approved by the heirs who would have a right to demand a share of the proceeds.

Film Tows In Bestseller

San Francisco, Jan. 15.

Art Cohn, who put together the $1 hard-cover book being sold at theatres where "Around the World in 80 Days" is playing, thinks he may wind up as the best-selling author in the U. S. this year.

Cohn arrived here last weekend with Mike Todd for a one-day stay, reported one in five customers is buying the Random House-published book in New York, or a total of about 3,000 a week. In Frisco, where United California chain has the Todd-AO Coronet, theatre execs expect 50,000 sales of book during the year.

Cohn says pattern is the same all over the U. S., in 11 cities where "80 Days" is now playing and sees no reason why there should be any fall-off at future situations.

"I don't see how it can miss a million copies sold this year," he says, a figure which should win the hard-cover derby comfortably.

Satevepost, Holiday Shifts

Edward C. Van Tress has been named senior v.p. and advertising director of the Curtis Publishing Co., succeeding Arthur W. Kohler, who is retiring. Former advertising director of Holiday magazine, Van Tress has been v.p. and exec director of advertising for the company since 1954.

Other shifts on the Saturday Evening Post and Holiday saw Peter E. Schruth named to the newly created post of v.p. and executive director of advertising for the Post while E. Kent Mitchel succeeds Schruth as v.p., and advertising director of Holiday. Morton S. Bailey, v.p. and director of the Post, will continue to maintain offices in New York.

John L. Naylor, former eastern regional sales manager of the Post, has been named sales manager succeeding Samuel Y. Edgerton, who is retiring. Edward J. Chalfin, western regional sales manager, transfers to New York to succeed Naylor. Orin S. Wernecke, of Minneapolis, succeeds Chalfin in Chicago. Harrison W. Bullard, of the New York ad staff, replaces Wernecke in Minneapolis.

Ralph W. Hench Jr., publication manager of Holiday in New York, succeeds Mitchel as sales manager. John L. Collins, promotion manager of Holiday, moves into Hench's former spot. Gordon C. Ryan, of Holiday's Philadelphia sales staff, succeeds Collins. George H. Oestreich Jr. of Holiday's New York office, has been named to the new post of assistant publication manager.

Dr. Whitton Turns Columnist

Dr. Charlotte Whitton, writer and social worker who rose to international prominence during her 1951-56 stretch as mayor of Ottawa, Can., becomes staff columnist for the Ottawa Evening Citizen next month after a vacation in North Carolina.

W.k. as an outspoken commentator on almost anything, with admitted aspirations to federal politics, Miss Whitton is sister of former Toronto Daily Star writer Kay Whitton, now wife of Frank Ryan, manager of indie radio station CFRA in Ottawa.

Chi Trib's Ad Jackpot

Chicago Tribune's advertising revenues hit an all-time high of $70,000,000 during 1956, Chesser M. Campbell, president of the Tribune Co., disclosed last week at the newspaper's annual ad department dinner.

Campbell claimed the figure was the highest ever grossed by any newspaper in the history of publishing.

Dayton Papers Merge

The Evening News Publishing Co., Dayton, O., absorbed the Journal-Herald Publishing Co., its wholly owned subsidiary, effective Dec. 31, and the name of the firm changed to Dayton Newspapers Inc. Action followed unanimous approval of the merger by directors of the Evening News Publishing Co. at a special meeting Dec. 5.

By late January, it is planned that the Journal Herald (morning paper) will be moved into new combined quarters at 4th and Ludlow Sts., Dayton, still under construction, where both papers will use the same mechanical facilities but continue independent editorial operations.

Pearl Buck's 'Sideline'

Pearl Buck, the ex-missionary novelist, has an article in Xmas Peace News on Welcome House, the home she founded in Pennsylvania for orphaned or abandoned children of mixed U.S.-Asian parentage, whom adoption agencies couldn't place. After a time in Welcome House, most have been placed through its own now officially-chartered agency.

Peace News, a nonpartisan pacifist weekly published in London and distributed in Canada by the Quakers, has in same issue amusing satirical playlet, "Flying Saucerers," by Reginald Reynolds, author of "Cape to Cairo." Characters are Martians who talk American and English who talk British.

New Show Biz Strip

A new comic strip on show biz, titled "On Stage," will be kicked off Feb. 10 in the Chicago Tribune and other newspapers serviced by the Chicago Tribune-New York News Syndicate.

Authored and drawn by Leonard Starr, the strip will tell the story of a small-town "innocent" who comes to New York to make her way in the theatre.

Publicist's 'Peyton' Payoff

Offbeat example of public relations representation in the publishing field is the new deal between the Julian Messner publishing house and publicist Bud Brandt. Latter is primarily a radio-tv flack, but got the publicity assignment on "Peyton Place," which Messner publishes.

Now, with "Peyton Place" a bestseller and sold to 20th-Fox for a film version, Brandt has been signed for year-round representation of the entire Messner operation.

Albany Guildsmen Ballot

Officer slate of the Newspaper Guild of Albany again is headed by Christopher J. Cunningham, of the Knickerbocker News advertising department. He was re-elected prexy following recent membership ballotting.

Others re-named include George Kearney and James Gallagher, both of the Times-Union, first and second v.p.'s; Ann Bolich, of the Knickerbocker News secretary, and the Time-Union's B. Paul Lyman as treasurer.

CHATTER

Gene Lees, amusement and music editor of the Louisville Times, vacationing in Gotham.

George R. Wilkes, onetime member of the United Press bureau in Albany, named exec secretary of the Medical Society of Albany.

Raymond J. Buck Jr., former assistant Sunday editor of the New Bedford (Mass.) Standard-Times, named an associate in the Office of Development at Dartmouth College.

Richard Gehman's appraisal of agent Irving Lazar in the Jan. 19 issue of the Saturday Evening Post calculates that the hustling indie agented a total of $3,500,000 worth of literary material last year.

Gerald M. Brown, publisher and editor of the Vancouver News-Herald, in Roy S. Thomson's chain, has quit to become assistant to the president of the Canadian Bank of Commerce, coordinating the bank's public relations and ad policies.

Virginia McLean Thompson, author and authority on southeast Asia and its problems, is a Mayling Soong Foundation Visiting Scholar at Wellesley College, week of Jan. 14-19. The foundation, established to create a "bridge of understanding between East and West" is named for Mme. Chiang Kai-shek, the former Mayling Soong, a graduate of Wellesley in 1917.

William Warfield

Continued from page 2

know who's fashionable, or not, in music.

Most of the countries in Africa and the Near East do not permit foreign entertainers to take out their earnings. Hence the need for State Dept. subsidy of such tours. But the Negro republic, Liberia, and the Negro empire, Ethiopia, were completely free of currency restrictions, as was the British colony Kenya in Warfield's case. Warfield was a guest at the Nuptial Ball for the daughter of an ex-president of Liberia and was astounded by the formal attire and champagne in the midst of jungle country. He was summoned to Emperor Haile Selassie's box in the Addis Ababa playhouse, most sumptious in all Africa, and awarded a gold medallion.

On less than a day's notice Warfield got up in the lyrics of Liberia's anthem (Liberia speaks English) and his rendering of the words—apparently never before heard in Monrovia from the lips of a foreign singer—became a patriotic and sentimental sensation. The State Dept. regards the reaction as a diplomatic achievement of no small value. Curiously enough the Firestone Rubber Co. officials (Americans) in Liberia seemed unaware of Warfield's presence in the country and probably did not know the singer had been sponsored on American radio by the parent company.

There was nothing "political" at any point along the tour "apart from my being an American, a Negro and a novelty." So reports the baritone. However, his American manager Larney Goodkind points out that a 10-day tour of the musically sophisticated and rich Belgian Congo was cancelled at the last moment, not by the Belgians (the dates were set in Brussels) but by the timid American Ambassador to Belgium who personally preferred to play it safe. Nobody else could explain just what the Ambassador was afraid of. ANTA, as entertainment business emissary for the State Dept. strongly protested the decision to cancel Belgian Congo and the inconsistency of using a singer in a dozen African countries and then getting cold feet in the 13th. Apparently ambassadorial feet are susceptible to chilblains.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Jan. 15.

Jaguars seldom come down our street. Even wildcats are rare nowadays. So when Lukey Blumberg tore up Calle Felicia (which, for the benefit of those whose Spanish is more limited than mine, translates into Happy Way) in his Jaguar and stopped on camera, the junior members of the Scully Circus quit practicing pin-ups and rushed to view the imported car with wide-eyed wonder.

Out stepped the son of Nate Blumberg, producer of a United Artists release, with a script of "The Big Boodle" in his hand. His first full-length feature, he had snagged Errol Flynn, Pedro Armendariz, Rory Rossana and Gia Scala to star in it, Richard Wilson to direct it and Lee Garmes to photograph it. Due to having made it in Cuba, Blumberg managed to bring it in for a little over $600,000.

He was as buoyant as Mike Todd, but with a noticeable difference. He doesn't smoke cigars. In fact he doesn't smoke at all. He may not drink, either. Offered a tom & jerry, he declined with thanks and went into the changes time had wrought in Palm Springs since he last visited the Village. That was 15 years ago, before he was in his teens. He says he's 33; I don't believe it. He has too much hair on his head for a Hollywood producer at 33.

He is about the only one of second-generation Hollywood youths who got into production the hard way. He peddled British pictures to independent television stations. He had some understanding as to what they were all about because he had been a navigator with the famed Eighth Air Force which was based in England. He flew 40 missions over Germany and returned home, as he described it, "without incident."

But "The Big Boodle" will make it the easy way. It could almost be played without dialog. It is based on a novel by Bob Sylvester (who didn't do any too well with "Cover Charge," at least he so reported in a hilarious account in VARIETY of his miseries with the book). "The Big Boodle" is a mystery-meller of a gang trying to pass 3,000,000 counterfeit pesos through the Cuban treasury—enough to wreck what passes for orderly government in a banana republic.

Like most of the good ones these days, the story is based on enough history to give it a documentary air. Seems that 10 years or so ago, worn-out paper money used to be bundled and burned under supervision in Cuba. A mob with inside connections substituted bundles of paper, cut and wrapped to look exactly like the old dough. They burned this and pocketed the bills.

Then some of the mob though they could make a slipup more difficult to detect by substituting counterfeit bills to be burned instead of the nicely cut wallpaper. Then, if some snooper opened a package he would not be so suspicious about what was going on.

In the Treasury were 40 millions in American currency. There were seven keys to the vault and seven senors of unquestioned reputation for honesty had one of the seven keys each. (Sounds like Baldpate.)

Well, one day after months of larcenous labor one guy managed to get duplicates of all seven keys. He walked in as if he were seven honorable men, opened the seven locks, had his "servants" load his suitcases with the loot and hurried down to a waiting yacht to take the staggering sum to Florida.

Dollars For America!

The American customs men inspected his baggage. They were stuck. There was no law against taking American money into America but the crater the crooks left behind nearly wrecked the economy of Cuba! Forty million smackers.

The few honest men left in Cuba tried hard to keep the theft a secret. Significantly, four of the most trusted men, who may or may not have been in on the swindle, died violent deaths not long afterward; but none of them by foul means. One died by drowning, another cashed in his chips in an automobile accident, a third from a ruptured appendix and a fourth from a cancer. By now there is only one left and he is the most untouchable, honorable and honored man in Cuba, it says here.

Because of this background, the current government of Cuba didn't want to be too helpful to Lukey Blumberg (his credit-title billing is Lewis F. Blumberg), but he has winning ways and he finally won them over on the premise that the story was far enough away from the facts that even if the old regime got back in power they could not visit reprisals on the present administration.

From labor, Lukey Blumberg and Dick Wilson got the sort of cooperation that must make Cuba a dream place to shoot pictures. Foreigners can't make deals with actors but must make them with a union rep. One of the featured actors signed was also a television star of Cuba.

It was clearly understood by all concerned that this actor would be available at certain times for "The Big Boodle." It was settled that he would be on location one afternoon. He didn't show. With high-priced actors like Errol Flynn, Pedro Armendariz and cameramen like Lee Garmes waiting around, a day's layoff because of one actor could run into money.

Blumberg contacted the union official. This catalytic agent reported that the actor was busy at the tv studio.

"Would you like to make a check out for $2,500 right now, or will you send the police after him?" Blumberg asked.

The union official talked it over with a police captain who was assigned to see that things ran smoothly between the visitors and the natives.

"We will get him," said the unioneer.

How To Enforce A Contract

Two motorcycle cops were dispatched to the television station to bring the actor in, dead or alive.

They returned with their captive and planked him down before Garmee's camera crew. The actor burned for a while and then settled down to do his stint.

When he was excused, the motorcycle cops whizzed him back to the television studio. This in Cuba is their version of the Right to Work, I guess.

Errol Flynn, Croupier

Flynn plays the role of a dealer at a blackjack table, as they call baccarat or *vingt-et-un* in the western world. Having lived almost as wildly as the parts he has played, and won and lost plenty at gaming tables, this certainly was nothing more than a true-to-character part for him. Three factions gun for him in "The Big Boodle," but you don't have to be Nick the Greek to bet he outwits and outfights them all.

This one will mark the return to Hollywood of the old swashbuckler, and while the swank gambling room of the Hotel Nacional might have cramped his free-wheeling style a bit—he did all right in the chase through Morro Castle.

The dolls in the pic are Gia Scala (Scoglio) of Irish-Italian origin, a brunet, and Rory Rossana, a blonde, who was born in Rome. Gia has been in several American pictures but Rory (whose real name is not Rossana, but Coppa) had done only one before she was tapped for "Boodle." But she has 15 Italian pix behind her.

Armendariz, of course, has been all over the place. In fact, he has traveled 2,000,000 miles to make a fast peso. For a languid Mexican whose favorite pastime is "just plain relaxing," that's a funny way to prove his point. He swears he can talk five languages. But since his labial activity exceeds that of a bongo drummer, both in speed and volume, it's hard to understand what he is saying, even for specialists in his native tongue.

The credit for harnessing him for the American market must go to the scissor bills in the cutting room. Film editors are wonderful people.

Broadway

Mort Meyerson, art director at Buena Vista Films, and wife Faith, sailing Fri. (18) for Nassau.

Freddie Stark takes over as host of Bob Olin's Restaurant on Central Park West.

Monique Van Vooren visiting Gotham before Coasting for her nitery debut at the Mocambo Jan. 22.

Richard Carter, ex-Warners, RKO and Look mag, named a v.p. of Cleary-Strauss & Irwin. He'll headquarter on the Coast as supervisor of tv and film accounts.

Judy Garland, Julie Andrews, Robert Weede, Mike Todd, Judy Holliday and Arthur Krim received the annual "mark of achievement" awards of the Amusement Division of the Federation of Jewish Philanthropies at a luncheon last week at the Sheraton-Astor.

The singing chorus of "My Fair Lady," at the Mark Hellinger Theatre, N.Y., has formed a workshop group for the informal performance of operatic and choral works. Franz Allers, conductor of the musical comedy, is directing the outfit, and the show's orchestra has been participating. Thus far presented have been Mozart's "Cosi Fan Tutte" in English, with alternates for every part, and Handel's "Messiah." In preparation is Verdi's "Un Ballo in Maschera."

Boston

By Guy Livingston

Sarah Vaughan current at Storyville.

Lou Menchell current at the Bradford Roof.

"Waiting for Godot," with all-Negro cast, current at the Shubert before Broadway.

Howard Fitzpatrick, former Boston Post radio-tv editor, signed with Breshick Agency.

Singer Johnny Mathis, Columbia disker, opens for 10 days in Hotel Bostonian Jewel Room Jan. 18.

Hub's thrush Judy Tremaine spotted at Bombay Lounge, Miami Beach, with accompanist Charley Carroll of Revere.

Sandor Baglach, first tenor of National Opera in Budapest, first show biz refugee to reach the Hub, and current at Steuben's.

Sidney Kleve, who brought the old Vendome and the Moulin Rouge nitery back to prominence in the Hub, prexy of new multimillion Balmoral Hotel, Miami Beach.

Eddie Fisher booked for Blinstrub's March 11-17. Mills Bros. moved from that slot to March 25-31. George Hamilton IV is current through Sunday (20) while Jack Carter opens Monday (21).

Palm Springs

By Alice Scully

(*Tel:* 4077)

Marge Main off Minxes (cars) for Cads.

Lily Pons caught Ranch Club style show.

Gail Patrick and Cornwell Jackson at Racquet.

Anne Gougler back after year's tour of Europe.

Karl Turnberg at La Quinta after Ben Hur rewrite.

Don Kotzbuecher prexy of new Desert Press Club.

Scott Brady modeling casual sportswear for Chuck Watlers shop.

Desi Arnaz billed above new Indian Wells C.C. on entrance marquee.

Ray Ryan invited 350 to Patti Page-Charlie O'Curran wedding reception.

Roy Bradley new major domo at Ranch Club after 18 years of hoofing, his fastest steps being in Battle of Bulge.

Audrey Hepburn and Mel Ferrer home from Springs just in time to see their Malibu place get trapped in a forest fire.

Miami Beach

By Lary Solloway

(*1755 Calais Dr.; UNion* 5-5389)

N.Y. Daily News columnist Doug Watt at Roney Plaza while gaudering the town.

Fontainebleau and Eden Roc cafes way ahead in grosses as compared with 1955-56 season.

Walter and Al Jacobs will be first hoteliers to install color-tv sets in their new DuPont Tarleton hotel.

Red Buttons cancelled out of Americana hotel date when he headed for Japan on a film assignment.

Ted Mack and his Amateur Hour crew at the Delano for two weeks while telecasting from local auditoria.

Victor Borge took the Coconut Grove Playhouse out of boxoffice slump during his current twoweek engagement.

Tony Bennett replaces Dorothy Dandridge who cancelled out of Americana Hotel date skedded for end of month.

Roberta Sherwood will get the "Person To Person" treatment while working at the Eden Roc the first week in February.

Paul Whiteman due in this week for visits with disk jockeys, promoting his 50th anni album; he's making the rounds with WKAT's Art Green.

Charlie Spivak orch into Saxony's Pagoda Room in February; Count Basie current at the Ball & Chain; Art Mooney and his band at Golden Gate; and Pupi Campo and his mambomen at the Di Lido. This tips a new trend to orch bookings during height of season.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Sacha Guitry well enough to begin plans on another film.

"Baby Doll" (WB) is getting them into the theatre. No censorship trouble here with good reviews and good biz so far.

Jean Richard, stage and screen comic, will organize a circus with his own private zoo and take to the Gallic roads this summer.

Dany Robin, ex-dancer turned film star, does terp roles in her next three films after having played a ballet role in her recent "Bonjour Paris."

Julien currently is mounting G. B. Shaw's "Caesar and Cleopatra," to be followed by Laurence Olivier and Vivien Leigh in Shakespeare's "Titus Andronicus" in English.

Amalia Rodriguez, the Portugese fado singer, will head the next Olympia Music Hall bill. After a success last year as secondary name, she is now the topper.

A play by Jean-Pierre Aumont, "Angel Le Bienheureux," will be done at the Casino D'Enghiens before coming into Paris late this season. Rellys and Pauline Dubost head the cast.

Samuel Beckett, author of the controversial "Waiting For Godot," readying a new play for late this season here. Called "Hohmes," it will be staged and played by Roger Blin at the Theatre De L'Oeuvre.

Jerry Epstein writing a script for Eddie Constantine, "The Big Bluff," which will be made in Germany as a French-German coproduction. Patrice Dally is to direct this tale of an international gambler finding oil in a Parisian suburb.

A. M. Julien readying the beginnings of the Theatre of Nations to be housed at Theatre Sarah Bernhardt. It will be open to all foreign visiting troupes. With a $900,000 budget, it is geared to start this spring with a month to be devoted to various nations and then to follow with the Fourth International Drama Fest of Paris.

'Martin Luther'

Continued from page 2

courage, and in violation of its public obligations."

Robert Lee, exec secretary of Lutheran Church Productions, producers of the film, was even more outspoken. He said he was told at a meeting with the station Dec. 27 that it wanted to reschedule the film but wouldn't discuss any specific date, pending last week's meeting with the Protestant group.

Lee sat in on this session and reported "the meeting demonstrated an astounding duplicity on the part of the station management who, while admitting they had made a mistake in cancelling the film, were unwilling to rectify the matter."

Lee also said he was told privately that the station "was on the receiving end of pressure from high Roman Catholic sources." Both WGN-TV and the local Catholic chancellory office have denied there were any official protests against "Luther."

For the time being, the Action Committee's objective will be to get WGN-TV to reconsider its ban. First direct move in the campaign came Sunday (13) when pastors in some 1,600 Protestant churches were urged to ask their congregations to protest individually to the station and to send similar protests to the FCC. Committee is also "exploring" ways and means of informing appropriate Congressional committees of the situation.

If, however, WGN stands pat, it likely will be asked to void its contract for the film and the Committee will then seek an outlet for it on one of the other three Chicago stations.

London

(*Temple Bar* 5041/9952)

Jonas Rosenfeld in from N.Y. for charity preem of "Zarak."

Anna Neagle's first indie production, "These Dangerous Years," started rolling on location here last week.

Steve Cochran due here at the end of January with Harrison Reader to set up their own production company.

Upwards of $150,000 was collected in the Rank theatres in one week for the Lord Mayor of London's Hungarian Relief Fund.

Kenneth More signed with Henry Cornelius to star in "The Enchanted Hour," a new comedy based on Paul Gallico's short story.

Philip Thurstan Holland, second assistant to the controller of the BBC Light Program, named assistant head of programs in the North region.

Harry E. L. Woolf named chairman of the Variety Club's Shut-In Committee, taking over from Mike J. Frankovich, who resigned on his election as Chief Barker.

Kenneth Harper has inked South American star Tavo Rocco to a five-year contract to Claridge Film Productions, which just completed "Action," with Van Johnson and Martine Carol.

Show biz passengers who arrived last week on the Queen Mary included Michael Redgrave, Zachary Scott and Dirk Bogarde. Robert S. Wolff, RKO-Radio topper, sailed on the Queen Mary for N.Y. this week.

Peter Dimmock, head of BBC-TV outside broadcasts, accompanied by engineer-in-charge Alan Bray, planed to N.Y. last weekend for a 10-day visit to study arrangements for covering the presidential inauguration.

Dennison Thornton, who recently resigned as ad-pub chief of Renown Pictures, named a director of Arthur P. Jacobs Co. Jerry Juroe checked out last weekend for a quick tour of company's European offices prior to returning the U.S.

Berlin

By Hans Hoehn

(760264)

Susana and Jose, Spanish dance duo, set to appear at Titania Palast this month.

"Rock Around Clock" (Col) is running here now at numerous nabe houses to fine biz.

Mario Tuala, Swiss tenor, is currently a headliner at Haus Carow, this city's No. 1 roadhouse.

"Giant" (WB) has been declared "particularly valuable" by West German film classification board.

New U.S. pix at local preem houses include "King and I" (20th), "Captain Kidd and Slave Girl" (AU), "Scarlet Hour" (Par) and "Odongo" (Col).

Local GI cinemas are currently showing "Pillars of Sky" (U), "I've Lived Before" (U), "Death of Scoundrel" (RKO), "Littlest Outlaw" (BV) and "Best Things In Life Are Free" (20th).

The Kalmans, just returned (via Paris) from the U.S., tossed a cocktail party for Berlin friends at Hotel am Steinplatz. Charles Kalman, composer-son of the late Emmerich Kalman, currently is working on a musical, "Rendezvous With Life."

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 68-4506)

Society for Theatre Research being set up here.

Siobhan McKenna due in from N. Y. this month.

Fiveweek season of Italian opera skedded for Dublin this spring.

New agreement on pay for actors in sponsored radio being sought by Irish Actors' Equity.

First Indian film to be dubbed with Irish-language sound track is Venice award-winner "Do Bigha Zamin."

Rank Organization has bought 11 cinemas of the Curran circuit in northern Ireland for its subsidiary Odeon (N.I.) Ltd.

Francis B. Ryan, National Film Institute secretary, condemned current film censorship as "inadequate for protection of children."

Rome

Billi and Riva revue, "The Italians Are Like This," closed week after a record 11-week run.

Harry Saltzman, who made 14 American round trips to the U.S. in 1956, is keeping up the pace. He left early this year for New York but returned here Jan. 12.

Dr. Lidio Bozzini took over as director general of Unitalia, the organization charged with selling Italian films abroad. Emanuele Cassuto, his predecessor, resigned.

Tito Marconi, head of Cinecitta, received the decoration of Cavalier of the Grand Cross of Merit of the Republic from President Giovanni Gronchi as part of New Year honors list.

Ministry of Public Instruction ordered superintendents of all galleries and public monuments to cooperate more thoroughly with the cinema industry when use of the facilities is requested.

Metro Veterans

Continued from page 2

F. Florence, president of the Republic National Bank of Dallas; Louis A. Johnson, attorney and former Secretary of Defense; Ray Lawson, chairman of Lawson & Jones Ltd. and director of the Royal Bank of Canada; Stanley Meyer, motion picture executive and former partner with Jack Webb in Mark VII Productions, and K. T. Keller, former chairman of the board of the Chrysler Corp.

Final selection of board that would be acceptable to both Loew's and Tomlinson was agreed upon after a week of hectic negotiations during which more than a score of candidates were proposed. Lehman Bros. and Lazard Freres, the Wall Street banking firms which control 1,000,000 shares of Loew's stock, played a prominent role in the final choice of the directors. In a sense, Vogel, Brownell, Killion, Pace, Parker and Sullivan represent Loew's choices for the board while Tomlinson, Meyer, Johnson, Florence, Lawson, and Keller constitute Tomlinson's suggestions. Reid, it's understood, is the impartial compromise candidate suggested by Lehman and Lazard.

To make room for the new board members, Charles C. Moskowitz, Howard Dietz, Arthur M. Loew, Benjamin Melniker, and Charles M. Reagan (all Loew's executives) and F. Joseph Holleran and C. Rowland Collins agreed not to stand for reelection. The only holdovers from the former board will be Parker, Brownell, Vogel, and Sullivan.

Louis B. Mayer

Continued from page 3

pacity. In the initial negotiations between Loew's and Tomlinson, Mayer's name as well as pro-Mayer supporters were suggested by Tomlinson for the board. However, the Loew's management rejected all these suggestions, insisting that only candidates acceptable to both sides be selected.

Although a compromise was reached without a proxy fight, it's understood that Loew's was prepared for a battle and was confident it could emerge victorious. However, under Loew's cumulative voting system it was felt that in a proxy fight Tomlinson could have succeeded in placing several members on the board. Under these circumstances, however, Loew's management would have been confronted with a hostile roster of minority board members.

Rather than face this type of situation, which might have further hurt the company's prestige and efforts to rejuvenate its earning capacity, the management team decided to negotiate with Tomlinson in the interest of harmony.

Industry Needs

Continued from page 4

Baldwin was packed off to Turkey to look into the critical situation there.

It's recognized that MPEA abroad in coming years will be under an increasing handicap due to the rise of the independents in Hollywood. While boycotts, such as the current ones on shipments to Spain and Denmark are naturally effective, they promise to be less so in the future due to the larger number of indie films that do become available to such countries. In this connection it hasn't gone unnoticed that, despite the MPEA embargo vs. Spain and the Danes, latter countries' theatres haven't collapsed, though they have been hurt.

In the light of this experience, it's thought unlikely that MPEA will go for any early repeat of similar tactics, though it's readily acknowledged that the line has to be drawn somewhere.

Hollywood

William Phipps winged to Manila for pic.

William F. Pizor arrived for two-week product stay.

Dorothy Lamour working out Central American tour.

Jeff Chandler touring Southern states to bally "Drango."

Jack Diamond new chairman of Studio Publicity Directors Committee.

Carol Haney back in "The Pajama Game" following two weeks' hospitalization.

Ramon Novarro in for two months before returning to Europe for first indie, "Just Passing By."

Minneapolis

By Les Rees

Edyth Bush Little Theatre held over "Harvey."

Flame nitery held over western singer Marvin Rainwater.

Robert Clary in third and final week at Hotel Radisson Flame Room.

Cleveland's George Szell guest conductor with Minneapolis Symphony.

"Janus" jumped all the way here from Los Angeles to open at Lyceum tonight (16).

Julius LaRosa, recently here for a tv telethon, due back again Jan. 19 with Eddie Heywood and De Castro Sisters for "March of Dimes" show.

"Modern Jazz for '57" show, with Chet Baker Quintet, Chris Connor, Art Blakely's Jazz Messengers, Herbie Mann and Bob Davis Quintet, plays Auditorium here Sunday (20).

Chicago

Dina Halpern on the Coast for an appearance on NBC-TV's "Matinee Theatre."

Bud Light, former radio-tv specialist for the Fifth Army, joined Aaron Cushman's public relations firm.

With Jack Eigen and family vacationing this week and next in Florida, Mike Douglas is manning the WMAQ on the nightly remote from the Chez Paree.

Helen Traubel, currently appearing at the Palmer House's Empire Room, inducted as "official mascot" of the St. Louis Browns Fans Memorial Assn. Singer was a part-owner of the now defunct baseball club.

Portland, Ore.

Ray Feves

Marty Foster up from San Francisco to look over his Guild Theatre.

Don Porter, ace disk spinner at KXL, elected boss of local chapter of AFTRA.

Al Learman back from trip to L.A. with bright prospects for his Annual Home Show late in March.

Songsmith Harry Carroll and Polly Baker bought at home at Gearhart, Ore. and will live there permanently.

Helen Boice, Howard Hardin, Alberto & Cindy, and Cornet Dancers held for second week at Amato's Supper Club.

Irving Granz' "Jazz A La Carte," including George Shearing Quintet, Dave Brubeck Quartet, Billie Holiday, Stan Getz Quartet plus Shorty Rogers and the Giants inked at the Civic Auditorium tomorrow night (17).

Pittsburgh

By Hal V. Cohen

Carlos Pugliese upped to headwaiter at Dore's supper club.

Frank Eckls, parents of ballerina Shirley Eckl, celebrated their 38th wedding anni.

Dancer Gaby Monet comes back to town for two weeks at Holiday House Feb. 18.

Jo McEntyre, a model, doing promotion for Tim Torme's Record Distributors outfit.

Danny Shaw named convention sales manager of Golden Gate Hotel in Miami Beach.

Sammy Schwartz decided not to settle down in old home town and is back in N.Y. for stage work.

Philadelphia

By Jerry Gaghan

Carmen Theatre, uptown film and vaude house, axed its burley shows.

Zvi Kolitz, Israeli author and film producer ("Hill 24 Doesn't Answer") addressed the Golden Slipper Square Club at Bellevue-Stratford Hotel.

Wilbur Evans opening his own drama school in 69th St. section, sharing studio with dance instructress Elsie McDonald, sister of Jeannette McDonald.

OBITUARIES

HUMPHREY BOGART

Humphrey Bogart, actor, 56, died in Hollywood Monday (14) of cancer of the esophagus.

Story in film section.

ROBERT T. KANE

Robert T. Kane, 67, pioneer film exec and producer, died of a cerebral hemorrhage Jan. 5 in Honolulu. He had been living there since last March, when he underwent surgery for a thyroid condition.

An indie producer for many years, Kane established United Studios in Hollywood, now Paramount, in 1917, and in 1920 became general manager of Famous Players-Lasky Long Island studios. In 1930, he formed Paramount studios in Paris, then swung over to Fox in 1933 in French capital, as manager of foreign production. Sent back to company's Hollywood studios, he returned to England in 1937 as head of 20th-Fox production, returning to Hollywood in 1939 as a 20th producer. Among his 20th films were "The Sullivans" and "Blood and Sand."

In Loving Memory

WILLIE HOWARD

JAN. 12, 1949

Eugene, Sam and Celia

Resigning from 20th in 1944, he set up Robert T. Kane Productions and turned out "Canon City" and "He Walked by Night" for Eagle Lion.

Survivors include his wife and two sisters.

ROSE SUTRO

Rose Laura Sutro, veteran concert pianist, died Jan. 11 in Baltimore. Teamed with her sister, Ottilie, the duo made their concert debut in London in 1894. Their American debut was with the New York Philharmonic under the baton of Anton Seidl.

Miss Sturo's father was a music publisher, organist and founder of the first American branch of the Wagner Society. His daughters were trained for the piano in Berlin. They toured Europe and the States regularly and made records for the pioneering Aéolian Co.

In Loving Memory

ALLEN SPARROW

Jimmy and Allyn

During World War I, the sisters spearheaded a movement to open a national conversatory of music in Washington, D. C. Though the conservatory idea never found wide support, the sisters settled in the capital where they became known for their salons that featured the works of native American composers.

Her sister survives.

EMERY GILBERT

Emery Gilbert, 56, co-founder of Holiday on Ice Shows Inc., died Jan. 5 in Milwaukee following a heart attack. He was stricken Dec. 18 and had been hospitalized since.

Gilbert, with his brother Calvin, unveiled their first ice show at State Fair Park in Milwaukee in 1945. They sold a box lunch concern to garner money for the operation.

In Memoriam

LARRY KLEE

My Friend

FRANK COOPER

Currently, Holiday on Ice Shows Inc. flagships the Holiday on Ice and Ice Vogues icers in United States; two are going in England, another on the Continent and another in the Far East.

Gilbert is survived by his brother Calvin (out of the icer biz now); his second wife, Angela; an adopted daughter; two sons by a first marriage; his mother and one sister.

JOHNSON CLARK

Johnson Clark, 70, ventriloquist, died Dec. 21 in Workington, Eng., after a month's illness. He became ill while working in the "Thanks for the Memory" company at the Opera House, Workington.

A native of Ripley, Derbyshire, Eng., he first appeared on the stage as a vent in 1904 at the Granville Theatre, Walham Green, under the name of Vernando. His first London appearance was at the Tivoli Theatre in 1906. By 1908 he had adopted the name of Johnson Clark.

From 1909 to 1910 Clark toured the U.S., returning to play the Empire Theatre, Leicester Square, London, in 1191. Later he made numerous appearances at vauderies in Britain. His brother was the late Hal Bryan, English comedian.

AL WHITE

Al White, 79, oldtime vaude performer and dancing master, died Jan. 7 in Philadelphia. A native of England, he was first sponsored by comedian Billy Carrol for a tryout in Atlantic City and made many appearances there.

White later became an original member of Dumont's Minstrels. In 1906 he teamed with a terper named Evans and toured the Keith Circuit, playing on same bills with Gus Edwards, the Four Cohans, Eddie Cantor and George Jessel. He ultimately settled in Philly and operated a vaude-film house, later devoting full time to his dancing school.

Surviving are two sons, Walter, dance studio proprietor, and Al White Jr., Hollywood dance director.

ELEANOR CALHOUN

Princess Lazarovich-Hrebelianovich, 92, former actress, known professionally as Eleanor Calhoun, died Jan. 9 in New York.

Born in California, she made her debut in 1880 as Juliet in "Romeo and Juliet" at the old Grand Opera House in San Francisco. She then toured the U.S. in Shakespearean and other roles. Miss Calhoun made her London debut in 1882. Several years later, she appeared in the first open-air performance of "As You Like It." In 1888 she produced and managed a play from Hawthorne's "The Scarlet Letter."

She retired from the stage in 1903, after her marriage to Prince Lazarovich-Hrebelianovich, who died in 1941.

THOMAS D. CONNOLLY

Thomas D. Connolly, manager of program sales for CBS-TV, died Jan. 14 in New York. He was about 60. Connolly had been with CBS for the past 18 years, starting in the sales promotion department and then moving into program sales. He became director of national program sales for CBS Radio in 1948 and then shifted to television in the same post in 1950.

Prior to his CBS affiliation, he was ad manager of Abraham & Straus, Brooklyn department store, and advertising and sales manager of John Wanamaker.

Survived by wife and two sons.

CYRIL DONOVAN

Cyril "Duggie" Donovan, 61; business agent of IATSE Local 31, died Dec. 31 in Kansas City after a brief illness. A native of K.C., he was employed at the same theatre for 27 years. The house was first known as the Newman and later the Paramount.

Donovan headed Local 31 from 1937 to 1953, then became business agent, succeeding the late Felix D. Snow.

Surviving are his wife, two stepsons, niece and nephew.

WESLEY J. LOVEMAN

Wesley J. Loveman, 46, a vice-president of the Geyer ad agency, died Jan. 8 in Port Washington, L. I. He joined Geyer in 1940 and was elected a veepee in 1952.

Wife, son, daughter and brother survive.

MORRIS J. KANDEL

Morris J. Kandel, 52, founder and former president of the Bonded Film Storage Co. of New York, died Jan. 11 in Miami Beach.

In 1922 Kandel organized the General Film Library of stock short subjects. Later he operated the Ideal and Olympic companies, producing travel and documentary shorts and releasing British films in the U.S.

Wife, two daughters, two brothers and two sisters survive.

JOHNNY BEST

Johnny Best, 70, boxing promoter and Christmas circus impresario, died Dec. 19 in Liverpool, Eng. One of the oldest personalities in British boxing, he had a longtime link with the Stadium, Liverpool, where he introduced the idea of resident Christmas circuses.

This policy, started before the recent war, survived the period of hostilities, and was revived during the recent holiday season.

ALFRED J. WENTWORTH

Alfred J. Wentworth, 101, longtime concert entertainer, died recently in Cheltenham, Eng. As a singing minstrel he performed many times before English Royalty.

He made his first appearance over 60 years ago as leader of the Wentworth Royal Osborne Troupe of Minstrels. Altogether, he and his troupe made 10 appearances before King Edward and Queen Alexandra.

DR. MARY C. MOORE

Dr. Mary Carr Moore, 84, composer and teacher, died Jan. 11 in Los Angeles. She was awarded the David Bispham memorial medal for her opera "Narcissa." She also received nine other prizes for her compositions which included the operas "David Rizzio" and "The Shaft of Ku'Pish Ta Ya" and well as many piano, violin and cello works and songs, cantatas, choral works and instrumental solos.

In Memoriam

HENRY BERLINGHOFF

January 10, 1954

His Loving Children

A daughter survives.

CLEMENT LEMON

Clement Lemon, 91, former Boston Symphony oboist, died Jan. 10 in Brookline, Mass. He was with the Boston Symphony from 1901 to 1925, and for four seasons conducted the Pops Concerts. Born in Gilly, Belgium, he studied at the Paris Conservatory of Music, where he was tutored by composer Jules Massenet, and at the Royal Conservatory of Brussels.

His wife survives.

MARY A. SEARLE

Mary A. Searle, 53, vet vaudevillian and member of the Augus & Searle act which toured the country for 20 years, died Jan. 7 in Hollywood. She and her twin sister Margie married twin brothers, Leo H. and William H. Searle, and all four were partnered in the act.

In Loving Memory of My Son

BOBBY

Died Jan. 10th, 1957

EDDIE SMITH

Husband, sister and brother-in-law survive.

ROBERT SMITH

Robert Smith, 22, of the U.S. Air Force, was killed Jan. 10 in a flight over Bergstrom Air Force Base, near Austin, Tex., when the B-29 of which he was a crew member crashed.

He was the son of agent Eddie Smith and Jeanne Francis who did a dance act with Jerry Gray.

CHARLENE STANDING

Charlene Standing, 36, former member of the dance team of Cansino & Charlene and in British and Hollywood films, died Jan. 8 in Dundas near Toronto. She retired from stage and screen when she married R. J. Renison, RAF flier, in 1945.

Survived by husband and son.

ELLEN STEVENS

Ellen Mitchell Stevens, former vocalist with the Phil Spitalny orch until her marriage to Al Stevens, deejay for WCBM, Baltimore, died of cancer Dec. 20 in that city.

Prior to her work with the orch, she toured the States and Europe with a vocal group known as the Debutantes.

JOHN LETTERS

John Letters, 69, head of the noted Glasgow firm of golf club makers, died Jan. 8 in Glasgow. He was w.k. to top U.S. actors such as Danny Kaye and Bob Hope, who had visited his factory and sampled his clubs.

Survived by five sons, who will carry on the business.

RUDOLPH F. SEIDL

Rudolph F. Seidl, 82, conductor, arranger and music instructor, died Jan. 4 in Council Bluffs, Ia., after a long illness.

He was music supervisor of the Council Bluffs public schools system after playing for years in the Omaha Symphony and Rialto Theatre Orchestras.

EDWARD J. GROH

Edward J. Groh, 87, former singer and actor who appeared in opera and vaudeville, died Jan. 2 in Laconia, N. H. He was best known as a member of the Micmic Four.

After leaving the stage Groh operated a hotel at Weirs Beach, N. H., until retiring in 1946.

ALBERT (PAT) WILLIAMS

Albert James (Pat) Williams, 68, production property man of the Broadway musical, "My Fair Lady," died Jan. 1 in New York. Williams had worked with Herman Levin, producer of the show, for the last 15 years.

A brother survives.

JACK MAGUIRE

Jack Maguire, 67, stage and radio actor, died Dec. 28 in Glasgow. Well known in Scottish drama circles, he appeared frequently in plays at Rutherglen (Lanarkshire) Repertory Theatre.

Survived by a daughter.

GENE E. FROMHERZ

Gene E. Fromherz, 53, radio-tv script writer and media director of Aubrey, Finlay, Marley & Hodgson ad agency, died Jan. 1 in Chicago.

Wife and sister survive.

Charles A. Gibson, 43, acrobat who was severely injured in a stage rehearsal some 13 years ago, died Jan. 5 in Newcastle, Eng. While rehearsing a pantomime at the Opera House, Leicester, Eng., in 1944, he fractured his spine and dislocated his neck.

Louis Frankos, 69, veteran Pittsburgh exhibitor and for more than 20 years a theatre owner-partner with Frank Panaplos, of Clairton, Pa., died Jan. 2 in McKeesport, Pa., after a long illness.

Mrs. Camille L. Dewey, 92, retired actress who trouped as Jane Sterling, died Dec. 31 in Middlebury, Vt. A native of New York, she started her career as a concert pianist and violinist.

Mary Alice Healy and **Barbara Hines**, of Cinerama house staff at Warner Theatre in Pittsburgh, were both killed in an automobile crash Dec. 29 that claimed three other lives.

Mrs. Elizabeth A. Bettridge, onetime Ziegfeld Follies girl known professionally as Bessie "Dimples" Fennell, died Dec. 30 in Bennington, Vt.

Arthur A. Mills, 65, a former manager of radio station CJGX, Yorkton, Sask., and its chief engineer for 25 years, died recently in Yorkton.

Leslie C. Small, 70, editor-publisher and president of radio station WKAN, Kankakee, Ill., died Jan. 11 in that city.

Mrs. Bruse Cochenouer, 52, known in vaude as "Happy Bittner," died in Omaha Dec. 24. Survived by husband and sister.

Leticia Espinosa Segura, Mexican tv and film actress, died in an auto accident Dec. 26 on the Mexico City-Cuernavaca highway.

Dorrance Driscoll, 54, prop manager of the Harris Theatre, Chicago, died in that city Jan. 1. Wife and two brothers survive.

Robert E. Helms, 59, office manager of Warners' Dallas exchange for the last eight years, died recently in that city.

Brother of Russell Waters, English film actor, died recently in an auto crash at Port Hood, Nova Scotia.

Tracey Randall, nitery comedienne, died in Hollywood Dec. 27 of pneumonia. Her parents survive.

Bertram Dulay, 84, illusionist, died recently in Northampton, Eng. He was the father of English vaude illusionist Benson Dulay.

Mrs. Blanche K. Eames, 70, veteran concert and vaude pianist, died recently in Littleton, N. H.

Adolph Karp, owner of the Theatre Confection Service in Pittsburgh, died Dec. 30 of cancer.

Sister, of vaude agent Percy Hall, died Dec. 11 in Manchester, Eng.

Mrs. Isobel McReynolds Gray, 75, vet theatrical teacher, died Jan. 7 in Los Angeles.

Niall O'Casey, 21, son of Sean O'Casey, Irish playwright, died Dec. 29 in London.

MARRIAGES

Marcia Lejere to Edward Binns, Carmel, Cal., Dec. 30. Bride's a former Mutual and CBS newswriter; he's an actor.

Phyllis Emerson to Bob King, King's Lynn, Eng., Jan. 9. Bride's a pantomime artiste; he's a musical director.

Mona McHenry is John Colicos, New York, Jan. 11. Bride's a model; he's an actor.

Patricia Dale to Harry Bloom, Chicago, Jan. 6. Bride's a model; he's an agent for General Artists Corp. in Chi.

Carolyn Courreges to William E. Leider, Jacksonville, Fla., Dec. 29. He's a cameraman with WMBR-TV, Jacksonville.

Margaret Arlen to Judge Charles H. Griffiths, New Rcohelle, N. Y., Dec. 28. Bride is a former CBS-TV performer.

Judy Grossman to Richard Gold, Hollywood, Dec. 16. He's assistant film editor at KABC-TV.

Ailsa McGregor to Michael Allanby, Kilmarnock, Scotland, Jan. 3. Both are thespers.

Janet Munro to Tony Wright, Hampstead Norris, Eng., Jan. 4. Bride's an actress; he's an actor.

Yolanda E. Josefe to Dick Gideon, Philadelphia, Jan. 12. He's research manager of the radio and tv division of Triangle Publications Inc.

Gloria Gail Quintal to Edward George Kean, Miami Springs, Fla., Dec. 30. He's the producer of the "Howdy Doody" and other tv shows.

BIRTHS

Mr. and Mrs. Barry Kaye, son, Pittsburgh, Dec. 31. Father's a deejay on WJAS.

Mr. and Mrs. Frank Henry, daughter, Pittsburgh, Jan. 2. Father's on KDKA-TV staff.

Mr. and Mrs. Roy Philson, daughter, Pittsburgh, Jan. 2. Father's on KQV staff.

Mr. and Mrs. Jack Regan, daughter, Pittsburgh, Dec. 29. Mother was on KDKA radio staff.

Mr. and Mrs. Dick Karnow, daughter, New York, Dec. 28. Father is an announcer-deejay at WPTR, Albany.

Mr. and Mrs. Bob Wery, son, Haines City, Fla., Jan. 5. Father is a disk jockey with W-GTO there.

Mr. and Mrs. Bob Caster, daughter, Chicago, Jan. 8. Father is booker for Universal in Chi.

Mr. and Mrs. Walt Dibble, daughter, Norwalk, Conn., Jan. 10. Father's newscaster at WICC, Bridgeport.

Mr. and Mrs. James Fleming, son, Chicago, Jan. 5. Father is booking agent for Shaw Artists.

Mr. and Mrs. Bernie Kane, daughter, Burbank, Cal., Jan. 7. Father is an agent.

Mr. and Mrs. Calum Kennedy, daughter, Belfast, Northern Ireland, recently. Father is a singer.

Mr. and Mrs. E. S. (Bud) Neble, daughter, Omaha, Dec. 27. Father is on KFAB sales staff.

Mr. and Mrs. Gregg McRitchie, son, Burbank, Cal., Jan. 4. Father is an arranger-composer.

Mr. and Mrs. Emil Sitka, daughter, Hollywood, Jan. 9. Father is a film actor.

Mr. and Mrs. Paul Woodland, daughter, Lancaster, Pa., Jan. 1. Father is WGAL-TV promotion director.

Mr. and Mrs. Robert M. McGredy, son, Philadelphia, Jan. 4. Father is WCAU-TV veepee in charge of sales.

Mr. and Mrs. Dick Clark, son, Philadelphia, Jan. 9. Father is WFIL-TV's "Bandstand" host.

Mr. and Mrs. Warren Caro, daughter, New York, Jan. 7. Mother is actress, Nancy Kelly; father is executive director of the Theatre Guild American Theatre Society.

Mr. and Mrs. Kai Winding, daughter, New York, Jan. 6. Mother is Jeanie Tart, former Latin Quarter dancer; father is a trombonist-bandleader.

Mr. and Mrs. John Gerstad, son, New York, Jan. 3. Mother is Lee Nugent, daughter of actor Elliott Nugent; father is a legit director.

Lieut. and Mrs. Arthur Squires, son, Houston, Jan. 12. Child is grandson of agent-manager Harry D. Squires.

Mr. and Mrs. Merv Framer, son, Hempstead, L.I., Jan. 11. Father is program coordinator of tv's "Strike It Rich" and an associate in Walt Framer Productions.

Investigate Prize 'Waivers'

Continued from page 1

in New York District Court several weeks ago, she named Entertainment Productions and Speidel, a sponsor, as defendants.

The gist of Miss Logue's complaint is that, after appearing on the program once and answering correctly, she appeared again and missed a question that in her view should not have been asked. She alleges that the question she did not answer correctly (on her subject of astronomy) was one which she failed to answer previously in a private or "warmup" session held in the studio just prior to the show's going on the air. She charges that the progress or success or failure of "some or all" contestants was "predetermined" by the defendants—"or either of them"—in their "uncontrolled discretion." It is claimed by her attorneys in her behalf that the "warmup" session is a device by which contestants on quiz shows can be "eliminated" or, conversely, by which they can be continued on the program.

Wants $103,000

Miss Logue seeks to be restored to "Big Surprise," commencing "at the level at which she was intentionally eliminated," according to the complaint filed by her attorneys, the N. Y. law firm of Cerutti & Sheresky.

Having been, according to the complaint, "fraudulently and intentionally prevented from fairly competing" for the top prize of $100,000, the plaintiff asks for damages of $103,000 (plus $5,000 for attorneys' fees) or, as an alternative, her restoration to the show as a contestant. Also sought is $10,000 in exemplary damages.

One of the stipulations in the release that has presumably caught the attention of the FTC is Paragraph 5, in which the contestant agreed as follows:

"I understand that you (the packaging company) shall be under no obligation to afford me an opportunity to answer any questions or win any prizes and further that you shall be under no obligation to award me any specific prize or prizes even if I answer all questions correctly, any announcements on the program to the contrary notwithstanding. I agree that your sole obligation is to award me any prize or prizes, cash or otherwise, that you in your absolute and untrollable discretion may determine."

That paragraph is further defined and extended in succeeding clauses which read:

"I agree that in the event of any controversy between us of any nature whatsoever, including but not limited to matters affecting my participation in the program, whether I have answered any questions correctly and the amount of prizes, if any, to be awarded to me, the following provisions shall prevail:

"(a) I shall have no right to action of any nature whatsoever arising out of my appearance on or participation in the program or any rights flowing therefrom against any sponsor or sponsors, their advertising agency or agencies or television network, my sole remedy, if any, being exclusively against you.

"(b) the courts of the State of New York shall have exclusive jurisdiction of any such controversy.

Waiver Clause

"(c) I hereby waive any and all claims that I may have against you unless I give you notice in writing within 15 days after such claim arises of the existence thereof, and commence such suit against you on such claim within six months after such claim arises. Unless I comply with this provision, I shall be deemed to have irrevocably waived and released any and all of such claims.

"(d) No recovery may be had against you in excess of the sum of $100 and I agree that the maximum amount to which I may be entitled by reason of my participation in said television program as a result of any rights flowing therefrom shall be limited to such sum."

Other phases of the release, which occupies over five single-spaced typewritten or processed-typed sheets, embrace a long series of other disclaimers, such as: vesting of exploitation kinescope repeat and other rights in the packaging company; the producer as "final judge" and determinant of given matters; agreement on appearances for performances by the contestants after the first performance "without any compensation therefor"; agreement to be "fully bound" by virtue of the "execution of this release"; granting a residual uses to which the contestant's photos, biographical material, etc., can be put, inclusive of motion pictures, books, etc.; and that "you may depict me and any members of my family, and fictionalize and/or dramatize any of the foregoing rights which I have herein granted to you, and I agree that other persons may impersonate me." (The subsequent paragraph is an agreement on inclusion of either actual or "wholly fictitious" incidents involving the contestant, family of the contestant, or use of incidents which are "partially true and partially fictitious."

Another paragraph (17) refers to the status of the contestant following appearances on the program and reads:

"I agree that in the event I am successful in answering any questions that may be submitted to me, as a result of which there is then submitted to me for answering a question, the prize of which for the correct answer is in excess of $5,000, that in consideration of your submitting such question to me for answering, that I will not appear on any other radio or television program without your consent in writing for a period of 15 months after my last appearance on The Big Surprise Television Program."

This is followed by contestant's consent to use of her (or his) name, photo, etc., for a period of two years after contestant's last appearance on the program.

The concluding stipulation is for reappearance "within 15 months of my last appearance" for certain functions such as narration and description of contestant's interim experiences, to which the contestant waives compensation except as to reimbursement for travel expenses.

EPI's Answer

Entertainment Productions answered the complaint over the weekend (11) with a blanket denial of all the allegations and other statements where these are in the realm of opinion. The response was made by EPI through its attorneys, the firm of Smith & (Leonard) Steibel. Reference also was made to the Purex Corp., co-sponsor with Speidel. Only the latter is made a defendant on the sponsor side, since Purex is a California corporation and the Federal jurisdiction is New York. Apparently there is no intention of naming Purex as co-defendant.

EPI's answer notes that Miss Logue, in addition to $2,000, received for her answers on the quiz before she was declared eliminated, was given a check for $420 on Nov. 7, same date as the check for the 2G, with both checks signed by Harry Fleischman, president of EPI. Miss Logue was declared eliminated on the previous day, Nov. 6.

The reason for the additional $420 was not described, but apparently it was for her time spent in New York "waiting" to finish up on the show, this being figured at four weeks and in lieu of her salary as a chorus girl at the Desert Inn, Las Vegas, from which locale she had started the ball rolling to become a contestant on the program (commencing last May). It is not known whether Miss Logue was a line girl prior to her Vegas engagement. She is a resident of Los Angeles, has a daughter, and was reported either separated or divorced. Officials of the Desert Inn were represented there as saying that Miss Logue, in her late 20s, has a "remarkable" knowledge of astronomy.

The issue of Miss Logue's elimination from the quizzer may turn in part on whether the questions she was asked at the "warmup" were the same as on the show proper. The warmup question is understood to have been pitched to Miss Logue privately, that is, by one official of the show, with no one else present.

Another question to be resolved is whether, as the complaint states, and the defendant denies, it was announced on the air on Oct. 30 that Miss Logue was not on the show because she had been "detained in Las Vegas." The contestant claims she was in New York, at the studio, ready to "go on." An unedited kinescope of the program in question would, of course, supply the answer to that.

It is reported that Miss Logue's original letter seeking entry was directed to "$64,000 Question." When she came to N.Y. at the behest of the producers, she was switched to "Big Surprise" as "offering more money" for the top prize. Her release was to Louis G. Cowan Inc., the original packager, which company style has since been re-incorporated as Entertainment Productions Inc., embracing also the 64G Question and "$64,000 Challenge." This was effected when Lou Cowan became a CBS consultant, although his wife, Polly, is an officer of the company.

Miss Logue was not given a copy of the release she signed until she "demanded" it shortly after her elimination as a contestant. A copy of this release ie embodied as part of EPI's answer to the charges.

Background on 'Releases'

"Releases" and "disclaimers" are conventional management devices not only in show business but in many other vocations. Under them, an individual, such as one involved in an injury where a person or a company is legally vulnerable or is figured to be vulnerable as far as a prospective litigant is concerned, signs a paper "releasing" the person or company from legal responsibility. This may be before or after the fact—the "fact" meaning the incident involved.

A "release" may not be a contract in purely legal sense, though it is often used as an exhibit in court, as would be a letter and any other communications. Most such releases —if not all—are not dated, although they could be, and are not "witnessed" by other signature or "witnessed," although here again there are variations in the forms of releases.

The courts from time to time have characterized given releases as "not applicable" in law, though not necessarily fraudulent or gained under "coercion" or "pressure." When a release is held by a court to be inequitable, that is, when it violates a state or national constitution as to an individual's rights, the text of the release is usually subject to change by the management when that management is still functioning or operating within the jurisdiction of the court which has made the pronouncement.

While it is on record that thousands of individual releases have been challenged by persons subsequent to having affixed their signatures to them, many more have never been challenged; and certain types of releases have never come before a court of law by reason of the fact that no complaint has been entered.

In the case of the Federal Trade Commission, this may be one of the few times that a "release" has come up for review before that body. It is believed to be the first of its kind in connection with a television program.

Fine Arts Bills

Continued from page 1

Arts Commission threw sand in the machinery.

Apparently picking up the proposal of many persons, including Lillian Gish, testifying for the Lehman (and Senator Murray) bill last spring that "Culture" ought to have its own cabinet rank, as in most "civilized" countries, one of the new bills before Congress would set up an Asst. Secretary of State for Cultural Relations. That presumably would give the International Exchange Program added status and prestige.

The aforesaid Fine Arts Commission, powerful in influencing who gets official grants for statues and monuments (big business in the art world) is also under legislative nomination to acquire broader scope—much along the lines of the proposed Federal Advisory Commission.

N. Y. Palace

Continued from page 1

and the Wiere Bros. Lewis, assisted by Judy Scott, among others, will take over the second half.

Friendly and RKO Theatres prexy Sol A. Schwartz are shopping around for other personalities to continue the two-a-day. Otherwise, the house will revert to the eight-act grind following the four-week run of Lewis, until Liberace comes in, if latter's deal is finalized.

New President for RCA

Continued from page 1

brand name had chiefly an intra-industry standing, via its patent holdings, tube manufacture and other engineering products. Folsom turned the company's accent to the mass consumer market.

Formerly a top exec at Montgomery Ward, before joining RCA in 1944, Folsom sparked the mass merchandising of the tv-radio and phonograph divisions and also made RCA a factor in the "white goods" field via deals with the Seeger and Whirlpool companies which gave the company a line of refrigerators, stoves and washing machines.

RCA's Problems

RCA has been burdened with mounting problems in recent months with antitrust actions piling up (only the day before it was named as the principal target in Philco's $150,000,000 treble damage antitrust action). The whole future of color television, in which RCA already has a $100,000,000 investment, is at stake as RCA almost alone carries the tint torch in video in the face of continued consumer sales resistance. And the NBC broadcasting division of the RCA empire has been harrassed by a succession of reorganizations and a No. 2 industry status. From that standpoint, observers say it doesn't come as too great a surprise that Folsom himself would seek to inject a new element of leadership and administrative talent into its corporate setup.

This is predicated on the fact that board chairman Sarnoff himself, at 66, has passed the age level for retirement. Similarly, Folsom at 63 is within two years of retirement age, this coupled with the inevitable effects resulting from the recent loss of his wife. With approximately one-third of RCA's mounting billings stemming from Government contracts, in order to maintain that kind of leadership, it's felt, RCA requires a constant reappraisal of its leadership in fortifying the company with young blood. Thus RCA is following the course of Philco, Motorola and others who were obliged to take similar steps to maintain their industry status.

Philco Suit Vs. RCA

Philadelphia, Jan. 15.

Philco Corp. filed a $1,500,000 treble damage antitrust suit against RCA, General Electric, American Telephone & Telegraph and two of the latter's subsidiaries yesterday (Mon.) in Federal Court here. The complaint, leveled mainly against RCA, charged "monopolistic practices in the operation of the RCA patent pool in radio, television and other phases of the electronics industry."

While directing its main attention to the patent situation, the action also alleged that Philco had been forced in 1953 to sell WPTZ, its Philadelphia television station, to Westinghouse for "a price substantially less" than it was worth under threat by RCA that its NBC-TV affiliation would be terminated. RCA and NBC are currently defendants in a Government civil antitrust suit which charges them with using the same threat against Westinghouse to force the trade which saw the same WPTZ coming under NBC ownership in 1955.

Main body of the complaint, however, charged the defendants with operating monopolies which have deprived the public of new models and types of electronic apparatus and have increased such apparatus' cost to the public. It also charged the defendants with hindering the defense effort by limiting the number of manufacturers with facilities to handle Government work.

Philco specifically charged that Gen. David Sarnoff, now board chairman and then prez of RCA, had "secretly intervened" in 1946 to prevent General Electric from executing a royalty-free cross-licensing agreement on patents with Philco. Although Philco and GE had reached an earlier agreement, the complaint alleges, GE subsequently refused to go through with it until later that year. It learned late last year, Philco stated, that Gen. Sarnoff at that time had insisted that GE not go through with its deal until Philco first extended its package license agreement with RCA. Suit charges that "RCA knew" that execution of the GE-Philco deal "would upset its licensing structure and diminish its monopoly."

RCA's color television practices also were the subject of the complaint, with Philco charging that RCA was attempting to "eliminate" Philco competition in color tv by "charging unreasonably low prices for its approach to color television sets and picture tubes." It added that its own sales of black and white sets had been "substantially lessened" by RCA's "persistence in offering its color television sets for sale despite the fact that they are not perfected, and persistence in advertising that RCA has pioneered and developed the compatible color television system."

Suit, besides damages, seeks to enjoin the defendants from "conspiring or entering into illegal agreements." The two AT&T subsidiaries named as defendants are Bell Telephone Laboratories and Western Electric.

RCA Charges Bad Faith

RCA flatly denied the Philco charges in a statement issued in New York Monday (14) and charged Philco with bad faith in filing suit on the licensing situation while it has been negotiating for a renewal of its RCA licenses. It also stated that "the obvious purpose and intent of the litigation was to throttle development of color television by reiteration of unfounded charges made in other pending and undecided cases involving RCA."

The RCA license to Philco, the statement averred, expired as of Dec. 31, 1954, and "since that time Philco professed to be negotiating in good faith with RCA for a renewal of its licenses under RCA patents, which they are currently using, including those used in color television." RCA said "the public has yet to see" any Philco color set, though Philco claims to have developed its own color system. "Only RCA has had the courage and faith in color television to spend $100,000,000 in pioneering and development to bring it to the American people," the statement concluded.

Video Gravy

Continued from page 5

$72,597,678 the prior year. Amortization of film costs, participations and other costs were put at $52,946,793 against $49,286,694 in 1955. Operating expenses also went up by about $500,000, to $19,989,171.

Counting in a $3,000,000 credit in respect to taxes which is no longer required, the company put the earned surplus at the end of the year at $44,509,799 compared to $27,086,127 at the end of August, 1955.

Jack L. Warner, in his report to the stockholders, said the new year's first quarter looked to beat the two quarters that preceded it.

Annual report detailed a new amortization table used for 1956 to reflect both the larger percentage of income from abroad and the fact that revenue is received over a longer period. The cumulative percentage writeoff now runs as follows for negatives: (Prior figures in brackets.)

Four weeks after release—14 (14); 13 weeks after release, 50.5 (57); 30 weeks—74.75 (85.25); 52 weeks—88.25 (96.5); 65 weeks—92.75 (100); 104 weeks—100 (100). Table is applied on the basis of 75% domestic and 25% foreign income, as against a 85-15 ratio before.

Art Not Politics

Continued from page 2

cently when the new Colon manager (appointed last August), a former music and drama critic, Jorge Durbano, determined to restore the Colon prestige, and have talent selected for ability and not for political considerations.

Seven orchestra members, whose ability for their jobs was doubtful were summoned to undergo competency tests. The Sindicato objected invoking a Peron-made regulation that such tests must be limited to the month of August. This was a deliberate arrangement, as that is the Colon's busiest month, when everyone is hard pressed and musicians too much in demand.

So grateful for the 1956 RAVES—

"Best act to appear in Dallas in 1956 ! ! !".
TONY ZOPPI,
Dallas Morning News.

"Singer Tony Bennett scored a smashing opening night success at the Chez Paree . . ."
IRV KUPCINET,
Chicago, Sun-Times.

"Bennett's nitery floor demeanor is strictly bigtime . . . he rocks the room . . ."
VARIETY

". . . Tony Bennett has truly become big-time."
LOUIS SOBOL,
New York Journal-American.

"Tony Bennett a Copa smash."
ED SULLIVAN,
New York Daily News.

". . . Tony Bennett startling us with his new act . . ."
EARL WILSON,
New York Post.

"Tony Bennett's opening . . . was one of the most brilliant openings of the season."
GEORGE CLARKE,
Boston Record.

"Tony Bennett hits the peak of his career . . ."
HY GARDNER,
New York Herald Tribune.

and what they've meant for 1957!!!

MAY
Opening May 10th
CHEZ PAREE
CHICAGO

APR.
Opening April 16th
FONTAINEBLEAU
MIAMI BEACH

MAR.
Opening March 12th
SAHARA
LAS VEGAS

FEB.
Opening Feb. 14th
COPACABANA
NEW YORK

JAN.
Opening Jan. 23rd
AMERICANA
MIAMI BEACH

Currently
SANS SOUCI
HAVANA

TONY BENNETT

Personal Management
LLOYD LEIPZIG

COLUMBIA RECORDS
New Album, "TONY"
(February Release)

Direction
GAC

Public Relations
GABE SUMNER ASSOC.

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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FILMS: BYSTANDERS IN POLITICS

Londoners Cotton to That Dixie Beat; Clubs' 50,000 Members: Socko to Snazzy

London, Jan. 22.

Jazz means big business in London. Since the traditional jazz movement began in a small riverside hall in a London suburb about 11 years ago, clubs have blossomed all over the capital, and now there are around 20 large clubs and double that number of smaller ones catering to an estimated 50,000 members.

Most of the hot spots operate seven nights a week year 'round, and they're always packed to capacity. One organization which runs six outfits estimates that they gross around $2,000 a week.

Club locations vary from Soho cellars to West End hotels. Restaurants, and saloons, too, have moved in on the dixieland flare-up.

Membership fees vary between 40c. and 80c. a year and admission charges are about the same. One club, run by clarinetist Cy Laurie, has hit the high spots in publicity by getting a mention in the "Times Educational Supplement," because membership to students is free. Laurie's agent Don Kingswell, who quit his job with a top dance band because of the bright prospects jazz had to offer, admitted that the free membership angle was a gimmick, as was "An All Night Orgy" story which hit the Sunday papers some months ago. He added that, as a result, the club now had a membership of over 10,000.

Trumpeter-leader Humphrey Lyttelton, one of the top names in British jazz and an ex-Eton schoolboy, is now such a big draw that he can ask for and get as much and even more than many of the bigtime dancebands for a one-night date. His club, in a West End restaurant, is virtually Mecca to British jazz buffs.

TV Biogs Jump Gun on H'wood

Hollywood, Jan. 22.

CBS-TV is not only determined to get into the biographical cycle but to beat picture studios to the punch as well. Two biographical dramas based on the lives and careers of Helen Morgan and Damon Runyon are now in the works and will be telecast before filmed versions on screens.

Yesterday, CBS bought from Mrs. Lulu Morgan, mother of Helen, tv rights for an April telecast on "Playhouse 90."

Warners has Ann Blyth set for title role of its pic version, but CBS hasn't got around to casting.

The Runyon story will be dramatized on "Climax," with Leonard Spigelgass scripting. Bing Crosby is playing the Runyon role in an upcoming U-I pic.

Scalper Prices

On the basis of actual transactions, the following are a few of the prices paid for "good locations" for hit Broadway shows last week (all amounts refer to a pair of seats):

"My Fair Lady," $60.
"Auntie Mame," $50.
"Happy Hunting," $40-$50.
"Bells Are Ringing," $30.
"Long Day's Journey Into Night," $22.

National Pantomime May Be New Tag For Baseball Via Em Kelly

A winning baseball team apparently isn't the complete answer for the Brooklyn Dodgers. Dem Bums are now going after another kind of talent to perk up attendance at Ebbets Field. Walter O'Malley, Dodger prexy, has signed former circus clown Emmett Kelly for the season.

Kelly will be the saddest Bum of them all. He'll act as official greeter, be the spokesman (in pantomime) for presentations to the players or visiting celebs, and provide silent commentary on various phases of the game.

Kelly, who was represented in

(Continued on page 62)

SADLER'S WELLS NOW BRITISH ROYAL BALLET

London, Jan. 22.

Copenhagen's Royal Danish Ballet has heretofore been the only one in Europe still under such patronage but now Sadler's Wells Ballet has been re-incorporated under Royal charter and will emerge as the British Royal Ballet. Queen Elizabeth II is patroness and Princess Margaret has been named president.

Lord Waverley, chairman of Covent Garden Opera House, will have similar position on new Board of Governors.

Winnipeg in Canada also has a "Royal" Ballet.

Rio Grande Hailed

Dallas, Jan. 22.

The off-again, on-again musical adaptation of Paul Horgan's book, "Great River: The Rio Grande," now seems certain for a Dallas Symphony Orchestra performance.

The Ernst Bacon setting is dated for the Feb. 11 subscription concert in lieu of an appearance by violinist Erica Morini, reported ailing.

Mack Harrell, baritone, will read the text prepared by Horgan for the musical work.

YANKS UNEASY AT EUROPE'S DRIFT

The American film industry and its leadership in New York and Washington is extremely uneasy lest the worsening foreign political situation, and State Dept. countermeasures against it, put the film industry in the position of "innocent bystander" victim. Far more than most American industries, films are dependent upon export—up to 50% of total revenues. Overseas boxoffice helps U. S. films hold their own at home against television.

Current film industry anxieties centre upon:

(1) A proposal, not aimed at films, alone, but possibly hurting films worst of all. This is the so-called "Common European Market" which together with a "Free Trade Zone" is at this moment being negotiated in Brussels, Belgium, and which has State Dept. blessing.

(2) The present rigidity of protocol in Washington itself with President Eisenhower sticking to fixed lines of authority and refusing to intervene. This means that the film industry's former comforting access to the White House for special help, when needed, is lost.

Foreign sales strategy for U. S. films is tricky under the best of circumstances since it touches official economic policy in every country. Rich and poor lands, dictatorships and democracies are involved. Blocking of currencies, quota systems on imports, favoritism for native film industries confront the American distributors.

Mention of former President Truman's many favors to the film industry was played down, as a matter of discretion, during the 1956 election year but has since

(Continued on page 56)

Bette Davis As Hub TV Hostess Of Her WB Pix

Boston, Jan. 22.

In the first deal of its kind, WBZ-TV has snagged Bette Davis to intro live more than 50 of her WB films weekly to start April 6. Film star okayed deal at her home in Cape Elizabeth, Me., 100 miles from the Hub, and will ink final contracts on her return from the Coast where she is to make half-hour films.

Miss Davis will go on WBZ-TV to present her films in the 5:30-7 p.m. time slot Saturday nights for 52 weeks. Film program will be named "Bette Davis Presents." She will intro films and relate anecdotes re the filming.

The Davis-WBZ-TV pact was en-

(Continued on page 62)

Nix 'Hicks' for Pix

Hollywood, Jan. 22.

Paramount apparently has an aversion to hicks.

As a result, the studio is searching for a new name for the young New York television actress signed for the romantic lead opposite Elvis Presley in "Something for the Girls."

Her real name is Dorothy Hicks.

Shelter Only, Not Words On Theatre Marquees In Proposed Pittsburgh Law

Pittsburgh, Jan. 22.

Local theatre men are marshaling their forces to fight a new recommendation of the City Planning Commission that City Council pass a resolution banning all advertising on marquees. The Commission is likewise urging a limitation in the size of signs on theatres.

Motion Picture Theatre Owners of Western Pennsylvania have joined big circuit houses downtown in opposing the proposed changes. Managers claim it would cost them several thousand dollars alone to remove just the name from the

(Continued on page 56)

IKE'S PRONTO WORD: NO B.O. TAX CUTS

Washington, Jan. 22.

President Eisenhower served prompt notice on Congress last week that he will oppose cutting the admissions tax or other taxes this year. In his budget message he made it clear that a balanced budget and a small reduction of the national debt are the first order of Federal fiscal business.

Other highlights of the budget message:

1. A request for $140,000,000 for the U.S. Information Agency, compared with the $113,000,000 for the current fiscal year ending June 30. This is expected to be cut.

Under the amount requested, USIA would allocate $11,474,000 for motion picture activities; a sub-

(Continued on page 56)

TV Poses a Prostie

Ottawa, Jan. 22,

Documentary on rehabilitation of a prostitute will be shown in Canadian Broadcasting Corp.'s filmed tv "Perspective" network series at 5:30 p.m. Sunday (27).

Charles Israels, scripter of "The Street," was aided by Phyllis Haslam, executive director of Elizabeth Fry Society, in whose office some scenes were shot with actual girls struggling with the problem.

Recent Omens Hint Catholics Will Tread More Softly on Censorship

By GENE ARNEEL

The Roman Catholic Church may be quietly withdrawing from the field of political censorship of motion pictures. This opinion is the net of some film trade interpretations of recent developments in the role of the Church as pertaining to the screen.

The indications in support of a modified Catholic policy emanate from scattered areas but they tie sufficiently together for the conclusion to be drawn. A state legislator who's bent on introducing a bill for a new censor panel in his state was told flatly by a Church prelate that he could count on no support from the Church. This same Church representative in past has worked strenuously (i. e., lobbied) for official blue-penciling in past.

An industry executive in New York was told this week by what he termed a "believable authority" that the Church feels political censorship per se legalistically is on extremely shaky ground and pressures to influence its extended existence cause only resentment towards Catholicism.

On the third count, the recent letter sent in the name of Pope Pius XII to the International Catholic Film Office in Havana, upon reappraisal in the film trade, is seen as meaning a new emphasis is to be placed on morally-uplifting pictures and a de-emphasization of films found objectionable. Carry this a step further and it spells out: Let's just accentuate the positive.

Catholic bishops in various state capitals over the years have exerted efforts to impose and maintain film licensing boards. Their crusades have been particularly noticeable in Albany, Harrisburg and Columbus, O. This had never been announced as a matter of "Catholic policy" and consequently, by the same token, discontinuance of the practice is hardly likely to be set forth in any public statement.

Importantly, the reported switch is limited to removal of the Church

(Continued on page 6)

Opera in Italy Closing Early

Rome, Jan. 22.

Opera is a deficit operation even in its native land, Italy, and has become a big political issue at the present moment because of the Government's wish to curtail its subsidy payments. Reacting to this threat the 12 leading opera houses will close early in protest. Milano's La Scala will call it a season March 31 unless better ticket sale ensues.

Rome Opera and San Carlo at Naples will shutter in February. La Scala's subsidy is known to be about one-tenth its operating costs.

Gleason Ain't Quite Sure Yet What He Wants to Do in '57-'58

Jackie Gleason says he "just doesn't know yet" what he's going to do about next season, even though it's pretty certain now that CBS-TV will make other arrangements for its Saturday night 8 to 9 segment, where Gleason has been running into considerable rating trouble from the Perry Como competition. Gleason, in fact, isn't quite sure whether he'll turn up as a performer or as a producer-director under his new 15-year contract (at $100,000 per year) which actually starts next Oct. 15, although pacted with CBS three years ago.

When stories broke last week that Art Carney was available for dickering with other networks because of the uncertain status of Gleason in '57-'58, inviting cross-country headlines to the effect that the "Honeymoon" is over between the pair, Gleason felt it wise to call a press conference. He said he would not stand in Carney's way if something good came along, but at the same time suggested that, if wanted and needed by Gleason for next season, Carney promised he'd be around. Carney has a one-year contract with Jackie Gleason Enterprises which expires in June, when the show goes off.

Other members of the Gleason troupe including writers, producer, director, etc., are pretty much up in the air over Gleason's indecision. Mid-February is option time

(Continued on page 36)

65 Films in Four Years

Here's something of a record to shoot at.

Shinobu Chihara, the young Japanese film star in N. Y. for the Japanese Film Week, has made no fewer than 65 films during the past four years. She's under contract to the Toei studios.

Japan turns out over 500 pix a year, making it probably the largest film producing nation around.

In Gotham for Festival, Japanese Reveal Plan For Export Promotion

Japanese industry, with the cooperation of the Ministries of Trade and Foreign Affairs, is creating an export promotion organization, Hiroshi Okawa, president of Japan's Toei motion picture company, said in Gotham last week (19).

He noted that there was increasing government interest in cultural exchanges between Japan and other countries, and that films played an important role in such exchanges. New outfit, now in the formative stages, will start functioning in April and there is a possibility that the Japanese will then set up a promotional office for their pix in New York.

Okawa, a brace of other Japanese industry execs and a young femme star, Shinobu Chihara, are all currently in Manhattan in connection with the Japanese film festival at the Museum of Modern Art. Six new Japanese features and six shorts are being presented.

Among the execs in attendance are Shin Sakai of the Daiei Co.; Tomonori Imada, Mitsuo Makino, and Mitsukuro Tada of Toei; Takashi Koide of Shochku; Tsugio Utada of Shochku; Tsuneyuki Amamiya, Kazuo Takimura and Goro Uzaki of Toho, and Katsuya Fujiwara of Nikkatsu Corp. Okawa is the only company president and

(Continued on page 61)

NEW WATER THEATRE FOR VILLA TORLONIA

Rome, Jan. 22.

A new water theatre will be constructed by the Rome Tourist Office in the Villa Torlonia at Frascati where outdoor productions will be presented during the summer. The theatre will be adaptable for water spectacles as well as for ballet, opera and drama in an unusual natural setting.

The original theatre was built more than a century ago but it has not been used for many years.

Priest Knocks the Rock

Boston, Jan. 22.

"Rock 'n' roll is a form of musical idiocy," the Rev. Daniel Quinn of St. Bernard's Church, West Newton, Mass., told teenagers attending the Archdiocesan Youth Congress in a panel debate on modern music at Hotel Bradford Saturday (19).

As the priest was doing just that, press agents for the film, "Don't Knock The Rock," opening at the Pilgrim Wednesday (23), were not entirely depressed at the breaks.

"Music," said Father Quinn, "is like literature. Classical music is like a person reading Shakespeare, jazz is like a person's conversation, but rock 'n' roll is just Ah, Ah, Ah, Ah, Ah."

BUFFALO CHANGING LONGHAIR SCHEDULE

Buffalo, Jan. 22.

Merger of the Buffalo Zorah Berry attractions with the Buffalo Philharmonic Society concert series is being proposed under a plan approved this week by the Board of Directors of the latter organization. The present Berry series and the Philharmonic season concerts will be discontinued and instead two plans will be offered—an orchestral series on Sundays and a "Zorah Berry Series" Tuesdays. Some of the Philharmonic concerts will also be offered Tuesdays, but the programs will offer mostly traveling soloists and musical groups as in the past.

Mrs. Berry, local concert impresario for the past 31 years, will become an employee of the Philharmonic in an executive capacity and will have charge of all ticket sales. The merger was announced as eliminating competition between the two outfits and as spacing musical events so that patrons will be able to attend attractions without conflicts. The plan, if finally approved by Mrs. Berry, will become effective next season.

Frank Folsom's Reasons for A Milder Pace

By ABEL GREEN

Frank M. Folsom, president of the Radio Corp. of America since 1949 until his resignation a week ago to become chairman of the executive committee of the $1,250,000,000 electronic empire, spelled out the whyfore of his decision in an exclusive interview with the writer.

The move, was hastened by the death last October of his wife, the former Gladys Jordan, of a heart attack. The Folsoms had just celebrated their 39th anniversary and it became very evident that Folsom took the personal tragedy very much to heart. Intertwined with the human emotions of a devoted husband and father came a sudden-shock realization that, in their 39

(Continued on page 39)

Talent on a Bike for Ike; Spec Plays Like a Benefit—Too Long

By HERMAN A. LOWE

Washington, Jan. 22.

After watching the last three vaude shows in honor of a Presidential Inaugural — called the "Gala" in 1949, the "Festival" in 1953 and last Saturday's (19)—it is obvious there can be too much of a good thing.

Like its predecessors, this show was overlong and over-rich in talent anxious to flex its artistic muscles before the Republican political greats of Washington and the nation. As usual, and unfortunately for the fine late acts, people left enmasse long before the finish of the three hour and 40 minute performance.

Program for the evening listed Pearl Bailey, Peter Lind Hayes & Mary Healy, the Toppers, Phil Silvers, Pat Boone, Ray Bolger, Sally & Tony De Marco, Gogi Grant, Step Bros., Nora Kovach & Istvan Rabovsky, Dorothy Shay, Kathryn Grayson and Abbott & Costello. The last three acts didn't show, which was just as well, considering the length.

In addition, there were the 90-voice Apollo Singing Club of Minneapolis, Fred Waring's Pennsylvanians, and the Michigan State Glee Club. Show shuttled between the Capitol Theatre and the Arena (Washington's little Madison

(Continued on page 61)

Use Europe Shooting Schedule

[NOON TO NINE]

Hollywood, Jan. 22.

First Hollywood motion picture to assume European shooting hours—noon to nine—is Hecht-Hill-Lancaster's "Sweet Smell of Success."

Firm worked out an agreement with the crew under which noon to 8 P.M. is counted as straight time with all concerned receiving 10% overtime pay for the remaining hour of shooting. Co-stars Burt Lancaster and Tony Curtis became familiar with those working hours while making "Trapeze" last year in Paris.

Prof Blisters Mass Media Timidity; 'Free Enterprise' in Thinking Hurt

Albany, Jan. 22.

Hollywood, along with American radio and television, drew strong criticism from Dr. Henry Steele Commager, history professor at Amherst College, in an address on "Centralization and Freedom" at a meeting of eight Albany Jewish women's organizations in Temple Israel, last week.

In a bristling hour-long address, to 400 women, on the danger to democracy which Federal control over the communication of ideas poses, castigated not only "motion picture directors" but also "stage directors" who employ so-called loyalty lists in casting.

He likewise condemned "Hollywood" for requiring actors, writers and others to affirm that they have not belonged to "500 or 600 organizations" on lists of the Attorney

(Continued on page 61)

Tallu Cancels 2d Week Of 'Eugenia' in Philly; Sez She's Not a Sissy

Philadelphia, Jan. 22.

"Eugenia" cancelled all performances in its second and final round at the Forrest Theatre here last week. The star, Tallulah Bankhead, who already was performing despite four fractured ribs, broke her hand in a too-enthusiastic gesture against a prop door, at the second act curtain the previous Saturday (12). She finished the performance unaware of the extent of the injury. Two days later she was taken to the hospital for an operation on the fifth metatarsal.

Local Shubert management announced almost daily that the actress would resume performances, but her hand began to swell and she held a press conference Friday (18) to prove her plight. Holding up her disabled arm she declaimed, "I'm not a sissy, darlings, but I simply cannot get this into the period costumes."

ACTORS AMONG ELITE ON INAUGURAL 'DAIS'

Washington, Jan. 22.

Show biz reps, who contributed freely of their time and talent during the multiple events of the long inaugural weekend, rated choice seats for the presidential swearing-in. Film, tv and Broadway stars studded the presidential platform when Eisenhower and Nixon took their oaths for the second time.

Special seats—and bows—went to contralto Marian Anderson and singer Brian Sullivan, who sang the national anthem and "America," respectively. Flanked behind them were participants in festival and concert, including following:—George Murphys, with their two children; Ethel Merman, husband Bob Six and children; Ray Bolger, Pearl Bailey, Jeannette MacDonald and husband Gene Raymond; the De Marcos, Peter Lind Hayes and Mary Healy, Fred Waring, and others.

Occupying an aisle seat on platform, and functioning as unofficial greeter as celebs filed in, was Eric Johnston, accompanied by Jack Warner.

Tougher 'n' Tougher To Turn a Profit, Hence Julius Bloom Vamoose

Changing conditions in the concert world are understood to be the reason for the unexpected resignation of Julius Bloom, for nearly two decades the director of the comprehensive cultural program at the Brooklyn Academy of Music. Bloom tendered his resignaton to trustees last week, but is remaining until end of current season to make plans for the 1957-58 schedule of events, which include concerts, opera, ballet, movies, lectures, etc.

Bloom, who is executive secretray of the National Assn. of Concert Managers, says he believes the local impresarios are facing increasing problems that virtually will squeeze many of them out of business. He is not casting anyone in the role of villain but says that, in addition to the cost of the attractions, there are high costs of rental, promotion, operating expenses that make profits virtually impossible. Bloom knows of numerous instances where sellouts and near-sellouts have failed to produce any net profits for the entrepreneur. These, he says, were not experienced by amateur groups or clubs, but by seasoned, local managers with plenty of know-how.

From Bloom's own vantage point as the executive of the national

(Continued on page 61)

1/23

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A First—But for Todd

Editor, VARIETY:

Los Angeles.

Your article under the caption "Mobile Boxoffice" speaks of the first one but the text should have read "First mobile boxoffice *ever operated by Mike Todd.*"

John H. Harris, Ice Capades producer, is, to the best of my knowledge, the originator, many years back, of the mobile ticket dispenser.

Yours for more or less truthful publicists,

Jack Sidney

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STATUS QUO JUST A MEMORY

Protesting Tax Blow

Hollywood, Jan. 22.

A three-man delegation from the Motion Picture Industry Tax Committee will attend Internal Revenue Bureau hearings Thursday in Washington, on proposals to change current tax laws dealing with personal holding companies.

Delegation, which left over the weekend, consists of John L. Dales, prexy of Screen Actors Guild and chairman of the MPITC; William Berger, SAG counsel, and attorney Paul Ziffren, who's also a Democratic national committeeman. MPITC is composed of management, labor and talent orgs.

Unmenaced From Stockholders (For First Time) Loew's Vogel Now Free to Study Studio Costs

Unencumbered by the threat of a proxy fight for the first time since taking office, Loew's Inc. prexy Joseph R. Vogel left for the Coast over the weekend to complete the reorganization of the studio operation. In previous trips to the Coast, Vogel had been hampered by the dagger which constantly hung over his back and was unable to feel free in carrying out the decisions he felt were essential to improve the company's position as a leading film-maker.

Vogel's own position was precarious. In addition, he was forced to cut short his surveys in order to return to the homeoffice to negotiate with the dissident group on the makeup of the new board of directors which will be presented to the stockholders at the annual meeting on Feb. 28.

With the threat of the proxy fight over as a result of the compromise arranged with Canadian industrialist Joseph Tomlinson, Vogel is now prepared to institute drastic changes in the operation of the entire company.

His major task will be the studio which the dissidents claimed was losing as much as $4,000,000 annually. Many studio veterans as well as producers, directors and writers associated with former studio boss Dore Schary have already checked out of the Culver City lot. In order to bring the studio back to a profitable operation, Vogel is expected to institute more economies which, it's felt, will result in the dismissal of additional studio personnel.

Vogel will also be faced with the problem of what to do with Metro's vast Culver City facilities. The large plant is no longer required for the company's smaller production program and its anticipated that Vogel will consider the possibility of selling some of the studio property and/or renting out some of Metro's facilities. Industry observers do not discount the possibility of a merger of

(Continued on page 5)

LOEW DEBT CUT

Down To $29,887,000, It's Revealed In Report

Loew's Inc. has reduced its funded debt to $29,887,000 from $31,012,000, the company's annual report reveals. This is the sum that must be divided between the production-distribution company and the new theatre company. Loew's Inc. prexy Joseph R. Vogel states in the annual report that the company is unable to give a complete separation of the financial operation of the domestic theatre branch and the production-distribution division because the funded debt has not as yet been divided between the two companies.

It is noted, however, that the consolidated net profit for the fiscal year ended Aug. 31, 1956 was realized approximately 49% from the domestic and Canadian theatre operation (before taxes and funded debt interest) and 51% from the activities of Loew's Inc. The corresponding percentages after Federal income. but before funded debt interest, was 40% from theatre operations and 50% from picture and other operations.

No Signs Seen Of Republic Making Films

Despite president Herbert J. Yates' insistence that Republic will resume theatrical production, indictions to the contrary are mounting. A highly placed inside source said in New York this week that he sees "no evidence" of any new feature film-making activity.

Some time ago Yates himself said he was contemplating the abandonment of production for the reason that this activity was resulting in a loss. He said he might concentrate on the television and laboratory fields. Yates' follow-up to this was his recent statement announcing an elaborate feature production program.

Now, though, there is no new product on schedule and the studio

(Continued on page 17)

KNIGHTS OF COLUMBUS HAIL 'GOOD' FILMS

Minneapolis, Jan. 22.

Motion picture industry hereabouts is taking a hard look at advertisement run in St. Cloud, Times, daily newspaper in city of 25,000 population, 65 miles north of these twin burgs.

Ad was inserted by Knights of Columbus, Catholic men's organization, and it listed recommended motion pictures playing and upcoming in city's three principal theatres.

Recommendation was based on Legion of Decency ratings. Those not recommended simply weren't mentioned. Move is considered a prime example of constructive criticism, and the first like it anyone has heard of.

Loew Retirement Fund Doomed?

Expectations at Loew's is that the corporation's retirement fund will come to an end in April as an economy move. Important stockholders, including Joseph Tomlinson, are said to feel that operation of the program is simply too expensive in the light of profit-&-loss statements.

Loew's has paid as high as $1,000,000 in a single year to support the fund, which covers employees on the payroll for five years and over. Latter pay nothing into the kitty but collect benefits upon retiring at the age of 65 or if they leave the company for any reason after payments have been made for at least five years.

Fund, which is managed by Equitable Life Assurance Co., will remain in existence, it's reported, until all monies on deposit are paid out to eligible personnel. However, new employees will not be eligible to participate and Loew's will make no further payments.

CHANGES IN FILM BIZ DIZZYING

For a picture of an industry turning in multi-directioned courses, turn to the picture industry. Not since the bankruptcy proceedings of the 1930's and the divorcements and theatre divestitures stemming from court decrees of the late 1940's is the status quo being so abandoned.

Loew's future is obviously uncertain, dependent on new decisions still to be made by new and powerful stockholders to be represented on the board.

United Artists, which has prospered on a diet of many lowercase productions and a modest number of expensive "A's," is pulling a major policy switch. Arthur B. Krim, president, revealed plans for a 36-picture program in 1958, instead of the usual 48 per annum, and with greater accent on taller-investment "blockbusters." These he described as films which can stand on their own in single-bill theatres and top the dual bill situations.

Reason for the change: Lesser-scale product, which had been shunned by the major studios, for the reason that "only the big ones can make money," is now to be turned out in abundance by the same majors.

Departure from previous policy by 20th-Fox is via an additional 25 minor-league entries on its lineup, these to be supplied by Robert L. Lippert.

Allied Artists, which took a big step toward emergence from its bottom-rung industry status with "Friendly Persuasion" last year, now hopes to turn out three or four films in the $3,000,000 (nega-

(Continued on page 17)

PARAMOUNT RESUMES SMALL-BUDGET PIX

Add Paramount to the list of film companies now turning to small-budget product to supplement regular release schedules. Studio is figuring on making 15 to 18 features this year and talks are now going on with outside independent producers who, on the basis of the negotiations, will add to the lineup with properties budgeted at $150,000 and up. A number of indie-submitted packages are under consideration.

Policy is to take on pictures of quality and it's felt this is possible

(Continued on page 15)

RKO Shift to U Set for Feb. 1; Unions Served Closing Notices; Disney Taking Back 200 Cartoons

Fade of RKO as a major entity in the film business became a reality yesterday (Tues.) with official confirmation that this company's domestic distribution will be taken over by Universal. Joint statement by Milton Rackmil, president of U, and Daniel T. O'Shea, RKO prez, disclosed the aimed-for effective date is Feb. 1.

RKO has 11 new pictures either completed or in various stages of production which will go immediately to U. These include "Stage Struck," Stuart Millare production now locationing in New York with Henry Fonda in the lead.

The Rackmil-O'Shea statement otherwise was devoid of details, but there was intelligence available from other sources. Independent producers who have releasing deals with RKO can transfer to U under the same terms of their RKO contracts or can simply forget the RKO tieup entirely.

RKO's major studio on Gower Street, Hollywood, is to be taken over by a subsidiary of General Tire & Rubber, RKO parent, and the film company will shift its production, which will be reduced, to its Pathe lot in Culver City.

Company's domestic branches are to be shuttered. Telegrams were sent out from the homeoffice yesterday to labor unions involved as a preliminary to the closings. RKO is to maintain a skeleton sales force under global distribution chief Walter Branson.

RKO's deal to license all Walt Disney shorts has been revoked. Pact had another 12 years to run. This means that about 200 Disney

(Continued on page 17)

WALKER, CLARK OUT

Vets (1930) of RKO Feel O'Neil Cleanout Broom

J. Miller Walker, v.p., secretary and general counsel of RKO, and William H. Clark, treasurer, this week became the film company's first New York top-echelon executives to bow out in line with the retrenchment policy. Others in both Walker's and Clark's departments at the homeoffice also have been given their notice, including attorney Phil O'Brien who moved to RKO less than a year ago.

Situation has reached the point where most employees have become resigned to the Universal takeover of RKO's domestic distribution as more or less an accomplished fact even though there have yet to be any official announcements and some legalistic work still remains.

Walker and Clark both had been with the company and its predecessors since 1930.

Kept in Dark, RKO Employes Wail the Blues

Being kept in the dark as to their future employment, morale among personnel at RKO is all but shattered. Neither Tom O'Neil, who's calling the turns on the get-together with Universal, nor president Daniel T. O'Shea have made any statements that would clarify matters for employees. The only knowledge they have came via published reports of U's takeover of the RKO distribution in the domestic market.

The consequence is that many persons in the homeoffice and the field are so preoccupied with their own welfare that business matters relating to the film company are getting only secondary consideration. It was made apparent to a

(Continued on page 61)

National Boxoffice Survey

Long Cold Wave Bops B.O.; 'Anastasia' New Champ, '10 C's' Second, 'Wind' Third, 'Moon' Fourth

Severe cold, which lasted much longer than most such waves, is taking a toll in the current session. Also some overly extended long-runs and failure of many new pix just launched this week to do much are contributing to present offish trend. Some of bigger pix, however, still are doing big to great biz.

"Anastasia" (20th), no doubt helped by the visit of Ingrid Bergman to N.Y. to receive the crix award in that city, is soaring to No. 1 spot this stanza. It is closely followed by "10 Commandments" (Par), which was first a week ago.

"Written on Wind" (U) moved up from fifth to third position via some strong showings. Pic is doing about 90% of the business enjoyed by "Magnificent Obsession," one of recent big Universal grossers. "Teahouse of August Moon" (M-G) is winding up fourth. It was second last round.

"Wonders of World" (Cinerama) is capturing fifth money, moving up from sixth. "Baby Doll" (WB) is slipping from fourth to sixth spot. "Girl Can't Help It" (20th) will wind up seventh as against eighth last round.

"King and 4 Queens" (UA) is finishing eight while "Zarak" (Col) rounds out the Top Nine. "Oklahoma" (Magna) is ace runner-up pic. "La Strada" (T-L) is the other in this category.

Big lineup of new entries finds few displaying strength currently. Perhaps the biggest disappointment is "Barretts of Wimpole Street" (M-G) which is giving the N.Y. Music Hall its lowest opening week in some 13 years. "Wrong Man" (WB) also looms moderate. It is rated okay in Cincy, good in Washington but only fair in N.Y., Boston and Louisville.

"Rock, Pretty Baby" (U), rated okay in Minneapolis, is nice in Providence and modest in Philly. "Three Violent People" (Par), also new, looms lean in Minneapolis, okay in Louisville, fair in Buffalo and mild in Denver.

"Istanbul" (20th) is rated okay in Philly. "Iron Petticoat" (M-G), okay in Cleveland, shapes fair in K.C. "Wild Party" (UA) looms fine in Detroit and smooth in Boston.

"Slander" (M-G), mild in Balto, is dull in N.Y. and slight in L.A. "4 Girls in Town" (U), good in N.Y. and okay in Minneapolis, looks fair in Omaha.

"Drango" (UA), hotsy in Frisco, is rated sock in Denver. "Don't Knock the Rock" (Col) looms mild in Portland, fine in Toronto and good in Denver.

(Complete Boxoffice Reports on Pages 8-9)

Film Dividends In '56 Top '55

Washington, Jan. 22.

Film industry dividends for 1956 were slightly better than those for the preceding year. The 1956 total was $31,579,000, compared with $31.491,000 of the year before.

The 1956 total was the highest since 1951 when the stockholder melon was a handsome $35.122,000. The all-time high of $54,641,000 was hit in 1947, before the television inroads reached major proportions.

Until the December figures were disclosed, 1955 was ahead of 1956. Then the December, 1956, dividends came along to the tune of $6,522,000, contrasted with $6,116,000 of the previous year. Company breakdowns for December:

AB-PT, $2,398,000 in December, 1956, contrasted with $1,986,000 for December, 1955. 20th-Fox $1,058,000 for each December; United Artists Theatres, $8,000 each year; and Universal $569,000 each year.

Consolidated Amusement Ltd., $88,000 each December; Loew's, Inc., $1,286,000 each December; Paramount Pictures $1,094,000 each time; and Roxy Theatre, $6,000 in December, 1955, but nothing in 1956.

CANADA'S PATCHQUILT MAP FOR 'BABY DOLL'

Ottawa, Jan. 22.

"Baby Doll" has been banned in Alberta and New Brunswick, but will be shown in predominantly Roman Catholic Quebec "after reconstruction" by the censor board (presumably because it's about the unreconstructed South). That means Montreal should get it about mid-February. Manitoba has already OK'd it as is.

Film is now playing three theatres in Toronto, sans cuts—Ontario having given it the "Restricted Admission" (to those 18 and over) tag. Odeon chain is showing it in Ontario.

Film Critics Rile Own Newspapers; Bergman Party Branded 'Social'; Star's Visit Otherwise Clicko

Ingrid Bergman played to a limited no-press audience last week (19) as the New York Film Critics Circle presented her with the best actress of the year award at Sardi's Restaurant.

Critics were deluged with squawks from all quarters over this year's exclusivity rule. What made both city editors and others (including Life and Look) sore was that NBC radio was allowed in to cover the proceedings.

Cracked one shutout: "Those critics next year better get themselves a press agent."

Scribes, while well aware of the interest in the awards ceremony and particularly in Miss Bergman, nixed any reporters at the affair which was billed as a "social" event. Not even city-side reporters of the respective papers got an okay for coverage, nor did the columnists, although Earl Wilson got in on at least some of the proceedings. News agencies were refused coverage.

Several people with direct connections to the films being honored were turned down for admission. Look and Life, both covering Bergman visit, were refused entrance. Critics on several occa-

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Java on the House For Model Pickets Employed By Confidential Monthly

Theatremen usually regard pickets as a nuisance—whether they're protesting the contents of a picture or objecting to the management's labor policies.

However, Loew's State Theatre, N. Y. this week welcomed and, as a matter of fact, aided and abetted, a comely quintet who carried signs in front of the theatre. The pickets, five models hired by Confidential publisher Robert Harrison, carried signs saying that the State's film, Metro's "Slander," was "unfair" to Confidential.

The girls paraded in front of the theatre on one of the coldest days of the year. A Loew's Theatre publicist discouraged police efforts to disperse the gals who picketed without a permit. In addition, the publicist invited the "pickettes" into the lobby to warm up and provided them with coffee and doughnuts.

INFLAMMABLE STOCK IN VAULTS ABOUT 1%

Preponderance of safety film on acetate stock now is such that estimates put the amount of inflammable prints in the nation's vaults at only one percent of the total footage stocked there.

The percentage of nitrate film in actual circulation is thought to be even lower.

In the light of this situation, experts in the industry feel that the time may not be far off when nitrate will be out of circulation altogether. This is expected to have a significant bearing on insurance rates, building regulations, personnel, etc.

Argument has always been that no changes can be made until every last foot of nitrate is taken from release. None of the majors use nitrate any more. Some is still playing off out of the small indie exchanges.

So far, only very few localities have made it mandatory for distribs and theatres to handle safety stock only. Suggestion has been made that the industry would do well to replace all nitrate prints as speedily as possible, if necessary via joint action, so as to benefit from resulting savings.

Columbia Buys TV Studio Man's B'klyn M.D. Novel

"Last Angry Man," novel by Gerald Green, who's one of the producers of NBC-TV's "Wide Wide World," has been acquired for the screen by Columbia at a reported escalator price of $150,000.

Story of a Brooklyn physician is a new Book of the Month selection.

NO PUBLICITY FOR 'DEVIL'

Arch Oboler Vs. Branco Suit Settled Out of Court

Los Angeles, Jan. 22.

Tangled litigation and counter-litigation over the first 3-D film, "Bwana Devil," was finally settled out of court on undisclosed terms.

Arch Oboler filed the original suit, asking $1,000,000 damages from Branco Pictures Corp., Edward L. Alperson and Milton H. Bren. They filed a countersuit for $70,000.

MG Calling Her! Marilyn Can Do 'Karamazov' Pic

Hollywood, Jan. 22.

It's now up to Marilyn Monroe whether she really wants to do "The Brothers Karamazov." If she does, the role is ready and waiting for her at Metro.

Dostoievsky classic will be Pandro Berman's next picture at the studio and while the producer hasn't cast it, Miss Monroe can star "if she wants to play it."

Berman meanwhile is readying an independent unit and a deal is being discussed with him to release his product through Metro. He is prepping "Cat on a Hot Tin Roof" and "Reluctant Debutante," either or both possibilities if his indie deal is finalized.

Bill Gehring Dies at 59; Generous, Patient, Fair, He Was Unique Film Exec

By FRED HIFT

William C. Gehring, v.p. of 20th-Fox and executive assistant to president Spyros P. Skouras, died suddenly last week (17) in his sleep. He was 59 and had suffered two heart attacks since Christmas.

Gehring's whole working life had been spent in the motion picture industry. He obviously doted upon the business and was dedicated to it with an intensity and devotion matched by few. Excepting a three-year break back in 1929, when he went with Tiffany Productions, he was with Fox Film Co. and later with 20th-Fox for 35 years.

Much respected in the industry, and particularly among the exhibitors, great numbers of whom he knew personally and by their first names, Gehring was an unusual personality in the sales field. Completely loyal to 20th, he nevertheless was able to see the exhibitors' point of view; and he prided himself on being a fair person working for a "fair" company.

His door was never closed. He was patient by habit and his humor helped put people at ease. He thought of himself as a "compromiser," and he took pride not only in getting along with people, but also in helping them get along with one another.

Gehring was a favorite convention speaker. "There's a little of the ham in me," he'd confide, "but

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JOHN ROSENFIELD FILM CRITIC OF '56

Dallas, Jan. 22.

John Rosenfield, Dallas News amusements editor, will receive the 1956 Film Critic of the Year Award from the Screen Directors' Guild in ceremonies Feb. 2 at the Biltmore Hotel in Los Angeles.

It will be the Guild's fourth film critic award in history. Previous winners were Bosley Crowther, New York Times; Jay Carmody, Washington Star and Harold V. Cohen, Pittsburgh Post-Gazette.

Rosenfield currently hospitalized in New York City from a heart attack.

Alternative Was a Censor; Japan's Okawa Throws Light on 'Self-Policing'

Japanese industry had to insist on the American companies submitting to Japanese self-regulatory film censorship because the alternative would have been a censorship move on the part of the Japanese government.

This was said in New York last week by Hiroshi Okawa, prexy of the big Japanese Toei Co. and head of the committee that finally picked the members of the self-regulatory body. The censorship group, guided by what is essentially a counterpart of the American Production Code, started functioning Jan. 1.

Okawa said the issue came to a head with the release in Japan of Metro's "Blackboard Jungle." "Parents and PTA groups set up a clamor. Something had to be done to respond to public opinion," he declared. The committee was set up to act primarily as a spokesman for the industry, in a position to "explain" why certain pictures were allowed to play.

Asked whether, in the light of his remarks, "Blackboard Jungle" would now be passed for Japan, Okawa said he thought it would be, but with the proviso that only adults should see it.

The Okawa committee, on which the Americans were represented, picked a group of five to constitute the actual censor body. None of the five have anything to do with the film biz. The Americans for a long time resisted joining the self-regulatory unit, arguing that Hollywood films for the most part already carried the approval of their own Code.

American sources have said that, under the constitution in Japan, the government would have great difficulties to enforce any censorship laws.

HERMAN BERNIE OWNS BROTHER'S BIOGRAPHY

Hollywood, Jan. 22.

Film rights to "The Old Maestro," planned as "The Ben Bernie Story," have been reacquired by Herman Bernie, brother of the late orch leader, from RKO.

Bernie will now negotiate with other studios to make biopic of his brother. RKO took an option on property six months ago.

N. Y. to L. A.

Ben Blue
Ted Cott
Alfred E. Daff
Kirk Douglas
Nanette Fabray
Simone Finner
Judy Gillman
Andy Griffith
Artie Herskowitz
Burl Ives
Edwin Lester
Jerry Lewis
Norman Lobsenz
Grace Metalious
Debbie Sherwood
George P. Skouras
Gloria Vitto

L. A. to N. Y.

Morton Da Costa
Ella Fitzgerald
Mickey Freeman
Eva Gabor
L. Wolfe Gilbert
Benny Goodman
Joseph Gould
Celeste Holm
George Lait
Jerry Lawrence
Goddard Lieberson
David Lipton
June Lockhart
James Mulvey
Edward G. Robinson Jr.
Sylvia Sidney
Maurice Silverstein
Walter Starcke
Bretaigne Windust

Europe to N. Y.

Robert Alda
Steve Barclay
Herbert Barnett
Shirley Bassey
Lili Berde
Arthur Fellows
Henry Fonda
Robert Haggiag
Vivien Leigh
Leonard Lyons
Sir Laurence Olivier
Lilli Palmer
Bernard Relin
Herbert T. Silverberg
Michael Sullivan

New York Sound Track

Ingrid Bergman's press confab at Idlewild last Saturday was so well attended by reporters, still photogs, newsreelmen, etc. that she had to do it in three stages. She looked lovely, sidestepped no questions and said very little. She returned to Paris and "Tea and Sympathy" Sunday night. Miss Bergman may do another film for 20th if they find a good script for her. 20th has received some crank letters from people who said they refused to attend a Bergman film.

Sir Laurence Olivier doing an **Ingrid Bergman** stint this week—in and out of N.Y. from London in 24 hours to confab with Warner Bros. execs on "The Sleeping Prince," now called "The Prince and the Showgirl." In the U.S. they're billing it a Marilyn Monroe-Laurence Olivier film. In Britain, the billing runs Olivier and Monroe. . . .

Frank Ross, theatrical film producer now trying his hand at television, opines that legit theatre is the toughest of the entertainment fields. He produced two plays, "Man with the Blonde Hair" (scripted by **Norman Krasna**) which did a quick fold, and **"Judy O'Connor,"** which was left to die on the road . . . MPEA's **Griff Johnston** hospitalized in Washington with a severely fractured wrist.

Harold Salemson has settled his breach of contract suit vs. **Seymour Poe,** exec. v.p. of IFE Releasing Corp., for an undisclosed sum. Salemson is now with Continental Distributing . . . The **Ingrid Bergman** picture originally called "Elena and the Men," owned by Warner Bros. for the U.S., now has its fourth title. It's called "Paris Does Strange Things." Before that it was "The Night Does Strange Things" and before that, "Red Carnation" . . . **Sid White** with WB to handle radio and tv activities . . . **Sidney Kaufman** off to Europe soon. He'll visit Britain, Germany and Italy. Brace of German pix, owned by Kaufman and distributed by Columbia in Canada, will be released in the U.S. by the **Al Schwalberg** office. They'll be subtitled and aimed at the commercial houses rather than the German language theatres.

Norman Taurog optioned Allan Kenward's unproduced play "The Brahmin" as the first project of his new indie outfit . . . **Dick Powell** bought the **L. P. Holmes** novel "Somewhere They Die" for his Pamric Productions . . . 20th-Fox has **David Wayne** for the male lead opposite **Joanne Woodward** in "Three Faces of Eve" . . . **Danny Kaye's** commitment to star in "Merry Andrew" at Metro forced postponement of "The Five Pennies," the **Red Nichols** biopic, until the end of the year and **Mel Shavelson** and **Jack Rose** will launch "Houseboat" at Paramount instead. . . .

Maro Spiegel, MPEA's European topper, returning to Europe Feb. 2 by air . . . **Buddy Adler,** 20th-Fox production chief, turned director last week (19) when Look photogs came to shoot **Ingrid Bergman** . . . Warner Bros. has switched the status of its vet ad agency, Blaine-Thompson. **Phil Solomon,** account exec, who's been working out of the homeoffice, goes back to the agency which, however, will continue to do all of WB's ad placing. However, WB will now create its own ads, partly as an economy move. Blaine-Thompson's billings aren't affected.

Joseph Maternati, French Film Office topper in N.Y., taking a vacation in France prior to returning here. He's currently in Paris huddling on future French plans in the U.S. . . . Several of Japan's leading film companies sponsor their own baseball teams . . . **Eric Johnston,** addressing the U.S. Council of the International Chamber of Commerce last week in New York: "We should thoroughly explore carrying our longrange development program more through loans than grants. Governments, like people, generally spend borrowed money more carefully and wisely than handout money" . . . Atlanta Journal, in an unusual move, last week carried an interview with 20th-Fox sales chief **Alex Harrison,** highlighting the quality of the current film crop as one reason why business hasn't fallen off since the holidays.

Mike Todd, still keeping mum about his new film project, off for an Acapulco vacation . . . Actress **Elizabeth Taylor** quitting the hospital with her back improved, also heading for Acapulco . . . MPEA situation in Spain continues unresolved, but the American companies think something's going to happen soon. For the moment, the Spaniards still insist that the U.S. distribs handle one Spanish picture for every four American imports released locally.

"Captain von Koepenick" has been entered by the German industry as the German Academy Award contender. A **Real Film** production, it's controlled in the U.S. by **Emile J. Lustig. Richard Gordon** is the sales rep in the tinter.

Samuel Goldwyn owns $50,000 worth of those controversial Crowell-Collier debentures. SEC is now investigating the issue . . . **Robert St. Aubrey** and **Howard Kohn** did the editing and scoring of "Hidden Fear" on the film's Copenhagen location site. Print is now en route to Production Code inspection . . . Looks like a race between **Elmer Rhoden Jr.,** who doubles as producer and midwest circuit operator, and 20th-Fox in getting to the market first with a film on the bomb hoax menace.

Nick Pery, who recently quit as Columbia's Continental manager is moving ahead with plans to enter production on his own. He's filed a flock of titles with MPAA via the local O'Brien, Driscoll & Raftery office . . . Previewers raving about **Dore Schary's** swan song at Metro, "Designing Woman," a comedy . . . **Bill Gehring's** death means the loss of an executive who had the respect of exhibitors around the country. He accomplished a great deal in patching up differences between the trade's warring segments, including Allied States versus COMPO.

"Although we have Hollywood and all its wonderful facilities, we in the United States have to look to the National Film Board of Canada for films on labor." So **Mark Starr** of N.Y., ILGWU educational director, told a conference of U.S. and Canadian union educational directors in Toronto. He dismissed Hollywood's contribution with "such films as 'On the Waterfront' and one now being produced on the garment workers, filled with blood, mayhem, a lovesick girl and psychopathic union leaders."

Walt Disney's "Cinderella" to be reissued shortly, while at the same time NBC-TV is readying its spectacular version of the same property . . . RKO'S "The Young Stranger" tees off in art theatres.

Loew's prexy **Joseph R. Vogel** and Loew's Theatres' topper **Leopold Freidman** attended the Alfalfa Dinner in Washington Saturday (19) night . . . Metro acquired **James Jones'** new novel, "Some Came Running," in a pre-publication deal . . . Producer **David Susskind** and star **John Cassavetes** to Detroit to promote "Edge of the City" . . . **Alfred E. Daff,** Universal's executive v.p., to the Coast after returning from London . . . **Jose Ferrer** off to England after a few days in Gotham to bally "The Great Man." **Ernie Emerling's** Loew's Theatres' staff winning beaucoup attention for "Solid Gold Cadillac" with its facsimile 1957 passenger vehicle registration promotional gimmick. . . .

Otto Hetzel, son of MPEA exec v.p. **Ralph Hetzel,** to be married in Texas next Saturday (26). He's in the Air Force . . . Under a new agreement, author **John Dos Passos** has assigned to pic attorney **Nick Spanos** all rights to the Dos Passos trilogy "U.S.A.". Prior to the new deal, Spanos held rights up to May of 1957. Spanos says Hollywood is interested in the book.

N. Y. to Europe

Clinton Anderson
Jill Andre
Ingrid Bergman
George Black
Jack Bostick
Wyatt Cooper
James Copeland
Jose Ferrer
James Hammerstein
Sarah Hardy
Ray Thomson
Dick Via
Stuart Whyte
Shirley Wilber

FILM ADS 8TH ON SQUAWK LIST

Cheerful Post-Holiday Boxoffice

Film biz is in a strictly upbeat mood these days.

Sales execs who had feared a sharp drop at the b.o. after the Christmas-New Year's holidays report that, for reasons that aren't necessarily clear, the high business momentum has continued to carry over into January.

The big attractions are doing sock business in many places, and even the middle-budget pix are drawing 'em in. It's the smallies that continue to have tough sledding as heretofore.

Films like "Anastasia," "Baby Doll," "Giant," "80 Days Around the World," "King and 4 Queens" etc. are holding at sturdy levels. "People are talking about the movies again," noted one sales topper with evident satisfaction. "That's a big plus for our side."

There are those who've begun to wonder whether the flood of celluloid on tv hasn't had something to do with rejuvenated trade conditions. Theory here, again, is that films tend to become a topic of conversation that way. Apart from all that, it's argued that the quality of the product definitely has gone up.

Film Fest Within Belgium's World Fair

But Event Not Yet 'Sanctioned'—Critical of Trading Conditions in Belgium Film Biz

International Federation of Film Producer Assns. has held off recognition of the proposed 1958 World Film Festival in Brussels pending an improvement in film trading conditions in Belgium.

Fest is being arranged between May 20 and June 13 as part of the Brussels International Exhibition that year. Prizes will be handed out, so that the fest is actually in direct competition with the three other main festivals in Europe—Cannes, Berlin and Venice.

It's understood that the objections in the International Federation come mainly from France and Italy. The two countries hold that trade restrictions are imposed by Belgium, particularly in the case of France, which is limited in the amount of guarantees it can collect in Belgium. Federation considers local trading conditions before recognizing any fest.

If the Federation doesn't recognize an event, it loses the official participation of Federation members. This still leaves it up to individual companies to send films in. This is what happened at Venice last year.

Chairman of the Belgian fest is Pierre Vermeylen, home secretary and president of Belgium's Film Library. Andre Thirifays is director general. Fest will fall into two parts—shorts and features. All countries participating in the overall Fair are automatically invited to compete.

Countries which in 1957 produced over 100 features will have the right to enter two films. Pic must be submitted by May 10, 1958. Brussels committee reserves the right to invite additional pictures to a maximum six per country. Exhibition will hand out a Grand Prix in the form of a statuette of St. Michael.

Fame's Ambiguity

Rutland, Vt., Jan. 22.

When Mrs. Marian Patricia Herbert of St. Albans was granted U. S. citizenship to enable her to join her husband, an Air Force entertainer, on Okinawa, Federal Judge Ernest W. Gibson, had one question about her spouse:

"He's not like Elvis Presley, is he?"

Germans Lax On Checking Film 'Rights' O'Seas

German producers are careless about checking rights to their pictures in the overseas market, Sidney Kaufman of Grand Prize Films, which handle German product in the U.S., complained last week.

He cited several films on which contracts were offered him by the German producer. Check disclosed that the German company owned the rights fully only for Germany, but not outside, German law re personal privacy being less demanding than that in the U. S.

Most important case involves the German "Anastasia" (CCC-Arthur Brauner) which was in the clear in Germany, but could have caused a distributor a lot of trouble in the American market where different kinds of clearances are required from living persons represented in the play.

Kaufman recalled the $750,000 loss incurred by Metro via its release of "Rasputin and the Empress." Prince Youssoupoff, portrayed in the picture, won his libel suit in the British Courts.

In another case, a German producer offered a film which, on closer examination, turned out to be based on a play to which Warner Brothers holds the rights in the States. WB agreed to the release provided it got 50% of the profits.

In yet another instance cited by Kaufman, a German studio sold three foreign language versions of

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LOEW'S REVISES ITS AMORTIZATION TABLE

Loew's Inc. revised its amortization table as of June 7, 1956, the company's annual report reveals. New system, which went into effect on pictures released after that date, is based on the company's new experience as the nature of its film income.

As heretofore, Loew's operates on a 78-week write-off period. The revised table, however, allocates 60% of the negative cost to domestic (including Canada) and 40% to foreign instead of 66⅔% to domestic and 33⅓% to foreign.

Under the new table, the total cost of each picture is written off as follows: at the end of 12 weeks 39.6% instead of 44.1% as formerly; 24 weeks 59% instead of 67.7%; 36 weeks 71% instead of 77.5%; 52 weeks 82% instead of 87.7%; 78 weeks 100% as formerly.

It's pointed out that if the company's amortization table had remained unchanged, the company's net profit for the past year would have been $23,060 less. However, if the new table had been in effect for the entire fiscal year, the company's net profit after taxes would have been $1,165,069 more.

Loew's Vogel

Continued from page 3

studio facilities between Metro and another major company.

Although some uneasiness continues to exist among the company's personnel relating to their future with Loew's, a considerable degree of the tension has disappeared. The talk among staffers is no longer concerned with the proxy tiff. They are beginning to show signs of confidence as the company tackles its essential job—the making and selling of pictures. Executives who were involved in the top-echelon corporate affairs dealing with the proxy fight are returning to matters involving product acquisition and sales.

PACKAGED GOODS ARE THE BADIES

Going by the critical evaluation of the advertising agencies themselves, ad content during the past decade has kept largely within the limits of truth and good taste.

That's the conclusion to be drawn from the tenth anniversary report of the American Assn. of Advertising Agencies Interchange of Opinion on Objectionable Advertising which was made public in Gotham last week.

The report is an outgrowth of a self-regulation attempt in the ad agency field, started in 1946. The Four A's at that time organized a committee to act as a clearing house for complaints about ads coming from the agency field. Primary consideration, explained committee chairman A. E. Tatham of Tatham-Laird, Chicago, is the makeup of the ads themselves, i.e., whether there is (a) misrepresentation or (b) bad taste.

Committee in the past 10 years —actually to the end of 1955— processed 1,669 complaints involving 395 agencies, or roughly 10% of the agencies operating in the U. S. The largest number of complaints came in the field of drugs and pharmaceuticals (371). Clothing rated second with 130 and appliances third with 128. Motion pictures were in eighth place (75), being lumped in with sports and the theatre,

Tatham and committee members explained that the figures were somewhat misleading unless other factors were considered alongside them. For instance, one single ad might have cued a number of complaints. Also, and more important, the total amount of advertising in any one field has to be considered.

Thus, considering the vast amount of food advertising being

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Stress Telepix In Metro Future

Confirmation of Loew's entry into the telepix production field was made by prexy Joseph R. Vogel in the annual report to stockholders released this week. Program will center about the new division, MGM-TV, originally created to handle the release of Metro's backlog films to television. Although no properties were listed, the company stated that pilot films based on the company's "most important" feature films were already

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Loew's Net Profit: $4,837,729

Loew's Inc. chalked up a net profit after taxes (including profit from theatre subsidiaries) of $4,837,729, equivalent to 91c per share, for the fiscal year which ended Aug. 31, 1956. The profit for the same period of the previous year was $5,311,733, equivalent to $1.03 per share.

Operating revenues amounted to $172,355,933 as compared with $170,952,059 for the preceding year. The annual report, sent to stockholders this week, reveals that $1,800,000 of the profit came from the licensing of films to tv and from "MGM Parade." It lumps together the total revenue from theatres, rentals and sales of films and accessories, income from rental of pix to television, and the income from MGM records. Listed separately are the income from real estate holdings and from radio station WMGM.

Annual report sharply points up Metro's stepped up program of financing indie production. During the 1956 fiscal year, the company advanced $8,896,125 to outside producers as compared to $1,073,098 the previous year. Of the current advance, $3,485,468 relates to pictures released and $5,410,657 relates to pictures in varying degrees of production.

Listed as part of the company's inventory are $21,029,093 in films released (less amortization), $18,190,155 in films completed but not released, and $15,990,082 in films presently in the production stage. Also listed as an inventory is $4,282,410 for books and other story rights.

Federal income taxes amounted to $3,688,335 as compared to $4,327,018 for the 1955 fiscal period.

For the 12 weeks ended Nov. 22, 1956, the company reported a net profit of $1,745,325, equivalent to 33c per share, as compared with $248,161, equivalent to 5c per share, for the similar stanza a year ago. Gross sales and operating revenue amounted to $38,618,000 for the quarter as compared to $34,602,000 for the previous year.

The annual report notes that current and working assets are three and two-thirds times current liabilities. Net book value of the company's stock is $27.17 per share.

Allied to Name New Prexy at Bd. Meet Following Cincy Drive-In Convention

By HY HOLLINGER

Allied States Assn. will hold its annual board of directors meeting in Cincinnati Feb. 1 and 2 immediately after the exhib organization's drive-in convention. Plans for the convention at the Netherland Hilton Hotel Jan. 29-31, a session of the Emergency Defense Committee on Jan. 31, and the board confab were completed last week in Cincy by a special committee consisting of prexy Rube Shor, Horace Adams, Abe Berenson, Irving Dollinger, Morris Finkel, Ben Marcus, Robert Morrell and general counsel Abram F. Myers.

Scheduling of the board meet after the convention instead of before the sessions is a departure from Allied's previous procedure. New timing, it's said, is being attempted as an experiment so that the board can implement the decisions of the convention rather than coming in with a set of resolutions before the general membership has an opportunity to consider them.

The board. when it moves over to the Terrace Hilton for its deliberations, will be confronted with the task of selecting a new president to succeed Rube Shor who is retiring from the office after two successive terms. Irving Dollinger, New Jersey's national director, had been considered the most likely contender, but he ruled himself out this week. Texas theatre operator Julius Gordon appears to have the inside track at this moment.

The drive-in convention will open with a luncheon on Jan. 29.

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Multi-Lingual Schell

Rome, Jan. 22.

Luigi Visconti, one of Italy's top directors, has begun work on "The White Night," based on a Dostoievsky book, with Maria Schell, Marcello Mastroianni and Jean Marais in the leading roles. The three principals are Swiss, Italian and French, respectively.

Miss Schell, who is equally adept in five languages, has been offered several Hollywood contracts, but she has confined herself to work in English films in the past.

TOA, Suppliers Keeping Company Comes Autumn

After several months of squabbling, Theatre Owners of America and the Theatre Equipment and Supply Manufacturers have just about completed an agreement to hold a joint trade show and convention at the Americana Hotel in Miami Beach Nov. 20 to 23. Because of TOA's demand for a larger percentage of the profits from the rental of booth space, TESMA almost walked out on the deal on several occasions and was considering running its own equipment show prior to the TOA meet.

However, TESMA's hope of holding one all-encompassing trade show at which both TOA and Allied States Assn. could participate seems to be diminishing. Although TESMA officials have not given up on the idea of including Allied, they are pessimistic about the chances.

Under the original plan, TESMA hoped that both exhibitor organizations would hold their conventions in Miami Beach this year, with one meeting in the early part of the week and the other later in the week. Thus TESMA and other participants in the trade show, including the National Assn. of Concessionaires, could set up their exhibits for an entire week.

Mitchell Wolfson, chairman of TOA's convention committee, is reported to have staunchly opposed the plan of the joint TOA and Allied meetings. It's said that Wolfson feared that the elaborate en-

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Temper-Triggered Death Reaches Appellate On Widow Cummiskey Plea

Albany, Jan. 22.

The Appellate Division will hear arguments soon in the appeal filed by Mrs. Ceceila Cummiskey, of New York City, widow of Thomas L. Cummiskey, former sports director for 20th Century-Fox Film Corporation, from a decision of the Workmen's Compensation Board that she was not entitled to death benefits, as the result of a fatal, heart attack he suffered while supervising a camera crew taking pictures of the Yankees on the opening day of the 1952 baseball season in Yankee Stadium.

Cummiskey became engaged in a violent argument with a photographer who was obstructing the view of the film crew, and as an alleged result, suffered a heart seizure.

He was carried to the Yankee dugout by Catcher Yogi Berra and Publicity Chief Arthur Patterson, and passed on there.

Mrs. Cummiskey filed a claim with the State Workmen's Compensation Board and with the Lumberman's Mutual Casualty Co., with whom her husband was covered, for death benefits. A hearing referee upheld her claim, but the Compensation Board reversed the decision, on the ground there was no causal connection between Cummiskey's death and his employment.

WEINER-SALEMSON'S OWN DISTRIB CO.

Having resigned from Continental Distributing, Sanford W. Weiner and Harold J. Salemson are forming a new company, Film Representations Inc. Outfit will handle specialized films for roadshow presentation as well as general distribution.

Weiner had been general sales manager for Continental and Salemson was sales promotion manager for the Walter Reade-Frank Kassler company.

At the new outfit, Weiner will handle sales and Salemson will be in charge of ad-pub activities. Salemson will be president and Weiner v.p. Company expects to open offices in various exchange centers.

Men in War

Familiar but good Korean-localed war action; saleable to young male audiences.

Hollywood, Jan. 17.

United Artists release of Sidney Harmon (Security Pictures) production. Stars Robert Ryan, Aldo Ray, Robert Keith; features Philip Pine, Vic Morrow, Nehemiah Persoff, James Edwards. Directed by Anthony Mann. Screenplay, Philip Yordan; based on Van Van Praag's "Combat"; camera, Ernest Haller; editor, Richard C. Meyer; music, Elmer Bernstein. Previewed Jan. 16, '57. Running time, **102 MINUTES.**

Lieutenant Benson	Robert Ryan
Montana	Aldo Ray
Colonel	Robert Keith
Riordan	Philip Pine
Zwickley	Vic Morrow
Lewis	Nehemiah Persoff
Killian	James Edwards
Sam Davis	L. Q. Jones
Maslow	Adam Kennedy
Meredith	Scott Marlowe
Ackerman	Walter Kelley
Haines	Race Gentry
Christensen	Robert Normand
Penelli	Anthony Ray
Lynch	Michael Miller
Korean Sniper	Victor Sen Yung

A two-fisted account of what happens to an infantry platoon in the late Korean battling is told in "Men In War" with a general air of excitement, tension and action. Warfare and the all-male cast would seem to slant it mostly toward male audiences.

Production handling by Sidney Harmon is excellent, holding values to a realistic level for better overall effect. Battle sequences, well-staged under Anthony Mann's direction, are all small-scale, but none the less deadly, as befits the plot and its few characters. The general topnotch treatment mentioned above and the Philip Yordan scripting from Van Van Praag's novel, "Combat," do considerable to overcome the fact that there is much that is similar in warpix and the characters that inhabit them. "Men In War" is no exception, although there are fewer stereotypes.

Robert Ryan, battle-weary lieutenant trying to get the remnants of his platoon back to battalion headquarters, and Aldo Ray, hostile, disrespectful sergeant from another company trying to get his combat-shocked colonel to safety, star in the Security Pictures presentation through United Artists. Each scores strongly in reacting with masculine vigor to Mann's direction. Robert Keith, the colonel, costars and successfully carries off a role that requires only one word of dialog but much mute projection of a man shocked into dumbness but still able to sense and feel.

When the platoon's weapons carrier is wrecked, Ryan commandeers a passing jeep occupied by Ray and Keith to carry ammo and equipment. Footage graphically depicts the horror that is war as the men fight their way back, only to find the battalion is wiped out and Red Koreans occupy the hill. For the climax, Ryan and Ray join forces to retake the hill and there, with only one other survivor, honor their fallen comrades in a touching fadeout.

Prominent among the platoon members, and each doing excellently, are Philip Pine, Vic Morrow, Nehemiah Persoff and James Edwards. All are real as frightened or fighting foot soldiers, as are the other cast members.

Where the film does stand out over the usual warpic is in its intelligent use of music. Elmer Bernstein composed and conducted the score, never trying to compete with the sounds of battle and thereby heightening the effect of many scenes. Ernest Haller's lensing is a major partner in the film's vigor, and there are other good technical assists. *Brog.*

Hot Summer Night

Program meller featuring violent action; no cast name help but some appeal to teen toughs.

Hollywood, Jan. 22.

Metro release of Morton S. Fine production. Stars Leslie Nielsen, Colleen Miller; features Edward Andrews, Jay C. Flippen, James Best, Paul Richards, Robert Wilke, Claude Akins, Marianne Stewart. Directed by David Friedkin. Screenplay, Fine and Friedkin; story, Edwin P. Hicks; camera, Harold J. Marzorati; editor, Ben Lewis; music, Andre Previn. Previewed Jan. 16, '57. Running time, **85 MINS.**

William Joel Partain	Leslie Nielsen
Irene Partain	Colleen Miller
Lou Follett	Edward Andrews
Oren Kobble	Jay C. Flippen
Kermit	James Best
Elly Horn	Paul Richards
Tom Ellis	Robert Wilke
Truckdriver	Claude Akins
Ruth Childers	Marianne Stewart

The violent action in "Hot Summer Night" is the kind that attracts certain groups of teenagers, so this younger audience draw, if exploited, may give the pic above-average possibilities in some situations. It's a program meller, obviously small-budgeted and with no names to add marquee weight. Although the presentation is entirely adequate to the entertainment, film has none of the plush qualities normally associated with the Metro label.

Of interest tradewise is the fact the picture was made in the nature of an experiment to see what could be done on a small budget and a short shooting schedule. Initial results were far from satisfactory, so retakes and new scenes to plug holes, tighten melodramatics and provide audiences with more interest nullify to some extent the original cost-conscious purpose. Radio-tv team of Morton Fine and David Friedkin produced and directed, respectively, and paired on the script from an Edwin P. Hicks story as their first theatrical feature venture. The combined chores are uneven, as is the performance response to plot and guidance.

A killer gang that has robbed a bank and killed an employee as the latest of many similar exploits becomes the story target of Leslie Nielsen, unemployed reporter who figures he can get a job easily with an exclusive yarn on the gang's leader, Robert Wilke. Instead of the story, what happens is that he makes his new bride, Colleen Miller, unhappy and frightened, gets himself kidnapped and the gang leader killed and is almost killed himself before the bride leads the way to his rescue.

Opening robbery sequence has some tension and suspense, as do several later scenes involving wanton inter-gang killings and the bride's efforts to shake up a town that thrives on the reputation and generosity of its notorious chief citizen. Nielsen and Miss Miller are handicapped by characters and situations not too well explained. Edward Andrews, county law officer, and Jay C. Flippen, veteran gang member, use their acting experience to good advantage. James Best does well by his role of youthful hero-worshipper among the robbers, while Paul Richards, Wilke, and Claude Akins are acceptable in their respective spots. Marianne Stewart is good as the woman who waits for the gang leader's infrequent visits.

Harold J. Marzorati does an okay lowkey lensing chore, but Andre Previn's background score is noisy to extreme. *Brog.*

Utah Blaine

Speedy western with Rory Calhoun to draw.

Hollywood, Jan. 22.

Columbia release of a Sam Katzman production. Stars Rory Calhoun; features Susan Cummings, Angela Stevens, Max Baer, Paul Langton, George Keymas, Ray Teal, Gene Roth, Norman Fredric, Ken Christy. Directed by Fred F. Sears. Screenplay, Robert E. Kent, James B. Gordon; based on novel by Louis L'Amour; camera, Benjamin H. Kline; art director, Paul Palmentola; editor, Charles Nelson; music, Ross Di Maggio. Previewed Jan. 10, '57. Running time, **75 MINS.**

Utah Blaine	Rory Colhoun
Angie Kinyon	Susan Cummings
Mary Blake	Angela Stevens
Gus Ortmann	Max Baer
Rip Coker	Paul Langton
Rink Witter	George Keymas
Russ Nevers	Ray Teal
Tom Corey	Gene Roth
Davis	Norman Fredric
Joe Neal	Ken Christy
Lud Fuller	Steve Darrell
Gavin	Terry Frost
Ferguson	Dennis Moore
Clel Miller	Jack Ingram

"Utah Blaine" is an action-packed, hard-shooting open-spacer which meets demands of its market. Name of Rory Calhoun sparks its chances for better than average returns, and unfoldment packs as much appeal for adults as for the moppets.

Sam Katzman has garmented the tense Robert E. Kent-James B. Gordon screenplay with values which blend tough characters with fast movement, capturing the spirit of the Louis L'Amour novel to keep the bell ringing. Calhoun buckles on his guns to keep a gang of ruffians who claim the law is on their side from seizing a ranch owned by a man Calhoun rescues, after heavies have strung him up and departed. When one of gang's gunmen finally kills the owner, Calhoun finds himself now half-owner of the ranch, with even more incentive to fight.

Fred F. Sears' direction is taut and gutty as he builds to a gun-blazing climax, and gets realistic portrayals from entire cast. Calhoun handles his gun-slinging character effectively, as much at home in a bruising rough-and-tumble with Max Baer as with his six-shooter. Baer, who joins him after the battle, and Paul Langton, a deadly shotgun-fighter, score as Calhoun's pals in his efforts to keep the ranch, and Susan Cummings is convincing as romantic interest, willed the other half of the ranch. Ray Teal delivers strongly as gang leader, George Keymas as his gunman and Angela Stevens adds an interesting distaff note.

Camera work by Benjamin H. Kline and tight editing by Charles Nelson are further assets, topping technical credits. *Whit.*

The Man in the Sky
(BRITISH)

Ealing's first for Metro is a taut meller with a bright pay-off prospects. Jack Hawkins tops all-round British cast.

London, Jan. 9.

Metro presentation of a Michael Balcon-Ealing Films production. Stars Jack Hawkins and Elizabeth Sellars. Associate producer, Seth Holt; directed by Charles Chichton; screenplay, William Rose and John Eldridge from an original story by William Rose; camera, Douglas Slocombe; editor, Peter Tanner; music, Gerbrand Schurmann. At Metro Preview Theatre, London, Jan. 8, '57. Running time, 87 **MINS.**

John Mitchell	Jack Hawkins
Mary Mitchell	Elizabeth Sellars
Nicholas Mitchell	Jeremy Bodkin
Philip Mitchell	Gerald Lohan
Conway	Walter Fitzgerald
Peter Hook	John Stratton
Ashmore	Eddie Byrne
Joe Biggs	Victor Maddern
Keith	Lionel Jeffries
Crabtree	Donald Pleasence
Mary's Mother	Catherine Lacey
Mrs. Snowden	Megs Jenkins
Maine	Ernest Clark
Jenkins	Raymond Francis
Sim	Russell Waters
Ingrams	Howard M. Crawford

Ealing's first production under the Metro banner is a tautly made thriller, geared for substantial grosses in the United Kingdom and with prospects of a handsome pay-off in the United States, too. They've made no specific concessions to the American market beyond concentrating on b.o. possibilities. The cast and crew is entirely British and the action unfolds with typical British understatement.

The screenplay is based on an original by William Rose in which suspense is the keynote. Most of the action is in the air, but there's a logical personal domestic crisis between Jack Hawkins and Elizabeth Sellars, which is neatly dovetailed into the main plot. Charles Crichton's confident direction makes the best use of the ready-made suspense angles and the finished picture has been cut to a very tight 87 minutes.

Hawkins plays a test pilot, who has to demonstrate for a potential buyer a new type transport plane with rocket propulsion. The entire future of the aircraft company by whom he's employed and, by the same token, his own future, depends on the success of the demonstration. But one engine catches fire, the other passengers and crew bale out and the pilot refuses to obey orders to jettison the aircraft in the Irish Sea. Instead, he cruises for half an hour, using up sufficient oil for safety purposes, to effect a safe landing and win the contract for his company.

The aerial scenes strike a powerful dramatic wallop with mounting tension convincingly created. The tailpiece to the plot, in which the domestic friction between the pilot and his wife is eased after a stand-up row, adds an additional note of tension.

A big marquee name locally, Jack Hawkins gives one of his most impressive performances, which should help in firmly establishing him across the Atlantic. Elizabeth Sellars has little to do in the first part of the pic, but comes into her own in the final scenes in which she stands up remarkably well to her co-star. Walter Fitzgerald, John Stratton, Eddie Byrne and Victor Maddern lead a first rate supporting cast and there are two appealing child performances by Gerald Lohan and Jeremy Bodkin. The latter is the son of an Ealing publicist. *Myro.*

Five Steps to Danger

Ruth Roman, Sterling Hayden in espionage meller; okay for program bookings.

Hollywood, Jan. 15.

United Artists release of Henry S. Kesler (Grand) production, direction and screenplay by Kesler. Stars Ruth Roman, Sterling Hayden; features Werner Klemperer, Richard Gaines, Charles Davis, Jeanne Cooper. Story, Donald Hamilton, Turnley Walker; based on Sat-EvePost serial by Hamilton; camera, Kenneth Peach; editor, Aaron Stell; music, Paul Sawtell, Bert Shefter. Previewed Jan. 14, '57. Running time, **80 MINS.**

Ann Nicholson	Ruth Roman
John Emmett	Sterling Hayden
Dr. Simmons	Werner Klemperer
Dean Brant	Richard Gaines
Kirk	Charles Davis
Helen Bethke	Jeanne Cooper
Karl Plesser	Peter Hansen
Kissell	Karl Lindt
Deputy	John Mitchum
Sheriff	John Merrick

A rather tangled web of espionage and counter-espionage is spun in "Five Steps to Danger," but there is enough of general interest in the melodramatics to carry it through the program market. Ruth Roman and Sterling Hayden head the cast of the Henry S. Kesler production and, while limited somewhat by the spotty development in Kesler's direction and scripting, handle the top assignments in okay fashion.

Kesler launches the picture with promise of a good spy-chase melodrama, but the cryptic flavor soon becomes rather confusing and the direction allows the pace to falter often during the 80-minute course. Script is from a story by Donald Hamilton and Turnley Walker, based on Hamilton's SatEvePost serial.

All Hayden has in mind is a fishing trip, but when his car breaks down en route, he gets embroiled in a Soviet plot concerning secret ballistic missiles after Miss Roman, a mysterious traveller hurrying to Santa Fe, picks him up to help her drive. Since neither know about the Soviet plot, the strange happenings they are put through are quite a strain, but out of it all they get each other, Central Intelligence gets the coded information she's taking to a scientist in New Mexico, and the Commies get their comeuppance.

Werner Klemperer, an oily psychiatrist, and Richard Gaines, a mild college president, are the chief Soviet spies and do their characters properly. Charles Davis, Jeanne Cooper, latter good as a nurse; Peter Hansen, also good as a Soviet victim, and Karl Lindt are among other players providing okay support.

Kenneth Peach handles the cameras well on the melodramatics, while the score by Paul Sawtell and Bert Shefter fits the mood. Other technical assists measure up to release intentions. *Brog.*

Adult Tag on 'Baby'

Columbus, Jan. 22.

"Baby Doll" will open at the RKO Palace here Thursday (24).

Manager Ed McGlone said an "adults only" policy would be maintained. The picture was scheduled to open several weeks ago but the date was set back because of hold-over features.

Capsule Foreign Film Reviews

Paris, Jan. 15.

Crime Et Chatinaut (Crime and Punishment) **(FRENCH).** Pathe release of Jules Borkon-Champs Elysees Film production. Stars Jean Gabin, Marina Vlady, Robert Hossein, Ulla Jacobsson, Bernard Blier; features, Gaby Morlay, Gerard Blain, Roland Lesaffre. Directed by Georges Lampin. Screenplay, Charles Spaak from the novel of Feodor Dostoievsky; camera, Claude Renoir; editor, Emma De La Chanois. At Marignan, Paris. Running time, **110 MINS.**

Dostoievsky's great novel has already been the basis of two costume pix and one modern retelling. This is still another updated form of this classic. Bringing it to modern terms, it lacks the deeper character analysis needed, never invoking the suspense to make it jell filmically. This plods through its grim tale of a murder which leads to the spiritual redemption of the young killer. Direction and heavyhanded playing relegates this to arty or specialized playdating for the U.S.

Film has the Raskalnikoff character, now a young Gallic student, Rene, killing for money to save his sister from marriage. Jean Gabin is the policeman who breaks down the murderer's morale, doing it in his usual laconic manner. Robert Hossein overplays the tormented killer. Marina Vlady has nothing to do but pose as an angelic streetwalker. Bernard Blier adds a fine performance as the abject suitor of the sister, simply played by Swedish actress Ulla Jacobsson.

Claude Renoir's lensing is okay but the direction of Georges Lampin makes this a weak, passe illustration of the book. *Mosk.*

La Marice Est Trop Bella (The Bride Is Too Beautiful) **(FRENCH).** Pathe Consortium release of Gouze Renal-SN Pathe production. Stars Brigitte Bardot, Micheline Presle, Louis Jourdan; features Jean-Francis Calye, Marcel Amont, Roger Dumas. Directed by Pierre Gaspard-Huit. Screenplay, Philipe Agostini, Odette Joyeux, Juliette Saint-Giniez from novel by Miss Joyeux; camera, Louis Page; editor, Louisette Hautcouer; music, Norbert Glanzberg. At Paris, Paris. Running time, **95 MINS.**

Perhaps for lack of anybody else, Brigitte Bardot seems to be the No. 1 star here these days since three of her films, plus some oldies, are getting simultaneous runs locally. Possessed of a pouting pigeon personality, she does not seem up to dishing out either the beauteous firebrands or the wavering virgins. She appears to have been pushed too fast for her real thespic talents.

Film is a simple-simon situation comedy which lacks the body for any arty house chance in the U.S. Fair progression, with some risque bits, could make this a possibility for some dual spots. This would need exploitation but has enough to warrant dubbing, with marquee strength in the Micheline Presle and Louis Jourdan names.

Yarn shows a highpowered magazine duo, who are engaged, pick up a shapely innocent and launch her on a cover girl career. She makes the top but falls in love with the male mag man. Miss Presle and Jourdan, in over-simplified roles, acquit themselves well though the camera overdwells on Miss Bardot. The director has not been able to breathe much life into his callow characters, but it looks a local bet.

Club De Femmes (FRENCH). Cinedis release of Ariane production. Stars, Nicole Courcel, Yvan Desny, Dany Carrel, Jean-Louis Trintignant; features Noel Roquevert, Vega Vinci, Guy Bertil. Directed by Ralph Rabib. Screenplay, Jacques Companeez, Annette Wadement, Jean Aurel from original by Jacques Deval; camera, Pierre Petit; editor, Francoise Javet. At Berlitz, Paris. Running time, **90 MINS.**

This is an anemic remake of a noted pre-war pic. Concerning a group of students, all delectable femmes, who take over an old dwelling to ease the housing shortage, it spins a sketchy tale about the various dramas of the girls and their beaus. There is a vague complication about how the squatters are expelled only to get a present of the house when public opinion turns against a big company about to build a factory on the site of the girl's self-made dormitory.

Unimaginative handling of the girls, story and complications relegate this only for possibly some dualer chances in the U.S. via the pulchritude of several starlets in the pic. Technical credits are good but acting and general film level make this a limited pic, at best, for America. *Mosk.*

Et Dieu . . . Crea La Femme (And God . . . Created Woman) **(FRENCH; C'SCOPE; COLOR).** Cocinor release of Raoul Levy-Iena-UCIL-Cocinor production. Stars Brigitte Bardot, Curd Jurgens, Jean-Louis Trintignant; features Christian Marquand, Georges Poujouly. Written and directed by Roger Vadim. Camera (Eastmancolor), Armand Thirard; editor, Victoria Mercanton; music, Paul Misraki. At Normandie, Paris. Running time, **90 MINS.**

Film even ran into censorship trouble in France via its emphasis on sex. However, it was shorn of its more intime sensual aspects here, and emerges primarily an exploitation item for the U.S. Lagging, familiar storyline slant this more for chances at general markets Stateside, via exploitation. It might be worth dubbing this tale of the passion and drama which a sexy little orphan inspires in three men, a worldly casino owner and two worker brothers. However, this is just average for any U.S. possibilities.

Brigitte Bardot is the orphan who evokes male desires in a Riviera port town.

Film unfolds slowly, centering on the questionable attributes of the new star here, Miss Bardot. Though a young looker, she lacks the thespian strength to get any depth into her sensual role here. Curd Jurgens acts as a sort of outsider but manages to make his presence felt while Jean-Louis Trintignant and Christian Marquand are acceptable as the brothers. Lensing (C'Scope and Eastmancolor) is excellent, and other technical credits good. *Mosk.*

Catholic Shift?

Continued from page 1

from the political arena in censorship matters. It's not to be construed as any change in course for the National Legion of Decency or any pulpit-delivered sermons against films regarded as too low in moral tone.

However, anent the latter, the blasts against "Baby Doll," which was condemned by the Legion, expectedly will have some bearing on expressions of Catholic attitude in the future. Perhaps it's only by coincidence but the facts are that this Warner Bros. picture, while a strong money-maker in mostly all locations, actually is doing better commensurately in areas where it was given the pulpit treatment than where it was not. "Doll" is relatively much heftier in New York, where Francis Cardinal Spellman delivered his tirade against it, than in Boston where it was permitted to enter unheralded. The canons were heard from in Baltimore and "Doll" did stronger business, again relatively, than in Washington where there was no ecclesiastical finger-pointing.

Perhaps it's significant, too, that picketing of the picture has been rare, unlike the demonstrations against features previously "C'd" by the Legion.

John Colin named manager of Azteca Films' N. Y. exchange replacing Nat Liebeskind.

NTA TWIST: TV TO THEATRES

State Legislatures Closely Watched

[FOR ANTI-PICTURE BIZ BILLS]

Theatreowners are maintaining a close observation of their state capitals since this is the time of year when the majority of state legislatures meet for the initial session of the new term. Some hundreds of bills are introduced at these sessions, a careful watch is maintained by reps of exhibitor organizations to make certain that none of the measures are harmful to theatre operation. If a bill considered detrimental to theatres or affecting theatres in some manner is introduced, machinery is immediately placed in motion for theatre representatives to air their views on the subject before the legislative committees.

For the most part, theatremen keep close tabs on proposed revenue and sales tax bills to make sure that no new taxes affecting theatres are introduced. In some states, most notably Ohio, the subject of state censorship of films is of concern. In Ohio, for example, it has already been announced that a censorship bill will be introduced and exhibitors in the state are marshalling their forces to combat the bill.

The subject of juvenile delinquency will be considered by many state legislators and theatremen are expected to play a part in the deliberations. For example, some states are considering a bill that would make parents responsible for any malicious mischief or damage done by their minor children. It is expected that theatremen will be asked to present testimony relating to damage done by juveniles.

Maze of Intertwined Corporations

Deposition in Van Druten Case Reveals Intricacy Of Hecht-Hill-Lancaster—Issue of Liability

Hollywood, Jan. 22.

Labyrinthine corporate setup under the loose title of Hecht-Hill-Lancaster Companies was revealed by Harold Hecht in a deposition in connection with John Van Druten's $91,000 law suit against the film firm. Hecht-Hill-Lancaster, he explained, does not actually exist. The title covers the activities of a number of firms in which Hecht-Burt Lancaster and James Hill are involved.

Coin for some of these corporations, he revealed, is handled through a Harold Hecht Trustee Account for which Hecht signs checks. Initial payment to Van Druten for his "First Love" script probably came from this account.

"For whom is Harold Hecht trustee under that account?" queried Van Druten's attorney, A. Albert Spar.

"I don't know," Hecht responded.

Hecht said that among the firms with which he and Lancaster are connected are William Enterprises "a servicing corporation;" Steven Productions, Susan Productions and "a number of others."

Producer said he had originally purchased the Van Druten property and Van Druten was to work with "Jim Hill (who was) an employe . . . for me." Hecht said he believed Hill was an employe of William Enterprises but did not know who paid his salary.

In connection with the purchase, however, Hecht said that properties he purchased were owned

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'60 Yrs. of French Cinema' As Modern Museum Cycle On Heels of Ed Sullivan

Retrospective showing of French pictures, extending over a six months period, is being arranged at the Museum of Modern Art starting in April.

Officially sponsored by the French Government, the series will be kicked off via the appearance of a number of French screen stars on Ed Sullivan's "Toast of the Town" video show on CBS April 7.

Museum showing will go under the heading "60 Years of French Cinema." It'll open with a new French film and continue with a four-month cycle. After that will come a week of French classics never seen in the State before. Remainder of the series will be repeat showings of faves.

Week after the opening, i.e., in mid-April, there's a possibility that a French film fest may be held in San Francisco. New French releases will be involved.

New York showings will be in connection with France's Lafayette Bi-Centennial. French Tourist Office is involved.

Oriental Subtlety?

Prize crack in the Japanese film, "The Traitor," a classical action drama that kicked off the Japanese Film Week at the Museum of Modern Art: One man—"This is Chang from Formosa." The other—"I am Chang, the robber pirate."

Dialog brought down the house.

Einfeld Powers Up Pre-Selling Of 20th's 26 Pix

Largescale preselling campaigns have been skedded by 20th-Fox ad-pub v.p. Charles Einfeld to complement the company's release program during the first half of 1956.

20th plans to release 26 features through June, largest such sked for the company in over ten years.

With emphasis on the teenage audience, Einfeld said his department would seek to generate maximum interest in each of the 20th releases at least two months in advance of playdates. For instance, on "Three Faces of Eve," a three-months campaign preceding the June release is planned.

There'll be an individual promotional approach to each release, geared at its potential audience and aimed at preselling it on the basis of both cast and story, according to Einfeld.

SAN DIEGO EXHIB WINS

Cash Settlement Kept Secret Capri Gets First Run—

San Diego, Jan. 22.

Capri Theatre, suburban San Diego house, obtained first run product and an undisclosed amount of cash in an out-of-court settlement of the $60,000 suit filed in November, 1954, against five majors. The agreement makes the Capri the only non-downtown house in San Diego with a first run policy.

House was taken over by Burton I. Jones in July, 1954, after Fox West Coast dropped it. He attempted a specialized adults-only policy but was unable to obtain product and filed suit against Warners, Loew's, Columbia, Universal, 20th, Buena Vista and Fox West Coast.

ABLE TO HANDLE UNDER 35% COST

Taking advantage of its already existing distribution facilities, National Telefilm Associates has set up NTA Pictures Inc. as a wholly-owned subsidiary to operate in the theatrical field.

Erwin Lesser, vet distribution exec, will run the company as veep in charge of distribution. First releases will be the Ingrid Bergman-Bing Crosby starrer, "Bells of St. Mary's" and the full length cartoon feature, "Gulliver's Travels."

Oliver A. Unger, NTA exec v.p., stated in Gotham, Monday (21), that the new company would be primarily interested in releasing topflight indie productions and that, in order to get them, it may undertake producer financing.

He stressed that NTA Pictures wouldn't go into reissue releasing, nor would it bother taking on "art" features with a limited circultion potential. It may, however, acquired dubbed foreign product.

NTA is the company which last year acquired the 20th-Fox library up to 1948. It doesn't, however, have reissue or any other theatrical rights on these films. Furthermore, Unger stressed, NTA Pictures will protect exhibitors up to a year against the release of its theatrical films to Video.

Under 35% Cost

Unger stressed that, by virtue of its already functioning facilities in the tv field, NTA could handle film for "far less" than the normal 35% distribution charge. He said NTA's entry into the theatrical field was based on the realization that there were areas in which tv and the film field could be mutually beneficial to one another.

He didn't count out the possibility that some of NTA's successful tv series might be pulled together into a theatrical feature a-la "Dragnet" which, he said, he understood to have grossed $4,000,000.

"Bells" and "Gulliver" were among a package of six feature films which NTA acquired some time ago from Paramount via a buyout of Rainbow Productions. Price paid for the sextet was $750,000. Other four films have been released by tv. Unger, estimating

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TOA to Miami: Wanna Film Fest?

Theatre Owners of America is planning to raise the status of its foreign film fair at its annual convention in Miami this year.

According to Mitchell Wolfson, a TOA leader, an attempt is being made to interest the Miami Chamber of Commerce and others in putting on an international event that might rival Cannes and Venice, i.e. with top pix, stars, etc.

TOA at its Gotham powwow last fall for the first time featured a week of foreign film screenings. Event was restricted to exhibs but roused a good deal of interest. It's now felt that the side attraction of the TOA convention could be shaped into a more vital function, particularly since interest in foreign films seems definitely on the rise.

Cohen's Pitt Citation

Pittsburgh, Jan. 22.

Harold V. Cohen, drama and movie critic of morning Post-Gazette and longtime VARIETY mugg here, has been named "Man of the Year in Entertainment" by Pittsburgh Junior Chamber of Commerce. He'll be awarded a plaque at Jaycees' annual "Man of the Year" dinner Jan. 28 in Penn-Sheraton Hotel.

Cohen won Screen Directors Guild award in 1955 for film criticism and same year was presented with Pittsburgh Newspaper Guild's editorial citation.

Pix-Makers Under 30 Years of Age Develop Own Slants on Problem; Story-&-Casting Unlocks Success

In order to develop properties and talent for motion pictures it is essential for an independent producer to be involved in legit and television as well as pictures. At least that's theory of Alan Pakula, a 28-year-old producer who is branching out on his own in association with Robert Mulligan, a 30-year-old television director.

Pair, who teamed as producer and director on Paramount's "Fear Strikes Out" (Pakula's initial solo effort and Mulligan's first motion picture assignment), have organized Pakula-Mulligan Productions, a company that plans to operate in pictures, legit and television. "We decided to form the company," Pakula said this week in N.Y., "as soon as we saw the first rough cut of 'Fear Strikes Out'."

Pakula maintains that the major problem confronting film production to day is the acquisition of the right properties and the proper talent. Since the decentralization of Hollywood and the decrease in the number of low-budget pictures, the young Yale Drama School graduate feels that Hollywood can no longer provide these essential requirements. He believes that the properties and talent must come from other media and that the best way for the young producer to be in on the ground floor to acquire them for eventual motion picture production is to be actively involved in all the principal entertainment outlets. Hence the philosophy behind the Pakula-Mulligan company.

As a starter, the new outfit plans to film one picture this summer (for which it is negotiating with a major company), produce a play on Broadway next season, and produce two tv spectaculars annually. Pakula said he could not reveal the

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Me, Mummy & Termites

San Francisco, Jan. 22.

Jean Arthur saved the old homestead last Friday (18).

She asked the State Park Commission to exclude her homesite on ocean-front property at Carmel from a plan to convert the area into a State park.

She explained her five 50-foot lots were "inhabited mostly by termites until my mother and I moved in."

On the motion of commissioner Leo Carrillo, her request was granted.

Ross ('Robe') In Candid Comment On Processes

Frank Ross, producer of "The Robe," first and thus far greatest money-making film in the CinemaScope process, this week threw cold water on the C'Scope process so far as its cinematic value is concerned. Stated Ross: "If the subject has power and the scenes themselves are what you want to show don't tinsel it up with CinemaScope."

Producer said he didn't want to be harshly downbeat on the system but noted such pictures as "I'll Cry Tomorrow" and "Rose Tattoo" had genuine "emotional power" via non-CinemaScope black-and-white photography ("Tattoo" was in VistaVision. He adds: "CinemaScope drew more people for 'The Robe' and made more money for me, for which I'm grateful. But standard black and white would have achieved a greater degree of emotional experience."

Ross called press conference primarily to discuss details of "Kings Go Forth," his next project which he'll make in association with Frank Sinatra's independent company with Sinatra as star. Adaptation of the Joe David Brown novel of last year will be lensed entirely on location in the Nice and Cannes areas of France beginning Aug. 5. An American director will be hired but otherwise the production will employ all

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POST-LENTEN OPENING FOR 'COMMANDMENTS'

Pittsburgh, Jan. 22.

Local launching of "Ten Commandments" has been postponed again, this time until mid-April. Cecil B. DeMille picture had been originally scheduled to get here next month but figures to wait now until after Lent. It'll go into Stanley, 3,800-seat deluxer downtown, with policy to be determined later.

DeMille, Paramount and Stanley have agreed to permit Variety Club to sponsor the Pittsburgh opening for the benefit of its charities, and event will take place night before regular engagement gets under way.

LAWYER LEFT NO WILL

President of Film Chain In Canada Worth $2,661,860

Burlington, Ont., Jan. 22.

H. A. Friedman, president of Odeon (Midwestern) Ltd., a chain of cinemas, and a lawyer for 33 years, left no will when he died late last year. His home was in Edmonton, and he left an estate of $2,661,860, which goes to his widow here and two daughters in N.Y.

Order Levenson Post Bond Covering Court Costs If He Loses List Action

Samuel J. Levenson has been ordered to post a $50,000 bond as security to cover costs in the event he loses his stockholder suit against List Industries. He's the plaintiff in an action charging the company and chief stockholder Albert List with waste of corporate assets in acquiring Gera Corp. and Cleveland Arcade Corp. List controlled these two outfits along with RKO Theatres and all three were amalgamated under the List Industries title.

New York Supreme Court Judge Owen McGivern, in directing Levenson to post the bond, also told him he can apply for a list of other stockholders to seek to have them join him in the suit.

HOMEOFFICE LOCAL TO GO AFTER PUBLICISTS

The Homeoffice Employees Union, Local H-63, International Alliance, will shortly apply to the general executive board of the IA for a charter to organize a unit of eastern motion picture publicists. Russell Moss, executive director of the union who has spearheaded the drive for the organization of a publicists unit, has completed negotiations with the Hollywood publicists union on the question of jurisdiction and other problems involved. The agreement with the Coast group has paved the way for submitting the application with the IA executive board.

According to Moss, indications are that the new venture will be a successful one. He anticipates that many field publicists as well as freelance praisers will join the new union.

Meanwhile, Local H-63 anticipates picking up the publicists at RKO Theatres homeoffice. The

(Continued on page 17)

New Product Fails To Bolster L.A. But 'Friendly' Hot 112G; 'Slander' Sad 7G, 'Anastasia' Big 17½G, 4th

Los Angeles, Jan. 22.

Holdovers still predominate this session and boxoffice is not being helped much by newcomers currently. Exception on new entries is "Friendly Persuasion," breaking in via multiple popscale runs. It shapes nice $18,000 in two regular firstruns plus a big $94,000 in seven nabes and eight drive-ins.

Fine Arts is showcasing "Wee Geordie" for a good $7,500. A slight $7,000 is seen for "Slander" for two theatres while "Nightfall" looks slow $6,000 at Hillstreet.

"Around World in 80 Days" and "10 Commandments" continue strong, former sighting another $25,000 plus in fifth week at Carthay. Latter is steady $22,000 in 10th Warner Beverly session. "Anastasia" shapes big $17,500 in fourth Chinese week. "Teahouse of August Moon" looms neat $12,000 for ninth round at Pantages.

Estimates for This Week

Fine Arts (FWC) (631; $1.25-$1.50)—"Wee Geordie" (Indie). Good $7,500. Last week, "Secrets of Life" (BV) (5th wk-4 days), $2,000.

Hillstreet (RKO) (2,752; 80-$1)—"Nightfall" (Col) and "Wicked as They Come" (Col). Slow $6,000. Last week, with Hollywood, "Can't Run Away From It" (Col) and "Texas" (Col) reissue), $14,500. plus $46,100 in four nabes, eight drive-ins.

Los Angeles, Iris (FWC) (2,097); 816; 90-$1.50)—"Friendly Persuasion (AA) and "Yaqui Drums" (AA). Nice $18,000. Last week, in different units.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-$1.25)—"Slander" (M-G) and "Too Young for Love" (Indie). Slight $7,000 or near. Last week, "Lust for Life" (M-G) and "Magic Fire" (Rep), $14,800, plus $49,300 in seven nabes.

Orpheum (Metropolitan) (2,213; 80-$1.25)—"Runaway Daughters" (Indie) and "Shake, Rattle, Rock" (Indie) (2d wk). Limp $3,000. Last week, with Iris, $10,300.

El Rey, Loyola (FWC) (861; 1,248; $1.25-$1.50) — "Oklahoma"

(Continued on page 15)

Broadway Grosses

Estimated Total Gross
This Week $535,100
(Based on 24 theatres)
Last Year $582,800
(Based on 22 theatres)

'Istanbul' OK 14G, Philly; 'Doll' 11G

Philadelphia, Jan. 22.

Below - freezing weather has caused a boxoffice dip here for current session. However, "Anastasia" raced to biggest weekend of run to land a smash take for fourth stanza at Trans-Lux. "Istanbul," one of few newcomers, shapes okay at the Fox. "Baby Doll" continues solid in fourth week at Viking. "10 Commandments" and "Around World in 80 Days" both were weekend sellouts.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Teahouse August Moon" (M-G) (4th wk). Okay $13,000. Last week, $15,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (39th wk). Sturdy $10,000. Last week, $11,000.

Fox (20th) (2,250; 55-$1.80)—"Istanbul" (20th) and "Showdown at Abilene" (20th). Okay at $14,000. Last week, "Girl Can't Help It" (20th) (2d wk), $12,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Rock Pretty Baby" (U). Modest $6,000. Last wek, "4 Girls in Town" (U), $8,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Constant Husband" (Indie) (4th wk). Weak $2,900. Last week, $3,200.

Mastbaum (SW) (4,370; 90-$1.49) —"Written on Wind" (U) (3d wk). Fair $14,000. Last week, $16,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (4th wk). Swift $18,000. Last week, $19,000.

Randolph (Goldman) (2,250; $1.40-$2.75) — "Ten Commandments" (Par) (9th wk). Mighty $22,000. Last week, $30,000.

Stanley (SW) (2,900; 99-$1.49)—"Girl He Left Behind" (WB) (2d wk). Sad $8,000. Last week, $9,000.

Stanton (SW) (1,483; 99-$1.49)—"Death of Scoundrel" (RKO). Light $9,000. Last week, "King and 4 Queens" (UA) (4th wk), $9,000.

Trans-Lux (T-L) (500; 99-$1.80) — "Anastasia" (20th) (4th wk). Smash $20,000. Last week, $21,000.

Viking (Sley) (1,000; 75-$1.40)—"Baby Doll" (WB) (4th wk). Sweet $11,000. Last week, $15,000.

World (Pathe) (499; 99-$1.49) — "Doctors" (Indie) (2d wk). So-so $3,000. Last week, $3,500.

'Moon' Boff at $16,000 In Balto; '80 Days' Sock 15G, '10 C's' Big 19G

Baltimore, Jan. 22.

Snow and freezing temperatures are affecting biz here this week, but strong product is helping in some situations. "Teahouse Of August Moon" is boffo at the Hipp. Fifth round of "Around World in 80 Days" isn't being hurt by weather while "Ten Commandments" is still staunch in fifth round at the New. "Girl He Left Behind" looms drab at the Stanley. "Written on Wind" is holding nicely in third Mayfair week.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"King And 4 Queens" (2d wk). Moderate $5,000 after $10,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"Snow Was Black" (Indie) (4th wk). Limp $1,500 after $2,200 in third.

Film Centre (Rappaport) (890; $1.50-$2.50) — "Around World In 80 Days" (UA) (5th wk). Holding steadily at $15,000 after $16,000 for fourth round.

Five West (Schwaber) (460; 50-$1.25)—"Wee Geordie" (Indie) (4th wk). Okay $2,500 after $3,000 for third.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "Teahouse Of August Moon" (M-G). Boff $18,500 or close. Last week, "Zarak" (Col), $6,000.

Mayfair (Hicks) (980; 30-90) — "Written On Wind" (U) (3d wk). Still rosy at $6,500 after $9,000 for second.

New (Fruchtman) (1,600; $1.25-$2.25) — "Ten Commandments" (Par) (5th wk). Holding nicely at $19,000 after $14,000 for fourth.

Playhouse (Schwaber) (410; 50-$1.25)—"John And Julie" (Indie) (4th wk). Modest $1,500 after $2,000 in third.

Stanley (WB) (3,200; 50-$1.25)—"Girl He Left Behind" (WB). Bad $5,000. Last week, "Baby Doll" (WB) (3d wk), $8,000.

Town (Rappaport) (1,400; 50-$1.25) — "The Rainmaker" (Par). Starts tomorrow (Wed.). Last week, "Slander" (M-G), mild $6,000.

'ANASTASIA' HEP 16G, ST. LOO; 'DOLL' $14,000

St. Louis, Jan. 22.

Weekend witnessed the end of frigid spell here and biz is slightly on upgrade this round, with holdovers still getting nice coin. "Anastasia" continues to pace field with a torrid third week at the St. Louis. "Baby Doll" points to another fast week after smash opener at the Fox. "Westward Ho" looms fine in fifth stanza, and same applies to "Teahouse of August Moon," in fourth round. "Seven Wonders of World" still is good in 39th week at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (39th wk). Good $8,000. Last week, $7,500.

Esquire (Indie) (1,400; 90-$1.25) —"Teahouse August Moon" (M-G) (4th wk). Big $9,000. Last week, $9,500. Stays a fifth week.

Fox (Arthur) (5,000; 75-90) — "Baby Doll" (WB) (2d wk). Fast $14,000 after $23,000 initial session.

Loew's (Loew) (3,221; 50-85) — "Silent World" (Col) and "Cockelshell Heroes" (Col). Fair $10,000. Last week, "Julie" (M-G) and "Gun Man Down" (UA) (2d wk), $15,000.

Missouri (St. L. Amus.) (3,500; 51-75)—"Girl Can't Help It" (20th) and "Beyond Reasonable Doubt" (RKO) (2d wk). Fair $5,000 after $8,000 last week.

Orpheum (Loew) (1,914; 50-85)—"Westward Ho, Wagons" (BV) (5th wk). Fine $6,000 after $7,000 last week.

Richmond (St. L. Amus.) (400; 90-$1.10)—"To Catch Thief" (Par) and "Roman Holiday" (Par) (reissues). Solid $2,000. Last week, "Magnificent Seven" (Indie) (2d wk), $1,500.

St. Louis (St. L. Amus.) (4,000; 90-$1.25)—"Anastasia" (20th) (3d wk). Hot $16,000. Last week, $18,500.

Shady Oak (St. L. Amus.) (800; $1.10)—"Oedipus Rex" (Indie) (2d wk). Nice $2,500 after $3,500 first stanza.

'Anastasia' Huge $18,000, Prov. Ace

Providence, Jan. 22.

"Anastasia" at Majestic and "Teahouse of August Moon" at Loew's State are topping the town despite heavy competish from Ice Capades at R. I. Auditorium. "Moon" is rated good. "Rock Pretty Baby" shapes nice at RKO Albee. Strand was fair with "Silent World" last week.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Rock, Pretty Baby" (U) and "Night Runner" (U). Nice $8,500. Last week, "Bundle of Joy" (RKO) and "Calling Homicide" (AA), same.

Majestic (S-W) (2,200; 65-80)—"Anastasia" (20th) and "Oasis" (20th). Terrific $18,000. Last week, "Baby Doll" (WB) (2d wk), $8,000.

State (Loew) (3,200; 75-$1.10) —"Teahouse August Moon" (M-G). Good $17,000. Last week, "Nightfall" (Col) and "Wicked As They Come" (Col), $9,000.

Strand (Silverman) (2,200; 65-80) —"Utah Blaine" (Col) and "Gamma People" (Col). Opened Sunday (19). Last week, "Silent World" (Col) and "7th Cavalry" (Col), fair $6,000.

Cold Clips Mpls.; 'Rock Baby' OK 9G, 'Wonders' Hot 13G, 'Violent' Tame 7G

Minneapolis, Jan. 22.

Repeated dips of the mercury into the zero range dropped grosses except for the puncture-proof "Seven Wonders of the World" at the Century in 25th round. Take was strong enough, however, to earn holdovers or moveovers for four films, "King And Four Queens," "Anastasia," "Teahouse of August Moon" and "Written On Wind." "Four Girls in Town," with promotion hinging on localite writer-director Jack Sher, looks one of better newcomers, but it's just okay. "Three Violent People" shapes slow at State.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (25th wk). Advance sales and number of conventions in town keep this one purring smoothly. Fine $13,000. Last week, $12,800.

Gopher (Berger) (1,000; 90-$1.25) —"Teahouse" (M-G) (4th wk). Cold hurt, but still pulling stoutly at $7,000. Last week, $8,200.

Lyric (Par) (1,000; 85-90)—"King and Four Queens" (UA) (m.o.). Here after week at Radio City. Good $5,500. Last week, "Hollywood Or Bust" (Par) (2d wk), $3,600.

Radio City (Par) (4,000; 85-90)—"Four Girls in Town" (U). Fair $8,000. Last week, "King And Four Queens" (UA), $10,000.

RKO-Orpheum (RKO) (2,800; 75-90)—"Rock, Pretty Baby" (U). Teen-age interest strong, but not enough to get this one too high. Strong at $9,000. Last week, "Written On Wind" (U), $9,000.

RKO-Pan (RKO) (1,800; 75-90)—"Written On Wind" (U) (m.o.). Cold is telling the story here, too. Tall $7,500. Last week, "Baby Doll" (WB) (2d wk), $4,800.

State (Par) (2,300; 85-90)—"Three Violent People" (Par). Seems to be taking a beating from the cold spell. Lean $7,000. Last week, "Friendly Persuasion" (AA) (3d wk), $5,500.

World (Mann) (400; 90-$1.25) — "Anastasia" (20th) (3d wk). Top-grade boxoffice pic still pulling. Strong $6,000. Last week, $8,200.

'Zarak' Torrid $9,000, Cincy; 'Man' Okay 11G, '10 C's' Mighty 19G, 5th

Cincinnati, Jan. 22.

Break of severe cold snap is a front line biz booster this round, with total outlook holding above par. "Wrong Man," shaping okay at Palace, and "Zarak," hotsy looker for Keith's, are current newcomers. "Ten Commandments" maintains town lead in fifth frame at the Grand with a mighty take. "Teahouse of August Moon" is winding up a successful three-week run at flagship Albee, and barely good in final round. Warmer weather is restoring out-of-town trade for "Seven Wonders of World" in 33d week at the Capitol where it looms sturdy.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Teahouse of August Moon" (M-G) (3d-final wk). Good $12,000. Last week, $17,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (33d wk). Rebounding to $16,000, swell, after last week's $15,000.

Grand (RKO) (1,400; $1.25-$2.75) —"10 Commandments" (Par) (5th wk). Smash $19,000, bolstered by extra screenings. Last week, $20,000.

Keith's (Shor) (1,500; 75-$1.25)—"Zarak" (Col). Hotsy $9,000. Last week, "Girl Can't Help It" (20th) (2d wk), solid $8,700 in 9 days.

Palace (RKO) (2,600; 75-$1.10)—"Wrong Man" (WB). Okay $11,000. Last week, "Man From Del Rio" (UA) and "Flight to Hong Kong" (UA), $7,500.

Key City Grosses

Estimated Total Gross
This Week $2,733,100
(Based on 22 cities and 234 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ....$2,664,300..
(Based on 24 cities and 226 theatres.)

'Wind' Socko 25G, Cleve; '10 C's' 21G

Cleveland, Jan. 22.

First-run grosses are jumping here again this session with the thaw after a week of below-zero weather which sloughed trade at most key houses. Standout currently is "Written on Wind," which shapes sockeroo at Allen. "Girl Can't Help" also is rated hefty at Hipp. New Bob Hope comedy, "Iron Petticoat," looks barely okay at State. "Ten Commandments" shapes great in 10th round at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Written on Wind" (U). Sockeroo $25,000. Last week, "Baby Doll" (WB) (3d wk), $13,000.

Hipp (Telem't) (3,700; 70-$1)—"Girl Can't Help It" (20th). Hefty $20,000. Last week, "Don't Knock, Rock" (Col) and "Rumble on Docks" (Col), $19,000.

Ohio (Loew) (1,244; $1.25-$2.50) —"Ten Commandments" (Par) (10th wk). Great $21,000 after $20,500 last week.

Palace (S-W) (1,485; $1.25-$2.40) —"This is Cinerama" (Cinerama) (10th wk). Socko $22,500. Last week, $23,000.

State (Loew) (3,500; 70-90)—"Iron Petticoat" (M-G). Barely okay $14,000 in 9 days for Hope comedy. Last week, "King and Four Queens" (UA) (2d wk), $11,000, also 9 days.

Stillman (Loew) (2,700; 75-$1.25) —"Teahouse August Moon" (M-G) (4th wk). Good $8,000. Last week, $11,000.

'Wind' Sturdy $12,000, K.C.; 'Anastasia' Ditto, Bob Hope Fair $8,000

Kansas City, Jan. 22.

Couple of newcomers show good possibilities in current session. "Written on Wind" is rated fancy at Uptown. "Iron Petticoat" at Midland, other new pic, shapes fair. "Wind" likely will hold, with Uptown's new policy making it the showcase for the Fox Midwest circuit. "Anastasia" moves from the Uptown to three other Fox Midwest first-runs, also in line with that recently established policy. "Baby Doll" is strong in second week at Paramount. "Don't Knock the Rock" at the Roxy is so-so.

Estimates for This Week

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90)—"Anastasia" (20th) (move over from Uptown). Bright $12,000. Last week, "Four Girls in Town" (U) and "Showdown at Abilene" (U), $11,000.

Glen (Dickinson) (750; 75-90)—"Four Girls in Town" (U) and "Showdown at Abilene" (U). Slim $1,000. Last week, $900, as first-run policy was tried out here.

Kimo (Dickinson) (504; 75-90)—"La Strada" (T-L) (4th wk). Modest $1,000, with upped ad budget. Last week, $1,200.

Midland (Loew) (3,500; 60-90)—"Iron Petticoat" (Par) and "The Rack" (M-G). First time for Bob Hope pic at this house, and fair $8,000 looms. Last week, "Teahouse" (M-G) (3d wk-5 days), $5,000.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Cinerama) (32d wk). Wearing out at $8,000, not bad after six months. Last week, $9,000.

Paramount (Tri-States) (1,900; 75-90)—"Baby Doll" (WB) (2d wk). Big $8,000. Last week, $12,000.

Roxy (Durwood) (879; 75-90)—"Don't Knock Rock" (Col) and "Rumble on the Docks" (Col). Mild $3,500. Last week, "Bundle of Joy" (RKO) (4th wk), 6 days, $2,200.

Uptown (Fox Midwest) (2,043; 75-90)—"Written on Wind" (U). Fancy $12,000; stays. Last week, "Anastasia" (20th) (3d wk), $6,000.

'Anastasia' Wham 40G, Hub; 'Brave Men' Good 19G, 'Party' Swift 9G

Boston, Jan. 22.

Freezeup all week didn't slough biz as much as expected and grosses still are good. Big winner this frame is "Anastasia" at the Memorial where it's headed for a mighty gross. "Wrong Man" looms fair at Metropolitan while "Three Brave Men" at Paramount and Fenway shapes good. "Wild Party" is nice at the Pilgrim. "Secrets of Life" looks fast at Beacon Hill. Holdovers are still steady with "Ten Commandments" torrid at the Astor in 10th frame and "Lust For Life" holding hotsy in ninth round at the Kenmore.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75) — "Ten Commandments" (Par) (10th wk). Slick $21,000. Last week, ditto.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Secrets of Life" (BV). Hot $12,000. Last week, "Edge of Hell" (U), $4,000 in 5 days.

Cinerama (Cinerama Productions) $1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (21st wk). Fine $20,000. Last week. ditto.

Exeter (Indie) (1,200; 60-$1.25)—"Simon And Laura" (U) (4th wk). Oke $8,500. Last week, $10,000.

Fenway (NET) (1,373; 60-90) — "3 Brave Men" (20th) and "Black Whip" (20th). Okay $4,500. Last week, "Westward Ho, Wagons," (BV) and "Passport to Treason" (Indie), $8,000.

Kenmore (Indie) (700; 85-$1.25) —"Lust For Life" (M-G) (9th wk). Hotsy $7,000. Last week, $8,000.

Memorial (RKO) (3,000; 60-90)—"Anastasia" (20th). Wow $40,000. Last week, "Bundle of Joy" (RKO) and "Above Us the Waves" (Rep), $20,000.

Metropolitan (NET) (4,357; 60-75-$1.10)—"Wrong Man" (WB) and "High Terrace" (AA). Fair $18,000. Last week, "Baby Doll" (WB) (3d wk-5 days), $15,000.

Paramount (NET) (1,700; 60-90) —"3 Brave Men" (20th) and "Black Whip" (20th). Good $14,500. Last week, "Westward Ho, Wagons" (BV) and "Passport to Treason" (Indie), $16,500.

Pilgrim (ATC) (1,000; 65-95) — "Wild Party" (UA) and "Four Boys And Gun" (UA). (2d wk). Hot $9,000. Last week, $8,500.

Saxon (Saxon) (1,100; $1.25-$2.20)—"Oklahoma" (Magna) (20th wk). Torrid $22,000. Last week, about same.

Orpheum (Loew) (2,900; 90-$1.50)—"King And Four Queens" (UA) opens tomorrow (Wed.). "Teahouse August Moon" (M-G) (4th wk-10 days), $19,500.

State (Loew) (3,600; 90-$1.50)—"King And Four Queens" (UA) opens tomorrow (Wed.). "Teahouse August Moon" (M-G) (4th wk-10 days), okay $10,500.

Warmer Weather Helps Chi After Zero Cold; 'Anastasia' Wow $28,000, 'Zarak' Big 12G, '10 C's' Sock 40G

Chicago, Jan. 22.

Warmer weather over past weekend is helping biz at many first-runs after zero weather for nearly two weeks plus holdovers had hurt boxoffice setup in the Loop for current session.

"Baby Doll," which had been leading the post-Xmas entries, finishes its third week at the Chicago quietly. Last week's big opener, "King and 4 Queens," is tame in second frame at State Lake while "Zarak" at Roosevelt shapes stout for second round. Fourth week is great for "Written On Wind" at United Artists. Fifth round by "Anastasia" at Oriental still is terrific. "Teahouse of August Moon" in ninth week at the Woods looms big.

"Seven Wonders" should be mighty for its sixth Palace frame while "Ten Commandments" is doing sock with extra shows in its ninth stanza at McVickers.

Small openers this week shape slow. "Woman of Rome" at Monroe is solid $9,000. "Gunslinger" and "Dark Venture" combo is loud $10,000 at the Grand. Carnegie's "Umberto D" looks $2,500.

Estimates for This Week

Carnegie (H & E Balaban) (480; 95)—"Umberto D" (Teitel). Mild $2,500. Last week, "Third Man" (20th) (reissue, $1,500.

Chicago (B&K) (3,900; 98-$1.80)—"Baby Doll" (WB) (4th wk). Gentle $18,000. Last week, $20,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Constant Husband" (Indie) (2d wk). Smooth $7,600. Last week, $7,500.

Grand (Indie) (1,200; 98-$1.25)—"Gunslinger" (Cap) and "Dark Venture" (Cap). Lively $10,000. Last week, "Back From Eternity" (RKO) and "Reasonable Doubt" (RKO), $6,500.

McVickers (JL&S) (1,580; $1.25-$3.30) — "Ten Commandments" (Par) (9th wk). Smash $40,000. Last week, $35,000.

Monroe (Indie) (1,000; 67-87)—"Woman of Rome" (DCA) and "Fear" (Cap). Solid $9,000. Last

(Continued on page 15)

'Anastasia' Terrif 29G, Toronto; 'Doll' Big 27G, 'Wind' Great 13G, 3d

Toronto, Jan. 22.

"Baby Doll" and "Anastasia," both off to wham starts and each in three-house lineups, are topping the city currently. "Giant," in second stanza at Imperial, shapes hefty. Aiding "Doll" is the fact that film has been passed, without cuts; by the Ontario censor board but with nobody under 18 years being admitted. "Written on Wind" still is smash in third session at the Uptown.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1) — "Baby Doll" (WB). Wham $27,000. Last week, "Zarak" (Col), $16,000.

Danforth, Humber, Hyland (Rank) (1,330; 1,203; 1,357; 75-$1)—"Lamp Is Heavy" (Rank) (2d wk). Big $12,000. Last week, $15,000.

Eglinton, Towne (FP - Taylor) (895; 1,080; $1)—"Friendly Persuasion" (AA) (5th wk). Good $12,000. Last week, $20,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,485; 1,385; 60-75) — "Anastasia" (20th). Terrific $29,000. Last week, "Girl Can't Help It" (Par) (3d wk), $10,000.

Imperial (FP) (3,544; 75-$1.50)—"Giant" (WB) (2d wk). Hefty $26,000. Last week, $30,000.

International (Taylor) (557; $1)—"Gold Rush" (UA) (reissue) (5th wk). Nice $3,500. Last week, $4,000.

Loew's (Loew) (2,096; 60-$1) — "Teahouse August Moon" (M-G) (4th wk). Big $18,000. Last week, $20,000.

Tivoli (FP) (995; $1.50-$2) — "Oklahoma" (Magna) (39th wk). Okay $7,500. Last week, $8,000.

University (FP) (1,536; $1.75-$2.50) — "Ten Commandments" (Par) (9th wk). Smash $18,000. Last week, same.

Uptown (Loew) (2,098; 60-$1) — "Written on Wind" (U) (3d wk). Little change of big biz, w'th great $13,000. Last week, $16,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 752; 694; 698; 994; 50-75)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Fine $24,000. Last week, "Blond Sinner" (IFD) and "Outlaw Safari" (IFD), $18,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Joy' NG 8G, Pitt; 'Wind' Big 10G, 4th

Pittsburgh, Jan. 22.

Only new picture downtown this week is "Bundle of Joy" at Stanley and it's doing poorly. Holdovers continue to bear brunt of b.o. showing. Second stanza of "Anastasia" at Harris is sturdy. Fourth weeks for "Teahouse of August Moon" at Penn and "Written on Wind" at Fulton also are big. In the nabe art district, Guild has a great one in "Wee Geordie."

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Written on Wind" (U) (4th wk). Holding over for three extra days and in 10 days should do big $10,000. Picture has been a thumping winner all way here. Last week, $10,100.

Guild (Green) (500; 85-99)—"Wee Geordie" (Indie). Off to fast start, with biggest Saturday house has ever had, even topping "Lust for Life (M-G). Terrific $4,500 or over. This English comedy figures to be around for long time. Last week, "Secrets of Reef" (Indie) (3d wk), 10 days, $1,700.

Harris (Harris) (2,165; 80-$1.25)—"Anastasia" (20th) (2d wk). Solid $18,000 or close, real dough here. Last week, sensational $23,000.

Penn (UA) (3,300; 80-$1.25)—"Teahouse August Moon" (M-G) (4th wk). With 3 extra days and sneak-preview of "Barretts Wimpole Street" (M-G) looks fancy $13,000 in 10 days. Last week, $14,000.

Squirrel Hill (SW) (900; 85-99)—"La Strada" (T-L) (3d wk). Limping in 10 days to lean $2,000. Last week, $2,500.

Stanley (SW) (3,800; 65-99)—"Bundle of Joy" (RKO). Single new entry downtown, and isn't going anywhere. Be lucky to get slim $8,000. Last week, "Baby Doll" (WB) (3d wk), $ 10,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (40th wk). Getting extra ad push and it's paying off with sturdy $10,000. Last week, $9,000.

'Queens' Trim $15,000, Buff; 'Wind' Big 11G, 2d

Buffalo, Jan. 22.

Best newcomer currently is "King and 4 Queens," nice at the Buffalo. "Three Violent People" looks only fair at Paramount. "Written on Wind" still is smash in second session at Lafayette. "Ten Commandments" continues great in fourth week at Century. "Seven Wonders of World" is solid in 21st Teck stanza.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"King and Four Queens" (UA). Nice $15,000 or better. Last week, "Teahouse" (M-G) (3d wk-10 days), $12,400.

Paramount (Par) (3,000; 50-80)—"Three Violent People" (Par) and "Women Pitcairn Island" (Indie). Fair $10,000. Last week, "Wrong Man" (WB) and "Black Whip" (20th) (2d wk-6 days), $8,000.

Center (Par) (2,000; 50-80)—"Invasion U.S.A." (Indie) and "1,000 Years From Now" (Indie) (reissues). Mild $8,500 in 5 days. Last week, "Baby Doll" (WB) (2d wk), yanked after three days which got $2,500.

Lafayette (Basil) (3,000; 50-80)—"Written on Wind" (U) and "Showdown at Abilene" (U) (2d wk). Fancy $11,000. Last week, $17,500.

Century (Buhawk) (3,000; $1.25-$2.50) — "Ten Commandments" (Par) (4th wk). Great $25,000. Last week, $29,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Indie) (21st wk). Good at $9,000 or close. Last week, $8,600.

'WIND' ROUSING 9G, PORT.; 'ROCK' $7,000

Portland, Ore., Jan. 22.

Biz is sagging somewhat this session, with most extended-runs failing to hold so well. Top newcomer is "Written on Wind," which is rated loud at the Paramount. "Teahouse of August Moon" shapes neat in third Liberty round. "Anastasia" is fine for third session at the Fox. Sub freezing weather and snow is partly blamed for downbeat.

Estimates for This Week

Broadway (Parker) (938; $150-$2)—"Oklahoma" (Magna) (10th wk). Okay $6,500. Last week, $9,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Anastasia" (20th) (3d wk). Fine $6,500. Last week, $11,200, after sock $16,300 opener.

Guild (Indie) (400; $1.25)—"Madam Butterfly" (Indie). So-so $2,000. Last week, "Secrets of Life" (BV) (3d wk), $1,200.

Liberty (Hamrick) (1,890; 90-$1.25)—"Teahouse" (M-G) (3d wk). Neat $7,000. Last week, $11,200.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Modest $7,000 or near. Last week, "Baby Doll" (WB) (2d wk), $6,600.

Paramount (Port-Par) (3,400; 90-$1.25)—"Written on Wind" (U) and "4 Girls in Town" (U). Loud $9,000 or close. Last week, "Wild Party" (UA) and "Four Boys and Gun" (UA), $6,800.

'Wind' Smash 22G, Det.; 'Party' 12G

Detroit, Jan. 22.

Despite the worst cold wave in five years, downtowners did fine biz last week and everything points to nearly as good biz in current week, with holdovers carrying the main load. Newcomers "Written on Wind" shapes strong at the Palms and "Wild Party" fine at Broadway-Capitol. "Ten Commandments" is likely to increase its commanding position in its ninth wonderful week at Madison. "Around World in 80 Days" stays great in fourth trip at United Artists. "Anastasia" at the Fox still is good in second round.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Anastasia" (20th) and "Black Whip" (20th) (2d wk). Good $17,000. Last week, $24,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"King and 4 Queens" (UA) and "The Boss" (UA) (2d wk). Fair $14,000. Last week, $20,000.

Palms (UD) (2,961; 90-$1.25)—"Written on Wind" (U) and "Running Target" (UA). Torrid $22,000. Last week, "Baby Doll" (WB) and "Great Day in Morning" (RKO) (3d wk), $16,000.

Madison (UD) (1,900; $1.25-$2.75)—"Ten Commandments" (Par) (9th wk). Powerful $34,000. Last week, $28,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Wild Party" (UA) and "Four Boys and Gun" (UA). Fine $12,000. Last week, "Rock, Rock, Rock" (Indie) and "Spin Dark Web" (Col), $10,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (4th wk). Great $30,000. Last week, $29,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Teahouse August Moon" (M-G) (4th wk). Stout $12,000. Last week, $15,000.

Music Hall (Cinerama Productions) (1,205; $1.50-$2.65)—"Seven Wonders of World" (Cinerama) (32d wk). Swell $20,500. Last week, $20,400.

'DRANGO' HOTSY 12G, FRISCO; '80 DAYS' 26G

San Francisco, Jan. 22.

"Drango" looks hotsy in first week at United Artists currently in a session that is loaded with extended-run pix. "Teahouse of August Moon" shapes fancy in four round at Warfield while "Anastasia" looks good in third Fox stanza. "Around World in 80 Days" is rated near-capacity in fourth week at the Coronet with a bigger total than a week ago. "Baby Doll" looms fine in fourth St. Francis round. "Seven Wonders of World" shapes terrific in ninth frame at Orpheum, nearby dog show credited with helping it. "La Strada," now in 20th week, is heading for a longrun mark at Vogue.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Bundle of Joy" (RKO) and "Finger of Guilt" (RKO) (2d wk). Okay $9,000. Last week, $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—

(Continued on page 15)

B'way Hit Hard by Cold Wave, Snow; 'Barretts' Low 95G, 'Slander' Slim 11G, Bergman Visit Ups 'Anastasia' to 85G

The cold wave and snowstorm last week is being felt boxofficewise in current session on Broadway. Only two pix were launched by deluxe theatres and both felt the severe weather. And nearly all spots were hurt at the wickets.

Probably the worst casualty was "Barretts of Wimpole Street," which opened with a new stageshow at the Music Hall last Thursday (17). It looks to get only $95,000, mighty lean, and lowest at the Hall since "Lassie Come Home" limped to a dull preem session in October, 1943. Aside from the weather, the fact that "Barretts" had been done so often as a pic, in stock, on the radio and tele, latter as recent as last August, naturally hurt its boxoffice draw. "Slander," which came into the State during the snowstorm last Wednesday, also is a heavy disappointment, with only $11,000 or less opening week.

Helped by the publicity attendant on the visit from Paris of Ingrid Bergman to receive the N. Y. crix' best 1956 actress award, "Anastasia" (in which she is starred) plus stageshow is pushing to great $85,000. This is one of first times such award was given while a pic was on Broadway.

"Baby Doll" at the Victoria is probably most successfully battling adverse conditions among the regular-run pictures, with a big $29,000 for fifth session.

Second week of "Written on Wind" shapes good $30,000 at the Capitol. "Rainmaker" is heading for a nice $17,000 in sixth week at the Astor.

Paramount brings in its first stageshow in months today (Wed.) when the Par flagship opens "Nightfall" with Nat "King" Cole, Ella Fitzgerald, Count Basie band, Allen & deWood on the stage. Globe opens "Blonde Sinner" on the same day.

Two-a-days are still faring amazingly well. Addition of a Saturday morning performance gave "Around World in 80 Days" a capacity $36,500 in its 14th session at the Rivoli. "Ten Commandments" is perking to a huge $53,400 or near in current (11th) round at the Criterion. This is on 14 shows as compared with 11 for "80 Days." "Seven Wonders of World" was socko $36,400 in 41st stanza at the Warner, where it is now in its 42d week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Rainmaker" (Par) (6th wk). Present session winding today (Wed.) looks to hit solid $16,000. Last week, $16,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Wee Geordie" (Arthur) (16th wk). The 15th frame ended Sunday (20) was oke $5,400. The 14th week was $6,200.

Baronet (Reade) (480; $1.25-$1.80) — "Don Giovanni" (Indie) (5th wk). Fourth round finished last night (Tues.) was okay $5,500. The third was $6,700. Stays but not much longer.

Capitol (Loew) (4,820; $1-$2.50)—"Written on Wind" (U) (2d wk). This round finishing tomorrow (Thurs.) looks good $30,000 or close. The first did $36,000.

Criterion (Moss) (1,671; $1.80-$3.30) — "Ten Commandments" (Par) (11th wk). Current frame finishing tomorrow (Thurs.) looks to hit terrifice $53,400. The 10th was $52,800.

Fine Arts (Davis) (468; 90-$1.80)—"Pantaloons" (UMPO) (5th wk). Fourth week ended Monday (21) was oke $8,000. Third was $10,500. Holds with "Richard Third" (Lopert) due in Jan. 28 on continuous-run.

55th St. Playhouse (E-F) (300; $1.25-$1.50)—"Oedipus Rex" (Lesser) (3d wk). Second week ended Sunday (20) was big $7,500. First was $9,000.

Globe (Brandt) (1,500; 70-$1.50)—"Blonde Sinner" (AA). Opens today (Wed.). Last week, "Zarak" (Col) (4th wk), dipped to fair $7,000, being helped by preview of "Sinner" yesterday Tues.). Third was $8,400.

Guild (Guild) (450; $1-$1.75)—"Albert Schweitzer" (Indie). Opened with special preem Sunday (20), with regular run getting under way Monday (21). In ahead, "Magnificent Seven" (Col) (9th wk-6 days), fair $4,500 after $5,000 in eighth full week.

Mayfair (Brandt) (1,736; 79-$1.80)—"King and 4 Queens" (UA) (5th wk). Present round ending tomorrow (Thurs.) looks to dip to mild $10,000 or close. Last week, $12,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"La Sorciere" (Ellis) (4th wk). Current week ending today (Wed.) likely wiii hit fair $4,500. Third was $6,000.

Palace (RKO) (1,700; 50-$1.60)—"4 Girls in Town" (U) and eight acts of vaudeville. Week ended yesterday (Tues.) was good $17,500. Last week, "Crime of Passion" (UA) plus vaude, $17,000. Advance seat sale for Jerry Lewis and all-vaude show, opening Feb. 7, now has topped $95,000, with demand for ducats perking right after Lewis' appearance on television.

Paramount (ABC-Par) (3,665; $1-$2)—"Nightfall" (Col) with stageshow headed by Nat "King" Cole, Ella Fitzgerald, Count Basie band, with Allen & DeWood, Mambo Aces. Opens today (Wed.). In ahead, "Wrong Man" (WB) (5th wk-4 days), was sluggish $15,000. Fourth week was $23,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"We Are All Murderers" (King) (3d wk). First holdover round ended Monday (22) hit fair $7,900. First was $9,400.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Barretts of Wimpole Street" (M-G) with stageshow. First session ending today (Wed.) looks like light $95,000 or close, lowest here since 1943. In ahead, "Teahouse of August Moon" (M-G) with holiday stageshow (7th wk), $101,000. Previous opening week low in modern times was "Lassie Come Home" (M-G) which only got $111,900. Opening day of "Barretts" was all-time low for an opening day.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (15th wk). The 14th week ended last night (Tues.) was capacity $36,500, including Saturday morning show, for 11 performances. The 13th round, sans Saturday a.m. show, capacity $34,500. Despite snow last Wednesday, had to turn away 140 people.

Plaza (Brecher) (525; $1.50-$2)—"Lust For Life" (M-G) (19th wk). The 18th session finished Monday

(Continued on page 15)

Inaugural, H.O.s Hamper D.C.; 'Wrong Man' Okay 23G, 'Wonders' Big 20G

Washington, Jan. 22.

Main stem houses are biding their time until after the Inaugural excitement holding new features until after the national spectacular. Sole newcomer is "The Wrong Man," good at two Warner houses, the Ambassador and Metropolitan. Generally, cold weather and snow are hurting the b.o. right down the line, with the influx of visitors for the Inauguration keeping the natives from the theatres. "Seven Wonders," thanks to special group bookings, is very firm, but everything else is off.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Wrong Man" (WB). Okay $9,000 or a bit over. Last week, "Baby Doll" (WB) (3d wk), $4,800.

Capitol (Loew) (3,434; 85-$1.25)—"Anastasia" (20th) (5th-final wk). Oke $11,000, with Saturday night preempted by Inaugural Festival. Last week, fine $16,000.

Columbia (Loew) (1,174; 80-$1.25)—"Girl Can't Help It" (20th) (4th-final wk). Pleasing $5,500 after bright $7,000 last week.

Keith's (RKO) (1,859; $1.25-$2.75) — "Ten Commandments" (Par) (10th wk). Sluggish $11,000 after good $14,000 last week. Goes three more weeks, then moves over to small-seater Playhouse.

Metropolitan (SW) (1,490; 90-$1.25)—"Wrong Man" (WB). Nice $14,000. Last week, "Baby Doll" (WB) (4th wk), $9,500.

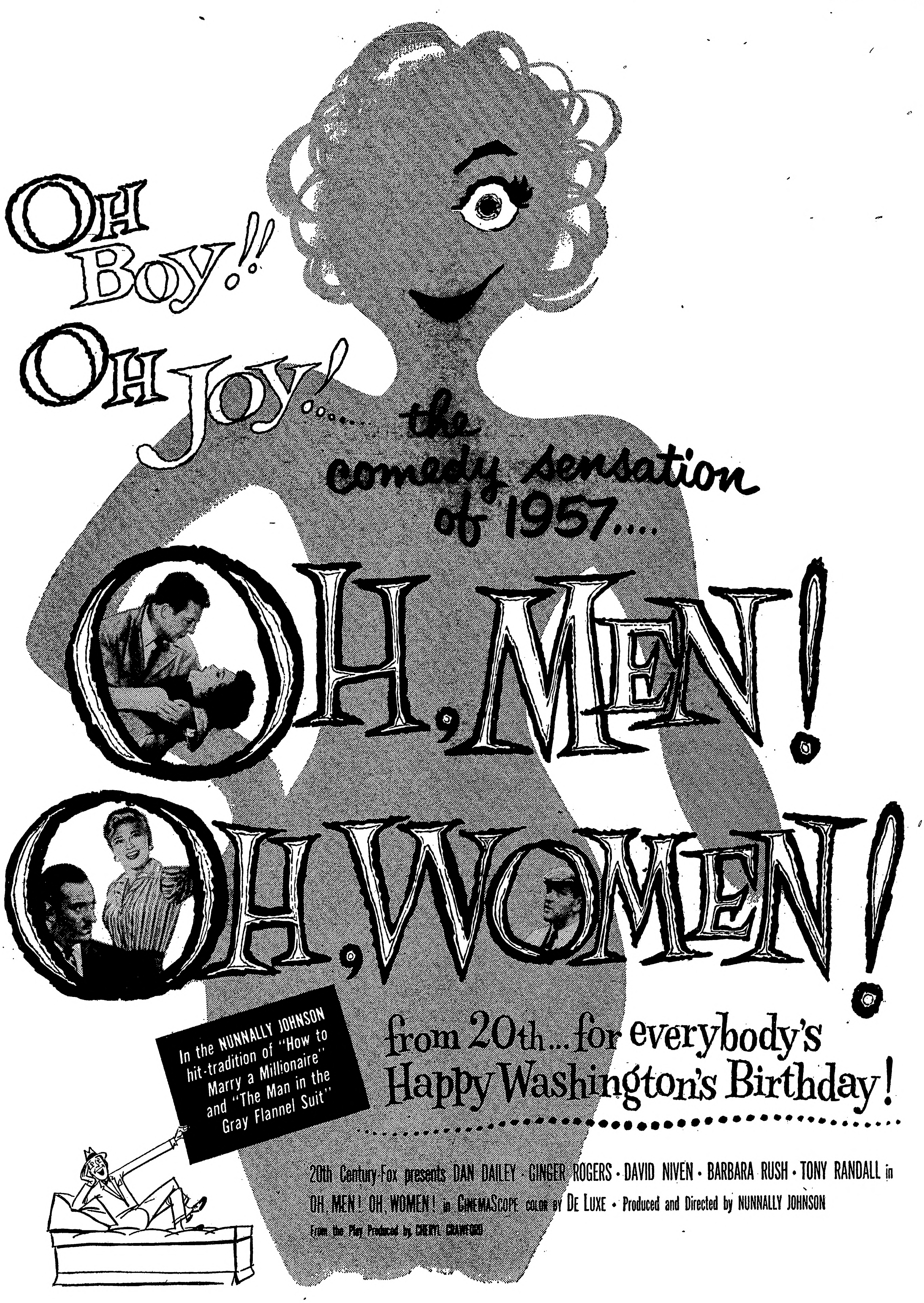
Palace (Loew) (2,360; 90-$1.50)—"Teahouse of August Moon" (M-G) (5th-final wk). Oke $12,000 after $15,000 last week.

Plaza (T-L) (290; 90-$1.35)—"Lady Chatterly's Lover" (Indie) (10th wk). Slight $2,200 after $3,000 last week. Stays.

Trans-Lux (T-L) (600; 80-$1.25)—"Zarak" (Col) (4th-final wk). Weak $3,500 after $4,000 last week.

Uptown (SW) (1,100; $1.20-$2.40)—"Oklahoma" (Magna) (13th wk). Fine $10,500. Last week, $9,500.

Warner (SW) (1,300; $1.20-$2.40)—"Seven Wonders" (Cinerama) (4th wk). Soldout special bookings to counteract effects of weather to tune of snappy $20,000 after $22,000 last week. Stays.


Oh Boy!!
Oh Joy!...
the comedy sensation of 1957....
OH, MEN!
OH, WOMEN!
from 20th... for everybody's Happy Washington's Birthday!

In the NUNNALLY JOHNSON hit-tradition of "How to Marry a Millionaire" and "The Man in the Gray Flannel Suit"

20th Century-Fox presents DAN DAILEY · GINGER ROGERS · DAVID NIVEN · BARBARA RUSH · TONY RANDALL in OH, MEN! OH, WOMEN! in CINEMASCOPE COLOR BY DE LUXE · Produced and Directed by NUNNALLY JOHNSON

From the Play Produced by CHERYL CRAWFORD

Producers Like New Arg. Film Law But Exhibs, Distribs Find Flaws

Buenos Aires, Jan. 15.

Two weeks after publication of the new film law, it is possible to judge that the general local reaction is on the favorable side, especially on the part of the local producers and screen workers. They sent the government many congratulatory messages. Exhibitors and distributors are less enthusiastic because the government had given them reason to hope for a return to a complete system of private enterprise. However, the habit of thinking in terms of state controls clings, and the change may have to come very gradually.

Expressing his group's gratification, Enrique Villareal, head of the Argentine Producers Assn., carefully avoided reference to what must have been uppermost in his mind, namely the princely subsidy that group will receive from the 10% boxoffice tax. This is conservatively estimated to yield up to 200 million pesos (based on last year's total gross) or over $4,000,000. Instead, Villareal stressed the guarantee of freedom of expression in film-making as the law's chief virtue. He objected mildly to the vagueness of protectionist clauses because feeling the obligatory exhibition of a native picture only every three months in central first-runs to be insufficient.

Augusto Vatteone, for the Directors Association, also regretted the mild form of obligatory exhibition of native product. When the law was issued all local studios were shuttered and only one picture was rolling. In fact the industry on Jan. 6 was at its lowest ebb in history. The only employment for pix actors and technicians is found in the advertising shorts produced by Kurt Lowe (former Emelco president who was exiled by Peron).

Exhibs, Distribs Not Enthused

Exhibs and foreign distribs are naturally far less enthusiastic for the new law. Exhib feeling is that it could have been worse, but the very vagueness of some articles is productive of uneasiness. They feel this vagueness could lead to the same sort of abuses committed under the Peron regime.

Since the exhibs sat in on some 0 confabs with the Military Junta it drafted the law's final text) and o had a chance to eradicate impressions built up by hostile producers, they regret that some misakes remain in the new law. The 0% boxoffice tax especially drew heir attention as they had suggested a 20-centavo tax would be dequate. The 200 million pesos rom the 10% can become a source f bribery and corruption, exhibs ear. They wonder what will be one with that vast amount of coin nd who will handle it.

Exhibs also feel that too much ower is placed in the Screen Institute hands, which is in itself a iolation of freedom of enterprise, lthough they will have recourse Courts of Law to appeal against nstitute decisions. For instance, ey stress the power the Institute njoys to limit to 10 the number suburban theatres which may lay a given picture at the same me. They ask why there should this interference in their busiess.

Exhibs view with a jaundiced e the law's generosity towards oduction interests but no provion is made to help them build w theatres.

Foreign film distributors agree at the new law is an improveent over the old one, but deem e 10% boxoffice tax exorbitant, ich they deem sufficient to proce 150 pictures here a year. nerican distrib chiefs feel a curis mixture of relief and disapintment. If there's nothing in law that discriminates against reign material, the distribs still d hoped for no law or at least me regulation of credits to the tive industry.

Yank Distribs Irked By Scales

American distributors have cause feel aggrieved on the admission ce problem. They resumed rese of widescreen pix back in ptember, based on Commerce nister Rodolfo Martinez' promise review his price cuts. Most other ce ceilings have been removed, t nothing is done about films.

Diana Dors Wins $294 Damages for Slander

London, Jan. 22.

Actress Diana Dors was awarded $294 damages for slander against bandleaders Eric Winstone by the High Court, but she was ordered to pay $14 to Winstone for breach of contract. The action came about when Miss Dors failed to turn up at a midnight matinee in Clacton, a seaside resort. She claimed she was too ill.

The show was put on in aid of a Royal Air Force charity. When the judge, who awarded the $294, was told that Miss Dors would donate her damages to that fund, he said: "If that is so, I wish I had made it more."

Davis Bids Unions Use Efficiency

London, Jan. 22.

An appeal to the three studio unions to co-operate in measures designed to bring increased efficiency and security to the industry was made by John Davis, president of the British Film Producers Assn., at a special meeting last week. Session is to be followed by a further round-table next Monday (28).

Initial confab took place on the initiative of the BFPA, which invited senior reps of the three unions to exchange views on steps to be taken to insure future preservation of the industry. Davis stressed the fact that the British picture industry was faced with a period of great difficulty in the next few years. He commented on the "catastrophic" decline in attendance in the U. S. and forecast that, in Britain, paid admissions would drop to around 900,000,000 in 1960. There had been a consistent drop from the 1951 figure of 1,365,000,000. Last year's total probably would be down to 1,000,000,000. Television is expanding. Present total of 6,500,000 tv receivers in use would rise to 12,000,000 in the years ahead, which stressed that the pic industry had not yet met the full effect of the medium.

In addition to the home market's shrinkage, British producers had to contend with the spread of tv in overseas territories. These facts, did not mean there was no future in cinema entertainment, but did present serious production problems. In urging co-operation of union leaders, Davis made it clear he was not asking them to surrender anything they had secured for their members via their industrial pacts with the BFPA.

PREDICT AUSSIE TELE UPBEAT THIS YEAR

Sydney, Jan. 15.

Television operators Down Under, both commercial and governmental, forecast that by the end of the year there will be 350,000 Aussie viewers. This is not the actual number of sets figured, but the number lookseeing tele—mainly family groups, hotel patrons and such.

Tv Down Under so far hasn't zoomed to a big success with the public. The high cost of sets and license fees so far has held back expansion.

Forecast 20 Yank Pix For Production in Mex

Mexico City, Jan. 15.

Low volume of film production in Mexico by local producers this year, figured at less than 80, may be substantially counterbalanced by larger-than-ever pix making down here by Hollywood producers, according to Congressman Jorge Ferretis, chairman of the National Cinematographic Board. He figures that Americans will produce at least 20 pix in Mexico during 1957, at a cost of $2,000,000 or more.

The Americans are expected to start their 1957 in Mexico program the middle of next month, pic labor sources say.

Fielding Seeks Greco

London, Jan. 22.

Impresario Harold Fielding will visit the U. S. in the spring to negotiate a return trip to Europe of the Jose Greco Spanish dance company. If all goes well, Greco will do a London season, and also tour the Continent. The Greco company recently completed a season at the Royal Festival Hall.

Fielding is also exclusively handling the 21-day Count Basie tour of Britain, starting April 3. The Basie band will be here on an Anglo-U. S. exchange band setup.

Yugoslavs Mull Protection For Home Producers

Belgrade, Jan. 15.

Film producers in Yugoslavia are worried over the continued financial failures of the feature pix produced here. Until now, only such pix produced in cooperation with the foreign producers have had any financial success, mainly abroad and not in this country. Regulations which will outline in more detail the matter of protection for domestic film now are being considered by the Ministry of Education. It is not known so far how these regulations in the Law on Films on this question will be worked out. However, the Yugoslav film workers point to certain problems confronting domestic films, mainly how to align production costs to actual revenue obtained from these films in this country.

The big difficulty of domestic producers is getting dates for their films with the circuits. Seven distributors in Yugoslavia compete in the purchase of foreign films and they sell this product so that domestic producers get only those months when film houses are not so well patronized. Hence, the need, as viewed by local producers, for getting choicer playdates. The showing of Yugoslav films in some cinemas is comparatively brief, but exhibs say this is because the product fails to hold up at the boxoffice.

Stress Need for Cultural Pix

However, the need has been stressed that distribution chiefs should consider the need for showing special cultural and educational product. The Film Law treats these enterprises as commercial, but with a specific cultural-educational character.

The basic question now is how far the money spent for production can be recouped in the home market since the Yugoslav film production setup is young and has a limited field for exportation.

The number of cinemas have been trebled compared to the situation before the war (1,390 in 1955 as against 413 in 1939) and the attendance is almost five times as great, 96,632,000 in 1955 as against 20,000,000 back in 1939. However, for meeting production costs, it would be necessary to show the domestic feature films in houses having a total of 1,500,000 seats instead of 480,000 as at present. Possibilities for an increased audience apparently will depend on existing theatres being modernized or via opening of new ones. Existence of a factory for cinema equipments in Kranj (Slovenia) will facilitate the solution of this question since no foreign exchange will be necessary for purchase of cinema equipment.

Swedish Film Month Being Held in Berlin

Berlin, Jan. 15.

The Swedish film, considerably neglected as compared with other foreign pix by German distribs in past years, substantially is being taken care of here these days. The Film Studio of West Berlin's Free University, one of this country's most active art film club organizations, currently is holding here a month of the Swedish film.

In conjunction with the Swedish Film Academy, some eight arty type pix are being shown. Only "Rya-Rya" has had regular commercial showings in this country. Dr. Rune Waldekranz, leading Swedish film historian and pic producer, likely will come to Berlin late this month and will hold lectures on Swedish film making.

Move by Top Indie Film Producers In Brit. to Form Own Trade Setup Seen Caused by Division in BFPA

By HAROLD MYERS

London, Jan. 22.

Decision of a group of leading independent film makers to form its own trade organization is regarded here as the inevitable sequel to the growing division of opinion within the ranks of the British Film Producers Assn., particularly during the policy-making period on the government's new legislation.

The new organization, which will be known as the Federation of British Film Makers, is now readying its constitution and should be active within the next month or so. The appointment of Lord Archibald as the Federation's first paid prexy brings back to an active role in the industry the former Rank production executive, who was at one time also a leading distributor as head of United Artists in Britain.

The first serious signs of a split within the ranks of the BFPA came before last Easter when the executive council was framing its reply to a Board of Trade questionnaire on the current legislation. A number of members demanded a secret ballot which led to the defeat of the platform policy. Some weeks later Ealing Films, led by Reginald P. Baker and Sir Michael Balcon, tendered a six-month notice to withdraw from the association, but were subsequently persuaded to cancel this on the understanding that the BFPA would undertake a review of constitutional questions.

Ealing Resigns Again

A few months later Ealing resigned for a second time and its six-month notice to quit will take effect within the next few weeks. On the second occasion no attempt was made to persuade Ealing to change its mind.

In most respects, the split stems from BFPA policy in regard to pix made in Britain by American companies. Association leaders have frequently advanced the view that such films should only have second-class status and not be eligible for participation in the Eady shareout. At the same time, the BFPA has confined its membership strictly to "British" producers and has excluded from membership such companies as Warwick Film Productions, as well as the British subsidiaries of American majors.

The BFPA split, however, has deeper roots. It was first expressed by the late Sir Alexander Korda, who some years back withdrew his group of companies from membership. At that time he referred to the difficulties experienced by independent producers, who had to argue major policy questions with their customers. He was, of course, referring to the membership of reps of the Rank and Associated British groups, which control the three major theatre circuits in the country.

To Keep Out Theatre Interests

The new association apparently will not allow producers with theatre-owning interests into membership, but on the other hand it is opening its doors to the other production companies which were denied BFPA membership. Among the founder members are Warwick Film Productions, which will be represented by Irving Allen and Albert R. Broccoli. Other founder members are Baker and Balson of Ealing Films, Roy and John Boulting, Ivan Foxwell, Frank Launder and Sidney Gilliat.

Only two or three months ago Warwick became involved in a public controversy with Sir Henry L. French, the BFPA topper, over the issue of export licenses. It complained that, by being denied membership, the company was unable to sit in on any of the negotiations for the allocation of export visas to the restricted markets.

The new organization will be able to speak for a group of producers to Government departments, particularly to the BOT, in relation to the legislation now before Parliament. Presumably, it also will be given a say in the allocation of export licenses and will he consulted on matters affecting the production side of the industry.

Vet. Arg. Nitery Owner's Jail Term Confirmed

Buenos Aires, Jan. 15.

Penal Judge Steven Garcia Susini recently confirmed a verdict of imprisonment against Andres Trillas, for nearly 40 years operator of the Ta-Ba-Ris cabaret on Calle Corrientes, and of several other niteries. He placed a lien of around $140,000 on his property.

Trillas, who is not an Argentine citizen, had previously requested permission to leave the country. He had been under prosecution since the Revolution, on charges of fraudulent procedures allegedly committed in partnership with Peron's late brother-in-law, Juan Duarte, whereby they might gain majority control of the Alvear Palace Hotel stock, without actually paying for it. He was also charged with attempted bribery of taxation officials.

Scot Exhib Raps Brit. Films Bill

Edinburgh, Jan. 22.

The new British Cinematograph Films Bill was attacked here by local exhibitor J. K. S. Poole as "the first stage of nationalization." He told Edinburgh exhibitors that he didn't see how the government could call on the confidence of an industry when it is "taking the side of one industry against the other."

J. Arthur Rank and others had got all they wanted, he said, and the exhibitor's case had been pushed to one side.

George Gilchrist, another Scot exhib, said it might pay exhibs to produce each year one film "to find out what goes on in that jungle, the studio." They had long argued, he said, whether or not the producers needed the coin.

He added that exhibs could be fined or even sent to prison for failing to keep records and produce them for the Customs officers.

"But for producers, who are going to get anything from $6,000,000 to $15,000,000 in the next few years, there is no penalty for failing to produce correct records," he said.

The case of the exhibs is to be considered at next meeting of the British Chambers of Commerce and Manufacturers.

ITALIAN LEGIT 33% BELOW PEAK LEVEL

Rome, Jan. 15.

Legit activity at the beginning of the year is about 33% below its usual midseason peak. Rome had 12 theatres in operation, two of them with musicals. Milan, generally regarded as a better city for show biz than the capital, had only nine houses going and two of these were devoted to musicals. In addition, six theatres here are playing vaude-film combos.

The local lineup included translations of the American hit, "Anastasia" and Noel Coward's "Weekend." In Milan, the billing was for "Tender Trap" and "Anniversary Waltz," in translations. In addition, plays on tour include translations of "A Hatful of Rain" and "The Rainmaker."

Crix Name Jap as Top '56 Director in Mexico

Mexico City, Jan. 15.

Seki Sano, Japanese stage director, was Mexico's best in the legit field of 1956, according to the stage crix here. Other choices of the reviewers were:

Playwright, Luis G. Basurto for his "Ash Wednesday"; actor, Enrique Rambal; actress, Ofelia Guilmain; scenery, David Anton, and "revelations of the year," Guillermo Orea and Judy Ponte, for their support playing.

SATURDAY REVIEW:
"ELIA KAZAN'S MOST SKILLFUL FILM TO DATE! AN INCREDIBLE COMBINATION OF FAULTLESS DIRECTION, CAMERA WORK AND PERFORMANCE!"

LIFE MAGAZINE:
"BABY DOLL IS MAGNIFICENTLY DIRECTED AND ACTED! CARROLL BAKER LIVES UP TO ALL THAT WAS PREDICTED FOR HER AS 1956's GREAT DRAMATIC FIND!"

PHILADELPHIA DAILY NEWS:
"BOTH KAZAN AND WILLIAMS ARE DEDICATED TO THE PROPOSITION THAT REALISM HAS A PLACE IN ART. THEIR 'BABY DOLL' ALWAYS HAS THE RING OF TRUTH!"

LONDON PICTURE POST:
"A SINCERE WORK OF ART. BY HELPING TO SHOW UP BAD, EVIL, AND SINFULNESS, 'BABY DOLL' IS AS MORALLY SOUND AS 'UNCLE TOM'S CABIN'. AND ARTISTICALLY, IT'S A DARN SIGHT BETTER!"

LONDON DAILY TELEGRAPH:
"A WORK OF ART! THE ACTING IS BRILLIANT!"

SAN FRANCISCO CHRONICLE:
"KARL MALDEN, CARROLL BAKER AND ELI WALLACH ARE CONTENDERS FOR OSCAR NOMINATIONS FOR THEIR SUPERLATIVE INTERPRETATIONS!"

this is baby doll
from ELIA KAZAN and TENNESSEE WILLIAMS presented by WARNER BROS.
ELIA KAZAN'S
TENNESSEE WILLIAMS
BABY DOLL

MISS BOXOFFICE OF 1957!

(Overseas Flash! Now playing to all-time records in London and 4 theatres in Paris)

THE PEOPLE HAVE SPOKEN IN CITIES AND TOWNS OF EVERY SIZE! FROM BOSTON, NEW YORK AND PHILLY TO FRISCO! IN EVERY TERRITORY AND EVERY SIZE SITUATION--FROM BRIDGEPORT, CONN. TO MACON, GA., FROM ANN ARBOR, MICH. TO SPOKANE, WASH.--THEY'RE CROWDING TO "BABY DOLL", THEY'RE LOVING "BABY DOLL"--EVERY EXHIBITOR'S HOLDOVER DARLING!

STORY AND SCREEN PLAY BY TENNESSEE WILLIAMS · DIRECTED BY ELIA KAZAN · A NEWTOWN PRODUCTION · PRESENTED BY WARNER BROS.

Amusement Stock Quotations

For Week Ending Tuesday (22)

N. Y. Stock Exchange

1956-57 High	1956-57 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	21⅞	Am Br-Par Th	112	23¼	22⅝	23	+ ¼
34½	22⅝	CBS "A"	93	32¼	29¾	30	—2¼
34¼	22⅝	CBS "B"	54	31¾	29¼	30⅛	—1½
26¾	17⅛	Col Pix	19	18⅝	18	18¼	— ⅜
16⅜	12⅞	Decca	171	15½	15	15½	+ ⅝
100¾	75¾	Eastman Kdk	191	88¼	84¼	86½	—1¾
4⅞	2¾	EMI	162	3½	3⅜	3⅜	— ⅛
12	6⅞	List Ind.....	95	8¾	8⅜	8⅜	— ⅜
25⅛	18⅛	Loew's	399	21¾	20	20	—1
9¼	7	Nat. Thea....	320	9	8⅝	8⅜	+ ⅛
36½	27⅝	Paramount ..	35	29¼	28½	29⅛	+ ½
36½	16	Philco	159	17½	16½	16¾	— ⅜
50⅜	31⅝	RCA	545	33⅛	31¾	32½	— ¾
8⅞	5	Republic	140	7½	6½	7¼	+ ¼
15⅛	11¾	Rep., pfd. ..	6	12⅞	12½	12¾	+ ½
17¾	13⅛	Stanley War..	124	17¼	16⅝	16¾	— ½
29½	22⅛	Storer	72	26½	25⅝	26½	+ ⅜
29¼	21⅛	20th-Fox ...	155	25⅜	24¼	24¾	+ ⅛
29¾	23½	Univ. Pix ...	11	25½	24¼	25¼	+ ¾
82½	70	Univ., pfd. ..	*80	70⅜	70	70	—1
29¼	18½	Warner Bros.	94	28¼	27¼	27¼	— ¾
141¼	95⅛	Zenith	46	98¼	95⅛	96¼	+ ¾

American Stock Exchange

1956-57 High	1956-57 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
6¼	3⅝	Allied Artists	45	3¾	3⅝	3¾	—
13¼	9⅜	All'd Art., pfd	1	9¾	9¾	9¾	+ ⅛
46½	19⅝	Asso. Artists	88	39⅝	36¾	39	+2⅜
2⅛	1	C & C Super	100	1⅛	1	1	— ⅛
10	4⅜	Du Mont	238	5⅞	5½	5¾	+ ⅞
4⅛	2⅜	Guild Films.	365	3¾	3¼	3⅝	+ ⅜
9½	3	Nat'l Telefilm	49	8⅝	8	8⅛	— ⅛
5¾	2¾	Skiatron	13	3⅝	3¼	3⅜	—
13¼	6¾	Technicolor .	50	8¼	8	8⅛	— ½
4⅛	3	Trans-Lux ...	4	4	4	4	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	32	35⅛	— ¾
Chesapeake Industries	2½	2¾	+ ¼
Cinerama Inc.	1⅛	1⅜	—
Cinerama Prod.	3	3⅜	— ⅛
DuMont Broadcasting	7⅜	8¼	+ ⅛
Magna Theatres	2⅞	3⅛	—
Official Films	2⅛	2⅜	— ⅛
Polaroid	100½	100⅝	— ⅞
U. A. Theatres	5¾	6⅜	—
Walt Disney	21⅜	22⅞	— ¼

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* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

'Obscene Words' Writer Goes Free

Odd Legal Case of Ex-Serviceman Who Confessed Scrawlings in Theatre's Men's Room

Albany, Jan. 22.

The Court of Appeals unanimously reversed, recently, the conviction of Milton William Koffroth, an ex-serviceman who had been sentenced to the Monroe County jail for a year on the charge that he crayoned "obscene words and drawings" on the walls of the men's room in the Mancuso Theatre at Batavia.

The nine judges of the State's highest tribunal, granted without an opinion, the motion of Koffroth's attorney, Peter J. Connelly Jr., Rochester, for a dismissal of the case, on the ground that the "information" did not specify the words marked on the wall in the charge against defendant for "outraging public decency."

Koffroth had been in jail from Feb. 18, 1956, the day he pleaded guilty to the offense allegedly committed at 6:30 the previous night, to July 18. Then Court of Appeals Associate Judge Marvin R. Dye, of Rochester, granted a certificate of "reasonable doubt" and certified there was a point of law involved which the high court should consider. Defendant was released on $500 bail. His conviction had been upheld by the Monroe County Court.

In a brief, Connelly asserted that while the practice of writing obscene remarks in men's lavatories is "undoubtedly very offensive to many people," it could not be said this "outraged public decency.

"To the male population," he continued, this is "a familiar sight," to which they are often "exposed."

The information was "fatally defective" and the sentence was "excessive," Connelly argued.

A report from a psychiatrist was cited to the effect Koffroth was suffering from an emotional disorder. Connelly argued he needed "treatment, not punishment." Koffroth had never been convicted of a crime or offense, or been in serious trouble, the lawyer stated.

The Batavia city court judge before whom Koffroth had been arraigned filed an affidavit to the effect defendant gave a statement in which he admitted placing "said words and pictures" on the lavatory wall, and that the same were of "such an obscene and filthy nature" they were not incorporated in the "information."

San Antonio Is Censor-Minded

San Antonio, Jan. 22.

Warners "Baby Doll," continued at the Majestic Theatre, despite last minute efforts to get the city council to ban it. The council Thursday (17) unanimously passed a motion to request the city manager to make a study and set up a board of censors with authority to delete scenes or ban a picture in the future. Councilmen, however, did not ban or publicly condemn "Baby Doll."

Jesse B. Poston, representing a Notre Dame U. almuni group, the Crusade of Decency, and religious groups, cited from the city code an ordinance which reads:

> *"It shall be unlawful for any person to establish, run or operate any indecent, obscene or vulgar theatre."*

SAYS ALLIED TO ALLIED—

How About Using More of That 'Friendly Persuasion'?

Allied States Assn. is accusing Allied Artists of not living up to the title of its "Friendly Persuasion."

According to reports from units of the exhibitor association, AA will sell the picture to drive-ins operating in the winter with heaters only if the ozoner guarantees to book the picture in June, July or August under the same terms. There are also reports that AA is making 35% deals, but refuses to make adjustments if the picture does not live up to expectations.

TRIANGLE BUYING-BOOKING COMBINE FOR 100 THEATRES STARTS MARCH 1

In what is described as a move to streamline buying and booking operations, three groups of theatres, mainly in the northern New Jersey area, have combined to form a joint film buying and booking service. New outfit, a separate corporation that will receive fees from participating theatres for providing the service, will be known as Triangle Theatre Service and will have its headquarters in New York.

The new group, which begins official operation on March 1, will represent the Walter Reade Theatres, the Snaper Theatres, and the theatres presently buying and booking through the Independent Theatre Service. In all, some 100 theatres and drive-ins will be part of the combine.

Triangle Theatre Service will be operated by Irving Dollinger of Independent Theatre Service, Wilbur Snaper of Snaper Theatres, and Jack P. Harris, v.p. in charge of film buying for the Reade Theatres. As organized, Triangle is envisioned as a profit-making company, with its coin coming from the fees paid by the participating theatres. Dollinger, Snaper and Harris are the major stockholders in the company. It is hoped that other theatres in the N.Y. metropolitan area will sign up for the service.

The three principals as well as Walter Reade Jr., president of the Reade Theatres, emphatically deny that a purpose of the new outfit is "to hold a club" over the distributors in obtaining films at more reasonable terms. They maintain that the combined operation will effect an economy in homeoffice operation and will bring about greater cooperation among the theatres involved. They also feel it will bring about economies for the film company exchanges by eliminating unnecessary duplication of work. They are hopeful that the new system will result in greater flexibility in booking a limited number of prints.

Since most of theatres involved are in the same geographic location, it is felt that the new system will make booking easier and will also facilitate clearance problems.

At a press conference, the organizers of Triangle described the move as a "realistic" development aimed at "cutting overhead by a common effort." In addition to the buying and booking service, the theatre members of Triangle will combine their advertising and promotion efforts "to achieve maximum grosses with minimum expenses." The combine plans to hold monthly meetings with its theatre clients to discuss film problems and to swap "money-making ideas" in advertising and publicity.

For the future, Triangle hopes to extend its service further whereby the buying of theatre supplies, fuel, insurance, etc. will be done on a mass basis so as to effect additional savings for the participating theatres.

Troy Dailies Tag Along With Legion Evaluations

Albany, Jan. 22.

The Troy Record Papers revealed Thursday (17) receipt of "some 60" letters on their policy of refusing to accept advertising for Warners' "Baby Doll," and reported that "more than 80%" of the communications upheld it. Notifying contributors to "Pulse of the People" that further letters would not be printed, because there were "repetitive," the Collar City's only newspapers stated they had decided to decline advertising, when it first was offered and "long before" the controversy over the picture developed.

The Record Papers "rejoiced" that later such voices as those of Cardinal Spellman, Bishop Scully (of the Albany Catholic Diocese) and the Legion of Decency "were raised in the same direction."

The Record and Times-Record had for several years followed a course of turning down copy for films "condemned" by the Legion of Decency. This held with UA's "The Moon Is Blue" and with RKO's "The French Line," although no publicity was given to it. Troy is predominantly Catholic.

The Record Papers did print pro and con letters on "Baby Doll." The Albany Times-Union and The Knickerbocker News followed the same plan. The former "boxed" a statement Tuesday (15) that no further communications would be carried, because they would serve only to prolong the dispute.

The Record Papers were commended by the Communication Arts Guild of the Albany Catholic Diocese for the position taken on "Baby Doll." So was Schine-owned WPTR, WSNY in Schenectady, and the Glens Falls Post Star and Glens Falls Times. The Guild voted at a meeting in Schenectady Thursday night (17) to write letters to these stations and papers.

WOKO, Albany, carried "Baby Doll" plugs for only a day, before canceling out.

Legion's Detroit Example

Detroit, Jan. 22.

Long noted for their adverse criticism of films, Legion of Decency members in Detroit are sending postal cards to Dillon Krepps, manager of the United Artists, praising "Around the World in 80 Days" now playing at the theatre.

Printed in red ink the cards carry the following wording: "Legion of Decency—Committee of One—One who supports in some way the business you serve—Gentlemen: In keeping with the ideals and principles of the Legion of Decency, and because I firmly believe in the power of good entertainment I wish to commend you for the presentation of (space provided here for writing in title)—Here is why this program pleased me (space provided here for comment)."

Krepps said the comment runs heavily to "good, clean fun which the whole family can enjoy."

FELDMAN VICE RAND

20th Shifts Trade Contact to Metropolitan Dailies

Harold Rand has been named metropolitan newspaper contact for 20th-Fox. He is succeeded in his position of tradepaper contact by Edward S. Feldman, according to Edward E. Sullivan, publicity director.

Rand, trade contact for 20th for the past three and a half years, has been with 20th since 1950. Feldman recently returned from a tour of duty with the Air Force. Ira Tulipan continues as publicity manager.

Rackmil, Aboaf Rolling to Rio

Universal prexy Milton R. Rackmil and foreign general manager Americo Aboaf will confer with the company's Latin American staffers in two territorial sales meetings set for Buenos Aires on Jan. 28 and Rio de Janeiro on Feb. 4. Latin American supervisor Al Lowe will also be present at both meetings.

Argentina manager Enrique Pardo will head his delegation which will include his headquarters staff, sub-branch managers and bookers. Managers from U's branches in three neighboring countries—Chile, Peru and Uruguay—will also attend. Delegation for the Rio meeting will be headed by Brazil's manager Rudi Gottschalk.

In addition to the conferences, a number of screenings of product to be released in 1957 have been scheduled.

Sums Up 'I Am a Camera'; Hurt by Atmosphere Of 'Moon Is Blue' Quarrel

Although it proved a good grosser where it was given a chance, Distributors Corp. of America's "I Am a Camera" was blacklisted by many exhibitors because of the National Legion of Decency influence, according to Fred J. Schwartz, DCA president.

Exec stated over the past week that "Camera" was barred because it came on the heels, distributionwise, of United Artists' "The Moon is Blue" which, like the DCA entry, was given a condemned rating by the Legion. Theatremen who played "Moon" promised that they'd nix "Camera" so as to avoid any lasting rap by the Legion, he said.

The DCA chief exec professed no desire to handle controversial pictures per se but nonetheless feels that an audience rating system should be adopted such as that in effect in England. By so doing, he argues, impressionable youngsters could be kept away from product that is harmless for adults.

Catholic Concepts on Evil Detailed

Editorials Point Up Church as Holding 'Teaching Powers Vested by God in His Church'

Albany, Jan. 22.

The Evangelist, official weekly of the Albany Catholic diocese, which had front-paged an editorial answering "much loose talk about censorship, 'pressure groups' and the individual's freedom to judge what is good or bad, right or wrong in each instance" with the statement this largely stemmed from "repudiation by so many of the Catholic Church as the supreme and inerrant custodian of the revealed teachings of Jesus Christ" and "even on the part of some Catholics of an abysmal misunderstanding of the teaching powers vested by God in His Church" and its bishops, returned with a second editorial on "the tremendous impact made on movie viewers by what is portrayed on the screen."

Citing the recent "passout" of an electrician operating the projector for an illustrated lecture in the New York Hotel Statler, where doctors were attending a dental clinic and were watching a motion picture portraying hypnosis as a means of relieving the patient's fear of dentistry, as proof of the "effectiveness of movies in influencing viewers," the Evangelist declared that "Subconsciously the average viewer, and especially impressionable youth, identifies himself with the screen characters."

"Great good can be accomplished, lofty ideals can be inculcated, or base instincts aroused by the movies," the editorial continued. For this reason, "Pope Pius XII cites the movies as potentially the foremost corrupter of youth."

Libertarians Upset By WGN Banning Of 'Martin Luther' Film

Minneapolis, Jan. 22.

Patrick Murphy Malin, executive director of American Civil Liberties Union, stated in Minneapolis that ACLU will join in protest to Federal Communications Commission against WGN, Chicago, for banning telecast of religious film "Martin Luther."

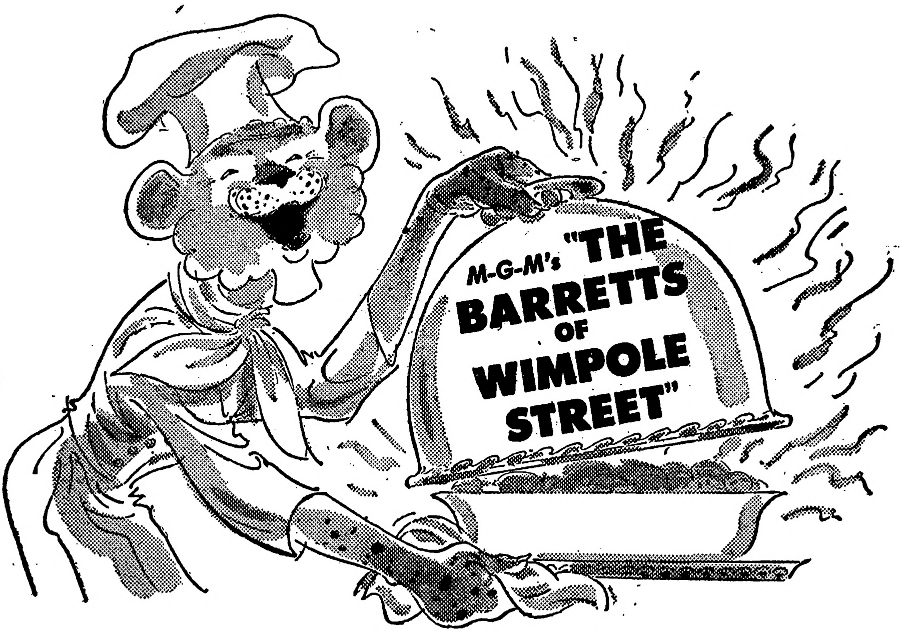
WGN canceled showing of "Luther" set for Dec. 21. Film had its world premiere here to healthy boxoffice for several weeks in legit Lyceum, operators of which at the time rented the theatre out, fearing a percentage deal.

Malin said "principle of diversity" in tv programming is violated if there is "arbitrary, discriminatory exclusion of any one point of view."

ACLU stand in joining religious organizations in protest, he said, will not mean organization takes a position in regard to picture. "All we say is channels must be kept open," said he.

HOT IN FEBRUARY!

(And it's Forward MARCH all year long!)

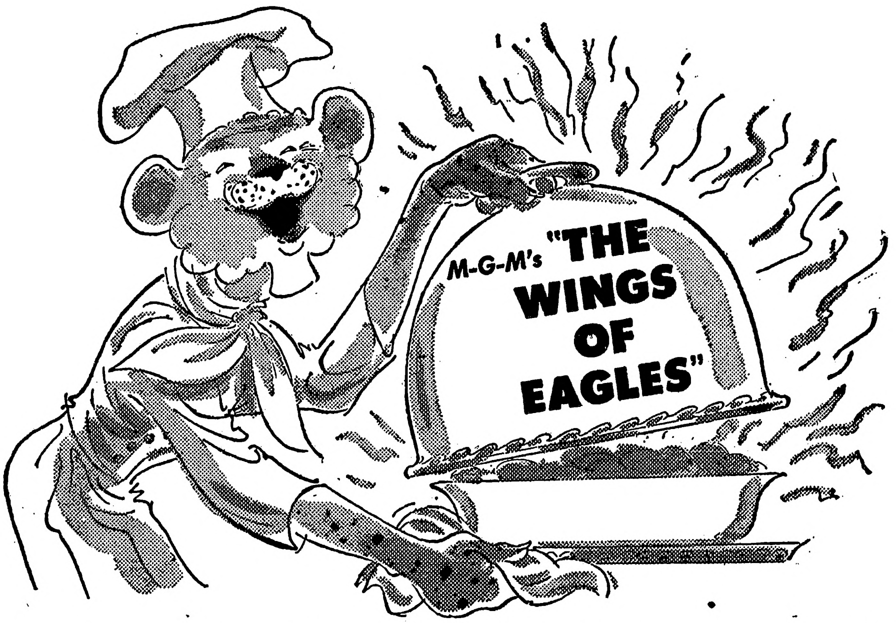

M-G-M's "THE BARRETTS OF WIMPOLE STREET"

M-G-M presents in CINEMASCOPE
and METROCOLOR

JENNIFER JONES
JOHN GIELGUD
BILL TRAVERS • VIRGINIA McKENNA
in
"THE BARRETTS OF WIMPOLE STREET"
Screen Play by JOHN DIGHTON
From the Play by RUDOLF BESIER
Directed by SIDNEY FRANKLIN
Produced by SAM ZIMBALIST

THE FANS LOVE A LOVE STORY! IT'S THE "PICTURE OF THE MONTH"!

Yes, just selected "Picture of the Month" by Seventeen Magazine for its millions of teen-age readers. Everybody (especially the young folks) loves a love story! Jennifer Jones superb! Trade press hails it "sock popular attraction." A magnificent CinemaScope-Metrocolor production of the world-famed love story.


M-G-M's "THE WINGS OF EAGLES"

M-G-M presents in METROCOLOR

JOHN WAYNE
DAN DAILEY
MAUREEN O'HARA
in
"THE WINGS OF EAGLES"
Co-Starring **WARD BOND**
Screen Play by
FRANK FENTON and WILLIAM WISTER HAINES
Based on the Life and Writings of
COMMANDER FRANK W. "SPIG" WEAD
Directed by JOHN FORD
Produced by CHARLES SCHNEE

"THE WINGS OF EAGLES" GREAT FOR WASHINGTON'S BIRTHDAY DATE!

What could be sweeter for the holidays! A BIG, rousing, hilarious production and in Metrocolor. The Money Team of John Wayne and Director John Ford have done it again. Not since their "Quiet Man" such laughs and excitement! And ask M-G-M about the special newspaper ads tied in with Washington's Birthday play-dates.

Picture Grosses

'Drango' Boffo $16,000, Denver; 'Moon' 12G, 4th

Denver, Jan. 22.

Three bills are holdover in a week which sees good to slow returns. "Drango" look so socko at Paramount opening week it may hold. "Three Violent People," also new, shapes mild at Denham. "Teahouse of August Moon" still is fine in fourth week at Denver's biggest house, the Orpheum, and holds a fifth, almost unheard of for this spot. "Oklahoma!" ran three days into 14th round at Tabor, and did good with stock show in a session after which the Tabor closed for good.

Estimates for This Week

Centre (Fox) (1,247; 70-$1.25)—"Anastasia" (20th) (4th wk). Good $10,000. Last week, $12,000.

Denham (Cockrill) (1,428; 70-90)—"Three Violent People" (Par). Mild $6,000. Last week, "Hollywood or Bust" (Par) (4th wk), $5,800.

Denver (Fox) (2,525; 70-90)—"Don't Knock the Rock" (Col) and "Rumble on Docks" (Col). Fairly good $12,000. Last week, "Zarak" (Col) and "Odongo" (Col), $12,000.

Esquire (Fox) (742; 70-90)—"Angel Who Pawned Harp" (Indie). Good $3,000. May hold. Last week, "Bullfight" (Janus) and "White Shiek" (Janus), $2,500.

Orpheum (RKO) (2,600; 70-$1.25)—"Teahouse August Moon" (M-G) (4th wk). Fine $12,000. Stays on. Last week, $15,000.

Paramount (Wolfberg) (2,200; 70-90)—"Drango" (UA) and "Gun Man Down" (UA). Socko $16,000; maybe holding. Last week, "Written on Wind" (U) (2d wk), $14,500.

'Doll' Dandy $10,000, Omaha; 'Can't Help' 9G

Omaha, Jan. 22.

"Baby Doll" is creating the big stir at downtown first-runs this week, being rated socko at the Brandeis. Other houses are lagging. If it maintains its early pace, it will go into a second stanza. "Girl Can't Help It" is only fair at the Orpheum. "Four Girls in Town" is mildish at the Omaha. "Teahouse of August Moon" is still okay in third week at State.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Baby Doll" (WB) and "Last Man to Hang" (Col). Socko $10,000 or near. Last week, "Zarak" (Col) and "Dakota Incident" (Rep), $3,800.

Omaha (Tristates) (2,000; 75-90)—"Four Girls in Town" (U) and "Last of Desperadoes" (Indie). Just fair $4,500. Last week, "Rock Pretty Baby" (U) and "Calling Homicide" (AA), $3,500 in 6 days.

Orpheum (Tristates) (2,890; 75-90)—"Girl Can't Help It" (20th). Fair $9,000 or near. Last week, "Written on Wind" (U), $8,000.

State (Goldberg) (860; 90-$1.25)—"Teahouse of August Moon" (M-G) (3d wk). Okay $4,000. Last week, $5,700.

SAN FRANCISCO

(Continued from page 9)

"Anastasia" (20th) and "Men Sherwood Forest" (Indie) (3d wk). Good $16,000. Last week, $17,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Teahouse August Moon" (M-G) (4th wk). Fancy $15,000. Last week, $19,500.

Paramount (Par) (2,646; 90-$1)—"Zarak" (Col) and "Cha Cha Cha Boom" (Indie) (2d wk). Okay $9,000 in 4 days. Last week, $15,000.

St. Francis (Par) (1,400; $1-$1.25)—"Baby Doll" (WB) (4th wk). Fine $9,000. Last week, $12,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Seven Wonders" (Cinerama) (9th wk). Pushing to great $28,600. Last week, $26,600.

United Artists (No. Coast) (1,207; 70-$1)—"Drango" (UA) and "Running Target" (UA). Hotsy $12,000 or near. Last week, "Wild Party" (UA) and "Four Boys and Gun" (UA), $8,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Brave One" (RKO) (4th wk). Oke $2,300. Last week, $3,000.

Clay (Rosener) (400; $1)—"Papa, Mama, Maid" (Indie). Good $3,400. Last week, "Kid For Two Farthings" (Indie) (3d wk), $2,500.

Vogue (S.F. Theatres) (377; $1)—"La Strada" (T-L) (20th wk). Okay $1,600. Last week, same.

Bridge (Schwarz) (396; $1-$1.25)—"Magic Fire" (Indie) (2d wk). Passable $1,700. Last week, $2,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World in 80 Days" (UA) (4th wk). Excellent $26,000, and topping last week's $25,000.

CHICAGO

(Continued from page 9)

week, "Rosanna" (Jacon) and "Forbidden Cargo" (Jacon), $5,000.

Oriental (Indie) (3,400; 98-$1.50)—"Anastasia" (20th) (5th wk). Fancy $28,000. Last week, $24,000.

Palace (Indie) (1,484; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (6th wk). Great $49,000. Last week, $45,000.

Roosevelt (B&K) (1,400; 90)—"Zarak" (Col) and "Utah Blaine" (Col). (2d wk). Lofty $12,000. Last week, $15,000.

State-Lake (B&K) (2,400; $1.25-$1.50)—"King And 4 Queens" (UA) (2d wk). Soft $15,000. Last week, solid $21,000.

Surf (H&E Balaban) (685; $1.25-)—"Silent World" (Col) (4th wk). Bleak $2,000. Last week, $3,000.

United Artists (B&K) (1,700; 98-$1.50)—"Written on Wind" (U) (4th wk). Big $20,000. Last week, big $27,000.

Woods (Essaness) (1,206; 90-$1.50)—"Teahouse August Moon" (M-G) (9th wk). Rousing $18,500. Last week, $18,000.

World (Indie) (600; 90)—"La Strada" (T-L) (4th wk). Great $5,500. Last week, $3,500.

Ziegfeld (Davis) (430; $1.25)—"Only French Can" (UMPO) (4th wk). Lusty $4,000. Last week, $3,300.

'Zarak' Good $9,000 In L'ville; 'Man' Fair 6½G

Louisville, Jan. 22.

Current week teed off with a cold spell, snow flurries slowing up vehicular traffic, and both adversely affecting first-run grosses. New entry "Zarak" at Loew's State is good. "Three Violent People" at the Kentucky looms oke. "Wrong Man" at Mary Anderson is only fair. Holdovers of "Anastasia" at the Brown and "Girl Can't Help It" at Rialto shape strong.

Estimates for This Week

Brown (Fourth Avenue-United Artists) (1,000; 74-99)—"Anastasia" (20th) (3d wk). Helped by tv and daily stories on Bergman and looking for solid $5,000 after last week's $8,000.

Kentucky (Switow) (1,000; 50-85)—"Three Violent People" (Par). Oke $5,000. Last week, "Rock, Pretty Baby" (U), $8,000.

Loew's (United Artists) (3,000; 50-85)—"Zarak" (Col) and "Cha Cha Cha Boom" (Col). Good $9,000 or near. Last week, "King and Four Queens" (UA) and "Huk" (UA), $11,000.

Mary Anderson (People's) (1,000; (50-85)—"Wrong Man" (WB). Fair $6,500. Last week, "Baby Doll" (WB) (3d wk), oke $5,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Girl Can't Help It" (20th) (2d wk). Strong $10,000 after first week's smash $18,000.

BROADWAY

(Continued from page 9)

(21) was nice $11,000. The 17th week was $12,800.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Anastasia" (20th) with stageshow (6th wk). Current session ending tomorrow (Thurs.) is heading for smash $85,000. Fifth was $76,000. If continues to hold up, "Girl Can't Help It" (20th) with new stageshow may be pushed back to Feb. 8. Current week is being helped greatly by hoopla over Ingrid Bergman's visit to N.Y. last Saturday to receive N.Y. crix award for best actress of year.

State (Loew) (3,450; 78-$1.75)—"Slander" (M-G) (2d wk). First stanza ended yesterday (Tues.) was dull $11,000 or near. In ahead, "Hollywood Or Bust" (Par) (4th wk-4 days), $8,500. Stays only two, with "Edge of City" (M-G) due in next.

Sutton (R&B) (561; 95-$1.75)—"Great Man" (U) (4th wk). Third round ended Monday (21) was big $17,000. Second was $18,500.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (28th wk). The 27th session ended Sunday (20) was big $10,000. The 26th week was $13,000.

World (Times) (400; 95-1.50)—"Tempest in Flesh" (Pace). First week winding tomorrow (Thurs.) looks to hit $12,000, which would be a new house high. First three days smashed all previous marks here.

Victoria (City Inv.) (1,060; 50-$2)—"Baby Doll" (WB) (6th wk). Fifth round completed last night (Tues.) was big $29,000 or near. The fourth was $33,000, not up to hopes, being hurt by the weather like the others.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Cinerama) (42d wk). The 41st stanza finished Saturday (19) was great $36,400. The 40th week was $39,000. Continues.

LOS ANGELES

(Continued from page 8)

(20th) (3d wk). Okay $7,500. Last week, with Los Angeles, $14,600.

Chinese (FWC) (1,908; $1.25-$2.40)—"Anastasia" (20th) (4th wk). Up slightly to $17,500. Last week, big $17,000.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 885; $1-$1.75)—"Baby Doll" (WB) (4th wk). Fair $18,000. Last week, $25,500.

Hollywood Paramount (F&M) (1,468; $1-$1.50) — "Written On Wind" (U) (4th wk). Medium $9,800. Last week, $10,700.

Fox Beverly (FWC) (1,334; $1-$1.75)—"Full of Life" (Col) (4th wk). Slow $4,000. Last week, $4,500.

Warner Downtown, New Fox, Uptown (SW-FWC) (1,757; 965; 1,715; 80-$1.50)—"Giant" (WB) (4th wk). Fair $16,500. Last week, $20,500, plus $39,700 in two nabes, six drive-ins.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (5th wk). Steady $25,000 plus. Last week, $25,200.

Four Star (UATC) (868; $1.25-$1.80) — "Rainmaker" (Par) (5th wk). Soft $5,000. Last week, $6,100.

Egyptian (UATC) (1,503; $1.25-$1.80)—"Bundle of Joy" (RKO) (5th wk). Slim $5,000. Last week, $5,600.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"King, Four Queens" (UA) (5th wk). Only $3,500. Last week, $6,000.

Pantages (RKO) (2,812; $1.10-$1.75)—"Teahouse August Moon" (M-G) (9th wk). Neat $12,000. Last week, $13,600.

Warner Beverly (SW) (1,612; $1.50-$3.30) — "Ten Commandments" (Par) (10th wk). Fine $22,000. Last week, $21,800.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (63d wk). Started current week Sunday (20) after big $18,200 last week.

Metro Telepix

Continued from page 5

in the planning or pre-production stages.

Although there was no substantiation from Loew's sources, it's understood that the company is preparing to release a large number of post-1949 pictures to television. It's reported that lists of the films that will be made available are being sent to selected television outlets.

Vogel reviewed the company's operation during the fiscal year which ended Aug. 31, 1956. In addition to calling to the stockholders' attention the termination of Dore Schary's contract, the retirement of Nicholas M. Schenck, the appointment of Benjamin Thau as studio administrative head, and the selection of a new board of directors to be proposed at the Feb. 28 annual meeting, Vogel noted that some reductions have already been made in operating costs and that overhead had been substantially reduced. "I intend that further cuts in operating costs be made which will directly benefit the stockholders," he declared.

Vogel stressed that a major review will be made of all non-productive assets "as we feel it is a clear obligation to our stockholders either to revitalize these assets for production of satisfactory revenue or dispose of them." He indicated that he would "devote my best interests" in the development of "new areas for possible profit," noting that television would be a part of this plan.

Allied President

Continued from page 5

The featured speaker at the opening session will be researcher Albert Sindlinger who has become a popular figure at exhibitor conventions. Sindlinger is slated to present new trends in the film biz as derived from his recent surveys.

On Jan. 30 Allied will hold its usual clinic sessions at which different phases of the drive-in business will be discussed. At an open meeting that day, Hugh McLachlan, chairman of the Equipment Standardization Committee, will outline new developments in ozoner equipment. General counsel Abram F. Myers will provide a summing up of drive-in problems on the closing day.

According to Allied, the equipment and concession displays at the convention will be the largest in the four-year history of the special annual drive-in meeting.

Code In '56 Approved 334 Films; Reflects Greater Studio Activity

Total number of feature films approved in 1956 by the Production Code was 334, an increase of 29 over 1955.

Number of scripts submitted also rose, indicating a stepup in activity on the Coast. Production Code Administration perused 369 scripts last year against 333 the year before.

The 334 features approved in 1956 broke down into 255 from the U S. and 79 from abroad. However, 41 of the 79 were made by or in cooperation with American companies. By comparison, the year 1955 saw 241 domestic features approved along with 64 films from abroad of which 29 were made by American firms or had U.S. participation.

Growing American interest in production abroad would automatically raise the number of overseas features being submitted to the Code. Code administrator Geoffrey Shurlock, in a speech before a Protestant group in New York last year, pointed out that this rising Hollywood participation in foreign production created certain problems for the Code and that it emphasized the need of script submission in advance of production.

One of the problems with the foreign films has been that they are customarily submitted for a seal in final form. This is apt to create a deadlock, with the Code unwilling to approve a picture unless it is cut, and the producer fighting to keep his product intact.

Extols Gael Sullivan

Washington, Jan. 22.

The memory of the late Gael Sullivan was honored in Congress on Thursday (10) in a speech by Rep. John W. McCormack (D., Mass.), House majority leader.

Sullivan, former top executive of TOA and latterly vice president of Magna Theatre Corp., died last October. Touching on his film and other activities, McCormack emphasized Sullivan's with the Democratic National Committee and as 2nd Assistant Postmaster General. McCormack commented in part:

"He believed that the dignity of the individual concerned opportunity of education and the right to earn a living without oppression from either extreme conservatism or illogical liberalism. His vibrant personality contributed much to the welfare and success of the Democratic Party."

Industry-Wide Terms Goal Of Homeoffice, IA

Efforts to hold industrywide negotiations for new contracts for white collar employees of the motion picture and theatre homeoffices, laboratories and newsreels is being pushed by the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees.

As a result, the union will make an attempt to obtain an extension of contracts that expire prior to the summer months when most of the contracts terminate. For example, the Paramount contract expires in March. The union, therefore, will seek an agreement, suitable to the unit, to extend the contract until the expiration of the other homeoffice contracts.

Purpose in obaining industrywide negotiations is based on the desire to bring about uniform terms for all white collar employees. At present, differences exist in the contracts covering such items of sick leave, arbitration, promotional procedures, and union security. It's felt that if a standard agreement is reached, all members of the union would be entitled by the contract to the same privileges and minimum scales.

ERIC JOHNSTON SEES EXHIBITOR NO DODO

By PERRY KRAFT

Little Rock, Jan. 22.

Eric A. Johnston, president of the Motion Picture Assn. of America addressing the annual Chamber of Commerce luncheon meeting, declared the film theatre is far from on the way out. He said that people liked to get out of their homes. Young people do not wish to remain indoors and hold hands in front of their parents, he reminded the adults.

In spite of the closings of fourwaller theatres, the building of drive-ins in recent years leaves about as many theatres for exhibition as there was a few years ago.

Johnston said the high point of television's impact on the film industry had passed. Saying that if "you can't beat them, join them" he predicted that eventually 80 to 85% of television would be on film, which should help the film industry over-all.

Johnston also spoke freely of his visit to Russia and the satellite countries. He said that "throughout all of history, all problems have been solved by force, and that now if we can solve them by arbitration and mutual understanding it will be the first time in the history of the world." He said that he knew that President Eisenhower would rather be known as one who had brought peace to the world than as a great general.

Saul Bass Charges Libel Of Self in Earl Klein's Suit Involving '80 Days'

Los Angeles, Jan. 22.

Libel action seeking $600,000 was filed by art director Saul Bass against Animation, Inc., and Earl Klein, Animation prexy, as a result of the latter's recent law suit charging Bass and Mike Todd had "plagiarized" the widely-acclaimed epilog to "Around the World in 80 Days" which listed the credits on the film.

Bass' suit charged that it was "wilfully false and a lie" for Klein to contend, in documents circulated by him, that the material was "created by the staff of Animation with the exception of certain historical engravings believed to be copyrighted by Lucius Beebe."

MATERNATI TO PARIS ON FUTURE TACTICS

Joseph Maternati, director of the French Film Office in New York, left Saturday (12) for consultations in Paris.

Maternati expects to be gone about one month. In France he'll meet with Jacques Flaud of the Centre National and Robert Cravenne of Unifrance.

Maternati will report on the position of the French product in the U. S. and will huddle on future plans for his office, including the outlook for French distribution in this country. Donald LaBadie remains in charge during Maternati's absence.

Par Resumes

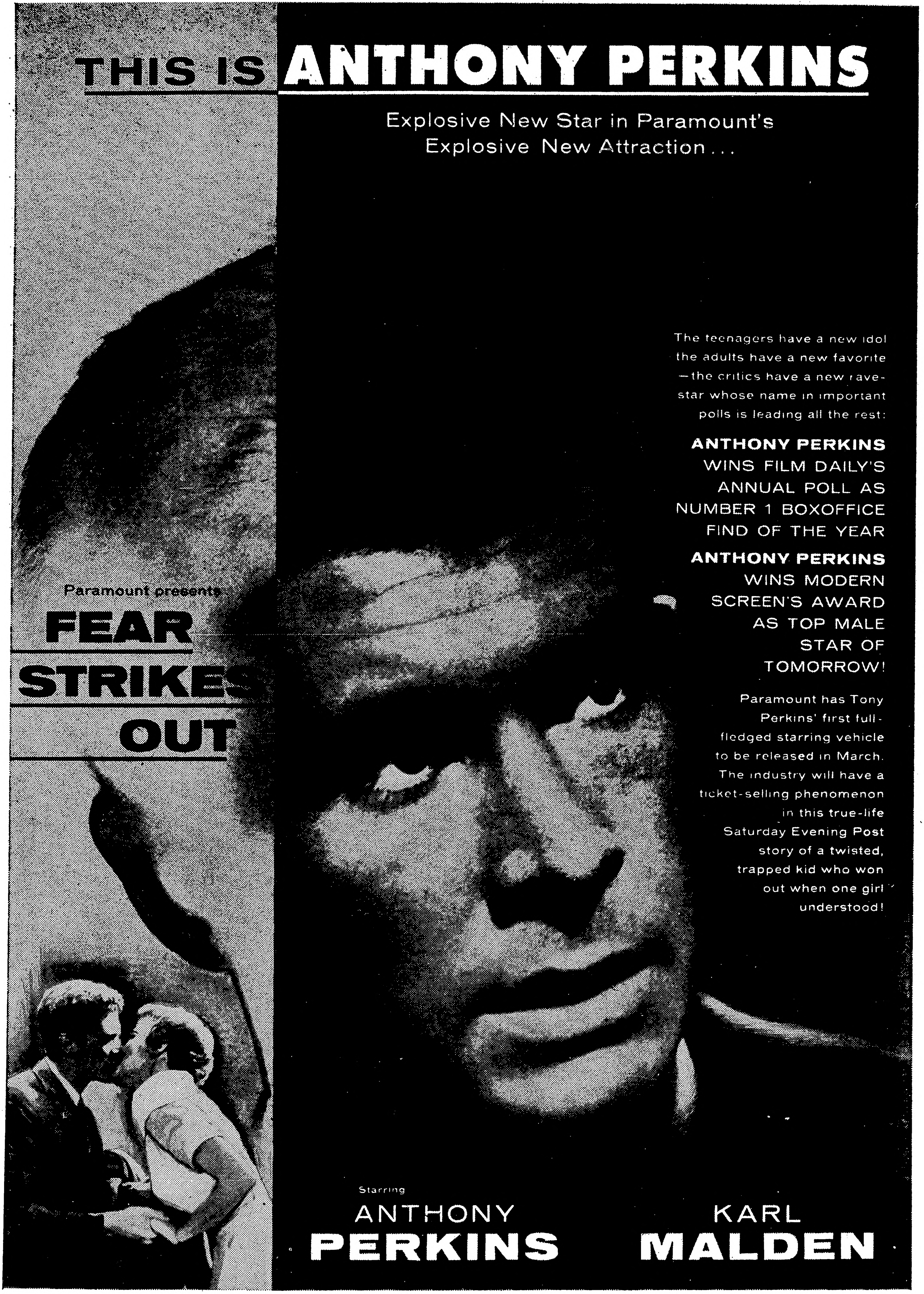
Continued from page 3

in some instances despite low budgets. Par, specifically, wants only films from outsiders consistent with its own standards and the price is not the only determining factor.

Some time ago Par dropped lowbudgeters from its program, canceling out the George Pal and Pine-Thomas units among others. Company took the position that the lesser-scale entries were economic misfits; they couldn't make enough money to sustain the distribution organization.

Par already has signed its first new indie deal under the expanded production policy, this being with Cornel Wilde who's to produce and star in "Fastest Man on Earth."

Barney Balaban, Par president, reported on the Coast last week that Par will release a minimum of 18 "A" productions in the current year. The 18 already are completed, he said.



THIS IS ANTHONY PERKINS

Explosive New Star in Paramount's
Explosive New Attraction...

The teenagers have a new idol
the adults have a new favorite
—the critics have a new rave-
star whose name in important
polls is leading all the rest:

ANTHONY PERKINS
WINS FILM DAILY'S
ANNUAL POLL AS
NUMBER 1 BOXOFFICE
FIND OF THE YEAR

ANTHONY PERKINS
WINS MODERN
SCREEN'S AWARD
AS TOP MALE
STAR OF
TOMORROW!

Paramount has Tony Perkins' first full-fledged starring vehicle to be released in March. The industry will have a ticket-selling phenomenon in this true-life Saturday Evening Post story of a twisted, trapped kid who won out when one girl understood!

Paramount presents

FEAR STRIKES OUT

Starring

ANTHONY
PERKINS

KARL
MALDEN

Produced by ALAN PAKULA • Directed
by ROBERT MULLIGAN • Screenplay by
TED BERKMAN and RAPHAEL BLAU

VISTAVISION

Bill Gehring

Continued from page 4

it's alright. I know these boys. And they know me. So we start off the right way." Possessed of a rich and deep voice, and not unconscious of it, Gehring knew how to take the tension out of any meeting, often with a well-timed gag or by simply addressing a man in a crowd by his first name.

He started in the film biz as a poster clerk in Salt Lake City in 1918 and after that held numerous sales positions, rising to become branch manager in a number of exchanges. With the formation of 20th-Fox he rose to various sales department exec positions. He was named exec assistant general sales manager under Al Lichtman in 1952. Last year Lichtman resigned, was replaced by Alex Harrison and Gehring stepped in as Skouras' assistant.

It was a job in which his exhibition contacts were greatly valued since Skouras used him extensively to mend fences in 20th's customer relations. Last week, Skouras said: "Bill Gehring was our beloved friend and business associate. Everyone who knew him for his humanity, generosity and fair dealing loved him. He will be remembered for his kindness and consideration to everyone." Eric Johnston commented that Gehring was "truly industry-minded. He knew that the welfare of his company was tied to the welfare of the whole industry and he always worked to advance the best interests of both."

Funeral services last week (19) saw a large industry turnout at Campbell's Funeral Parlor in New York. Many execs from competitive companies attended. Services were Episcopalian. Body was cremated.

Gehring had no hobbies. To him, the film industry was his life, and he lived it strenuously, never sparing himself. His personal standing among the exhibs was matched by probably none else in the industry. In September of 1955, when 20th put on a sales drive to honor Gehring's birthday, it racked up the largest number of feature bookings—close to 14,000—in the history of the company. This despite very short advance notice and the fact that it overlapped with the traditional Paramount Week. The drive was another salute to Gehring's industry-wide popularity.

He is survived by his wife, Catherine; a son, William C. Jr., 20th branch manager in St. Louis, and two sisters.

Pix-Makers

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film project since negotiations were still taking place for the dramatic rights to the property. However, the company has acquired the rights to the biography of Laurette Taylor by her daughter, Marguerite Courtney, and is seeking a playwright to dramatize it for Broadway. It is planned, too, to convert it to a motion picture after its Broadway presentation. Also on the company's drawing board, first for Broadway and then for pictures, is a musicalization of the "Legend of Lizzie Borden."

Pakula, who was trained in pictures, having been an assistant to Paramount's former production chief Don Hartman, is among a group of under-30-year-old Hollywoodites who are blossoming out as major film-makers. They include, in addition to Pakula, Stanley Kubrick, James Harris, Stuart Miller, Robert Dozier, John Frankenheimer, and Dennis and Terry Saunders.

Homeoffice Local

Continued from page 7

staffers have already signed cards with the union and a National Labor Relations Board election is scheduled shortly. Since all the staffers eligible for union membership signed with Local H-63, it is regarded as a certainty that the union will win the nod in the NLRB voting.

Addition of the RKO Theatres publicists will make Local H-63 the bargaining agent for three motion picture outfits in the east—RKO Theatres, RKO Pictures, and Paramount. The rival Screen Publicists Guild represents the pub-ad staffers at Warner Bros., Metro, 20th-Fox, Universal, Columbia and United Artists.

Angle on Bergman

Springfield, Ill., Jan. 22.

Attention experts on juvenilia:

Teen-age patrons are turning out to see 20th-Fox's "Anastasia" with Ingrid Bergman at the Fox-Lincoln theatre here in numbers estimated up to 50% higher than turned out for the recent Paramount release, "Love Me Tender."

Presley feature ran 10 days. Bergman's second week looks good enough for a third.

Film Critics

Continued from page 4

sions had been offered larger quarters than Sardi's but refused them on the theory that they didn't want to be beholden to anyone.

Press met Miss Bergman via a mass interview at the airport, which had to be conducted in three stages. Saturday matinee she went to see "Fair Lady." Audience in the theatre rose in spontaneous tribute and applauded the actress on her entrance. Crowds were on hand also when she visited the Roxy Theatre where 20th's "Anastasia" is playing, and when she arrived at Sardi's.

20th's Charles Einfeld staged Miss Bergman's public appearances. There was ample press coverage, all without a sour note. 20th execs figure the publicity's worth $500,000 to the "Anastasia" gross.

20th-Fox prexy Spyros P. Skouras gave her a dinner party last Saturday night. Miss Bergman returned home by air Sunday night. She's currently appearing in "Tea and Sympathy" in Paris. 20th bought out the house for several nights to allow her to make the trip to New York, her first visit to the States in seven years.

Steve Allen did a filmed interview with the actress Saturday night. It went on the air over NBC Sunday. CBS, whose Ed Sullivan at one time had tried to get Miss Bergman to appear on his show but was turned down, exhibited considerable resentment over the critics' chip-on-the-shoulder attitude vs. the working press, of which they are generally considered to be a part. There was extensive comment, too, over the fine line the scribes appeared to have drawn between coverage by radio and via the printed page.

Ticket arrangements for the Sardi event were handled for the scribes by the Daily News' Dorothy Masters. (The News couldn't cover either.) She said that requests for tickets had come in even from overseas. Several of the critics said that, personally, they thought the handling of the awards had been bungled, but declared themselves helpless to change anything for the moment.

It's considered certain that the handling of this year's awards will be a subject of conversation among the critics for some time to come, just as it is bound to reverberate outside their circle.

Maze of Corps.

Continued from page 7

jointly with Burt Lancaster or "I hold them in trust for us."

Spar asked if after Hecht purchases a property Lancaster automatically owes Hecht for one-half of the purchase price.

"I don't think we work it that way," Hecht responded. "If we abandon the property then—there is some technical way that it works and I don't know exactly how it operates. But at least I can say for all practical purposes we own the property together."

Arnow's 'Hunter's Horn' For McCahon's Venturing

Robert McCahon, telepix and industrial film producer-director, has acquired the screen rights to "Hunter's Horn," a novel by Harriette Arnow. Tome, published by Macmillan in 1949, will serve as McCahon's first feature film effort. He is currently negotiating with a major film company for financing and releasing arrangements.

McCahon has signed David Osborn, who recently scripted "Prescott Affair" for Dragon Films, to write the screenplay. A subsequent novel by Miss Arnow, "The Dollmaker," is on Jerry Wald's schedule at Columbia.

Film Ads

Continued from page 5

done, the 123 complaints in that field actually might break down percentagewise into less than the 75 complaints in the film industry. Also, the committee restricts itself to beefs from the agency field, referring other complainants to the Better Business Bureau and other agencies.

Committee, when receiving a complaint, routs it to its members for evaluation. If the complaint is held valid, the summary of opinions is then passed on to the offending ad agency with a request that the ad or the campaign be altered. Response, according to Tatham, has been excellent in most cases.

Of course, he explained, often a client may insist on a certain ad or campaign, giving the agency no choice but to go along or to resign the account. Actually, 10 agencies accounted for one-third of all complaints during the decade ended in 1955. Two-thirds of the complaints revolved around newspaper and mag ads and the rest on outdoor advertising, radio and tv.

Tatham noted the surprising fact that 15 complaints received in the ten years involved the advertising of religious institutions.

It's stressed that the AAAA self-regulatory operation is not censorship, but rather an expression of opinion. Tatham said it was hard at times to "get at the facts" as represented in an ad. "We try to stick to cases where the facts appear to be manfestly misleading," he noted.

Number of complaints has dropped in recent years. For instance, whereas 121 beefs about misleading copy were received in 1953. by 1955 they had dropped to 24.

Among the members of the committee who flanked Tatham last week at the presentation of the report to the press were Edwin Cox of Kenyon & Eckhardt (vice-chairman), and Henry O. Pattison Jr., of Benton & Bowles. Tatham said most of the complaints in the film field stemmed from questions of taste rather than misleading copy. On tv, the order was reversed.

Frank Ross

Continued from page 7

French technicians, according to Ross.

Film will fill a one-picture commitment with United Artists and there's only one with that company, he said, "because it is not necessary that our interests will meet again." "Kings," scripted by Merle Miller, will be financed 100% by UA and has a budget of around $1,300,000, stated Ross. He, Sinatra and Brown have participation deals.

Story focuses on an apparently white but actually Negro girl who becomes involved with two Yank soldiers in France during World War II in a romantic triangle. Ross said he anticipates there may be some reaction to such a theme in the American south but is going ahead with the production regardless of this.

Film-maker also disclosed he's completed a pilot on an intended half-hour comedy television series, titled "Molly" and starring his wfe, Joan Caulfield. He's now trying to peddle it in Gotham.

NTA Twist

Continued from page 7

"Bells'" original world gross at $11,437,000, said he would be disappointed if the reissue didn't gross "at least $500,000." Pic has never been re-released.

NTA at the moment has branches in Boston, New York, Chicago, Minneapolis, Los Angeles, Dallas, Memphis, Montreal and Toronto. It expected to add two—in Atlanta and probably in Seattle. From these centres, Under felt, the country could be satisfactorily covered.

"We're doing a reverse act by turning from tv to the theatrical field," Unger observed. "But we feel that the theatrical business has a great future. Theatres are here to stay, and the area of compatibility between films and tv will grow." NTA Pictures should handle at least a dozen theatrical releases in 1957. They'll be given specialized handling via the new outfit, Unger stressed.

Nice Pay Rate

Musicians working at Republic over the past year were among the highest-paid craftsmen in the film industry.

They were paid their guaranteed minimum wage of $5,400 each although they were called upon to work only around 50 hours. That amounts to more than $100 per hour.

Republic

Continued from page 3

has served notice that its contract with the American Federation of Musicians will not be renewed. Rep served the AFM with the same kind of notice last year but reconsidered the move and then resigned. A similar change of heart is considered unlikely at this time.

Pact with the musicians guarantees a minimum annual salary of $5,400 each to 36 sidemen whether they work or not. Total cost to the studio is around $250,000 per year, taking into account fees for leaders, arrangers and others. Present pact expires in mid-February.

Germans Lax

Continued from page 5

a film when it was in a position only to deliver the German version.

Kaufman stressed that this didn't involve dishonesty on the part of the Germans, but rather a failure to recognize conditions abroad.

"Anastasia," for instance, was set up for release in America under its original title although it should have been clear that 20th-Fox, having bought the play, appeared to have prior rights.

Again, the situation is exactly the reverse in Germany. There, CCC released "Anastasia" as planned, and 20th had to switch titles on its Ingrid Bergman starrer.

Status Quo

Continued from page 3

tive cost) bracket in 1957, according to AA prez Steve Broidy. In contrast, Paramount and Warners are discussing deals with independent producers for the latter to make a number of programmers, these to supplement the WB and Par "A" schedules.

A stockholder syndicate, claiming 850,000 shares, is angling to loosen Herbert J. Yates' longtime hold on Republic. Stockholder dissatisfaction is reported at National Theatres, whose shares, incidentally, are being actively traded on the New York Stock Exchange. Price went over $9 per share last week for the first time in some months.

Allied Artists had reached the homestretch toward a deal to take over the distribution of RKO product. And now Universal has the same kind of arrangement with RKO. Latter, headed by Tom O'Neil, represents the biggest Quo Vadis? of all film enterprises.

WB has made available its studio production facilities to American Broadcasting and is still entertaining the thought of having another film company move in on the Burbank lot on a joint tenancy basis.

So what's it all mean? Morale among industry veterans is at a lowpoint, particularly at Loew's and RKO. But pictures are still being made and many of them are making money. Warners' "Giant" is a cinch to be the biggest grosser in the company's history. Stanley Warners' S. H. Fabian told the SW annual meeting that the week ended Jan. 5 brought a new high in revenue, and the profit for the quarter ended Nov. 24 was 8c. per share over the corresponding period of a year ago.

Circuit men from around the country have reported that the post-holiday falloff in business hasn't been nearly so severe as expected and this is an encouraging sign. All agree there's plenty of market to be tapped if the pictures have the appeal.

If there's a conclusion to be reached, it's this. The film industry is not struggling for survival, but many of those in power over the years are. The business is getting an operational facelift and bringing many new faces on to the scene.

RKO Shift

Continued from page 3

reporter over the past week that staffers and department heads in many instances already are looking for new affiliations. They don't know if they're on the slate to continue with RKO or will be handed pinkslips any day. They want to be prepared with new jobs in case it's the latter.

This is one of the most distressing situations, personnel-wise, to hit the industry in years. It's far more significant than the Eagle Lion fade of six years ago by reason of the RKO major-company status. Many on the payroll are veterans in distribution and they made the picture business their life's work. Their main hope is to latch on to another film company. One encouraging sign is the fact that other outfits are stepping up the number of releases and may require expanded sales forces.

One New York official noted that even in the uncertain days under Howard Hughes the RKO-ites had a sense of security. Except at the top level, personnel departures were rare under Hughes. Latter made no significant changes when he acquired the company from Atlas Corp. in 1948 and he stayed with the status quo during subsequent years.

Hughes was in a unique position, of course. His losses at RKO could be used to offset, tax-wise, gains of his other enterprises. O'Neil, on the other hand, is determined to make the company a paying proposition, first by eliminating the distribution overhead and paying U a percentage of the rentals.

In a broader sense, the RKO "retreat" is a downbeat factor for the entire industry. Disappearance of a large part of a top picture corporation, it's figured, will doubtless lessen the confidence of investors and the public generally in the industry. There's no RKO stock on the market; company is operated within the General Tire & Rubber corporate fold. But support of the other outfits will be less steady as word is spread of the RKO trim-down and suspicion develops that this could happen elsewhere in the trade as well.

TOA, Suppliers

Continued from page 5

tertainment program he hoped to promote for the TOA meet would suffer if the same sponsors, mainly the soft drink companies, had to provide separate facilities for both exhibitor organizations. Allied had shown an inclination to participate in TESMA's Miami trade show, but TESMA feared to go ahead with the arrangement because Wolfson had indicated earlier that if Allied participated, TOA would withdraw from the show. Another of Wolfson's fear, it's said, was the possibility that Allied, which has no Florida unit, might attempt an organizational drive in the state if it came in for the convention.

Wolfson and TESMA officials are also reported to have bickered on the subject of joint sponsorship of a convention journal. It's said, however, that TESMA balked on this demand and was opposed to soliciting its members for advertising.

On the basis of the curreent agreement between TESMA and TOA, it appears that Allied will have to select another site for its annual convention this year. There's no secret that TESMA is burned at the entire situation, especially since it had received a prior approval from TOA executives in New York. However, when the final contract was set for signing, Wolfson is said to have stepped in and made new demands, thus upsetting the previous arrangement. After several days of negotiating in Florida between Wolfson and TESMA officials, a compromise was reached.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
JENNIFER JONES • JOHN GIELGUD
in
"THE BARRETTS OF WIMPOLE STREET"
in CinemaScope and METROCOLOR
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Report 'V' Nods to WHDH in Boston, CBS in St. L., Nat'l Airlines in Miami

Washington, Jan. 22.

Senate Interstate Commerce Committee, under the chairmanship of Sen. Warren G. Magnuson (D-Wash.), is expected to call members of the FCC to testify in about two weeks on the tv allocations situation. Likelihood is that a date for a hearing will be set shortly after a scheduled meeting of the Commission Feb. 4 to finalize various deintermixture proceedings.

Now that the composition of the Committee has been completed, with Sen. William Blakley (D-Tex.) filling the vacancy created by the resignation of Price Daniel who became governor of Texas last week, Chairman Magnuson will probably call an organizational meeting this week. Among matters likely to be decided will be the allocation of funds for the Committee's inquiries, including television.

In preparation for followup hearings on FCC operations, Kenneth Cox, special counsel for the Committee's tv inquiry, was due to arrive here yesterday.

In addition to allocations, Senators will doubtless question FCC members on the status of other matters before the Commission, including its network study, subscription tv, and long-pending contests for VHF channels in such cities as Boston, St. Louis, Miami, Fla., Buffalo, Indianapolis and Seattle.

Examiners' decisions in some of these contests were issued two years ago. The initial decision on channel 10 in Miami was issued March 30, 1955. That on channel 13 in Indianapolis was in June, 1955. That on channel 11 in St. Louis was released in September, 1955. Those on channel 5 in Boston and channel 7 in Buffalo were issued about a year ago. The initial decision on channel 7 in Seattle was issued April 4, 1955, but the case was remanded to the examiner for further testimony.

There have been rumors here that the agency has virtually decided the Boston, St. Louis and Miami cases but is waiting for the preparation of the necessary documents before taking a final vote. According to these rumors, the Commission has given tentative approval of the CBS application in St. Louis (as recommended by the examiner) and the WHDH (Boston Herald-Traveler) application in Boston (the examiner recommended Greater Boston Television Corp.).

In the Miami case, the agency is reported to have tentatively ap-

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MBS' Stock Car Races

Mutual will carry the Stock Car Races from Daytona Beach, Fla., Feb. 3-17. Net plans to air the races in 15-minute segments, pitching the programs to car manufacturers and automobile accessory firms for possible sponsorship.

Event is conducted by the National Association for Stock Car Automobile Racing.

Bulova Dumping Gleason April 1, Mebbe McC-E

As of April 1, Jackie Gleason will be minus the Bulova sponsorship. The watch company has decided to scram the comic's Saturday night hour entry on CBS-TV on that date, leaving Old Gold, the alternate-week client, to ride it out alone, unless CBS picks up another bankroller in the interim.

Bulova has been engaged in a protracted hassle with the network over the slotting of its commercials and even though matters have been somewhat resolved, the company has decided to walk away and skip the last 13-week cycle. It's pretty definite now that Gleason won't be back in the 8 to 9 period next season and CBS is planning a new hour show for the slot. Old Gold will have first refusal on the 8 o'clock time.

Meanwhile the $7,000,000 Bulova account, now held by McCann-Erickson, may be up for grabs in the near future. Bossman Arde Bulova has been having conversations with a number of other agencies (understood Esty is in a favored position) and an announcement may be forthcoming soon.

Bulova is coming out with a shaver soon and this should up the billings considerably.

'Wells Fargo' Rolls

Hollywood, Jan. 22.

Filming commences Monday (28) on "Tales of Wells Fargo," Nat Holt package for NBC-TV, with Dale Robertson as star.

Holt's Overland Productions will lens, and Frank Gruber, acting as series story consultant, is partnered in overland. Series replaces "Stanley" on NBC March 18, with American Tobacco Co. as co-sponsor.

SAMMY KAYE

WHAT MAKES SAMMY SWING? In Palm Beach, on vacation, it's his love for golf. On the bandstand, it's his love for good dance music, as heard on his albums, "What Makes Sammy Swing," "Sammy Kaye Swings and Sways My Fair Lady" and "Sammy Kaye Swings and Sways Bells Are Ringing."

Festival of Magic As 'Producers' Showcase' Presentation for May

May offering of NBC-TV's "Producers' Showcase" will be a "Festival of Magic," with Showcase Productions bringing in top magicians from all over the world for the 90-minute show. The May spec has been an open date all along and falls between the Old Vic Company's performance of "Romeo and Juliet" in April and Alfred Lunt & Lynne Fontanne in "The Great Sebastians" in June.

Also on the beltline is a baseball spec scheduled as the April presentation on "Saturday Color Carnival." This essentially will follow the lines of last season's baseball opus timed for the start of the season.

Benjamin to CBS-TV As Pubaffairs Producer

Burton (Bud) Benjamin, vet writer-producer, has joined CBS-TV as a producer in the public affairs department. Benjamin's first stint will be the development of a new series for the network.

Benjamin was with RKO-Pathe for some 10 years as a documentary writer-producer. More recently, he was script supervisor on the "Crunch and Des" film series, did part of the "Diamond Jubilee" telespec of a couple of seasons back, and with his brother was a winner in the Fund for the Republic scriptwriting contest.

The Costliest Spec in Town

It looks like "Mayerling," the 90-minute "Producers' Showcase" tint spec which Anatol Litvak is producing, with Audrey Hepburn and Mel Ferrer in the lead roles, will turn out to be the costliest spec in tv annals. It's already gone $200,000 over the original $300,000 appropriated for the one-time presentation on Feb. 4 and the chances are it will eat up considerably more than a half-million. One scene alone, it's reported, utilizes a couple hundred soldiers. Since the sponsor commitment for the Monday night series was set at the beginning of the season, the overage is absorbed by NBC.

"Mayerling" comes the night after the Swift-sponsored "Ruggles of Red Gap" spec (also out of the Showcase Productions shop) and which represents a $300,000 outlay, thus the two entries alone will probably exceed the combined expenditures of all other network programming that weekend.

WBC Inaugurates Industry-Wide Pubservice Programming Workshop

First industry-wide workshop session on local public service programming has been set for Boston as a three-day conference starting Feb. 27 by Westinghouse Broadcasting Corp. Some 75 stations have been invited to what WBC hopes will become an annual affair, with the stations themselves supplying tapes, disks, kinnies and films of their local pubservice efforts for an interchange of problems and ideas.

Westinghouse, which has been working on the project for the past 18 months, is still tying up the loose ends, including the guest panelists and speakers, but already booked for the opening day's session are Prof. Bergen Evans and Frank Baxter. In a Friday session, SSC&B radio-tv veep Phil Cohen, who was radio chief for the U.S. Office of Education and the Library of Congress before his agency days, will speak. Also set are WNYC, N. Y., chief Sy Siegel, who will head a panel on free program material available to radio broadcasters, and in the entertainment field, Arnold Stang will join Rege Cordic & Co., the KDKA, Pittsburgh deejay, in a satire on cliches in production.

Three-day sessions will start with a keynote address, followed by a panel with columnists, trade editors and critics. Comparisons of stations' pubservice projects and a "Showmanship in Public Service" panel will close the Wednesday meetings. Next day will feature panels on news broadcasting, research, free film and radio material, religious programming and a major speech. Friday session will be devoted to production, serious music and screening of award-winning shows, plus a special session on spot announcements in public service.

Westinghouse is taking active command of the sessions, with program v.p. Dick Pack, national program manager Bell Kaland and special assistant to the president J. B. Conley in Charge. WBC station operators will head up most of the panels as well, and WBC is flying in radio-tv editors from all its radio and tv markets as guests for the conference.

Ernie Kovacs, Edie Adams To Emcee N.Y. Telethon

Ernie Kovaks and Edie Adams have been set to emcee the 19-hour telethon for Multiple Sclerosis set for Feb. 9 and 10 on WOR-TV, N.Y. Telethon is the first for the N.Y. MS Society, which was organized 10 years ago.

Eddie Elkort of General Artists Corp. is talent chairman for the event.

Jerry Lewis Tops Weekend Trendex In 1st Solo Stint

Jerry Lewis, in his first solo stint on television, soared to a 39.1 Trendex for his Saturday night "Color Carnival" on NBC-TV over the weekend. His first half-hour hit a mighty 40.5 rating with a 60.1% share of audience, while he dropped slightly in the second half. Best the competition could do was Lawrence Welk's ABC-TV 16.0 rating, while CBS was plowed under with 11.2 for "Oh Susannah" and 7.3 for "Hey Jeannie."

It was a good Trendex weekend for NBC, in fact, with Steve Allen pulling down his highest Sunday rating yet for the network. Allen, with an exclusive filmed interview with Ingrid Bergman, scored a 27.2, less than four points behind Ed Sullivan's 31.0 (This made it two close weeks in a row that Allen has closed the gap, since the score was 31 to 23 last time out.) ABC's

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Hausman Named To CBS Radio Slot

Lou Hausman, for the past few years a top-level corporate v.p. with CBS Inc., is moving back to CBS Radio to become v.p. in charge of advertising and promotion. Hausman succeeds Jules Dundes, who a couple of months ago was named v.p. for station administration at the radio web.

Appointment of Hausman to the radio spot reflects an increasingly upbeat attitude toward the medium on the part of the parent company, since Hausman has been a staff v.p. at the corporate level, and before that, a v.p. of CBS-Columbia, for the past four years. For the two years prior to that, he was administrative v.p. of CBS Radio and before that v.p. in charge of advertising and promotion for both CBS Radio and CBS-TV.

Hausman moves into the new post Monday (28), capping a two-months search by Dundes for a successor to himself. Dundes himself only assumed the post last summer, succeeding Irving Fein, now prez of J&M Productions, the Jack Benny oufit. Hausman, who's been with CBS for 17 years (prior to that he was associate ad manager for American Safety Razor), will head up advertising, promotion and the press department and will consult on other administrative radio matters. He's also treasurer of the Brand Names Foundation.

'Odyssey's' Homeric Saga

Miami, Jan. 22.

The 30-man CBS-TV and WTVJ crew that handled the remote portions of Sunday's (20) "Odyssey" show from a barge five miles off the Florida Keys made Ulysses look like a piker over the weekend. Despite a series of mishaps and misadventures due to a gale that lasted three days, they got the show off okay, but they went through three days they won't soon forget.

Crews had been on the spot, 50 miles south of Miami and five miles offshore, for three weeks, shooting film and running live underwater tests for the actual live remote pickup of a search for sunken treasure in a Spanish galleon on the spot. Mounted on a 110-foot, 18-ton barge was a WTVJ mobile unit, compression units, etc. Barge was anchored to the spot and moored to a tug commanded by Capt. W. J. Lawson. On board was a crew of 30 technicians.

Everything was fine, including the underwater tests, until Thursday, when the weather turned bad despite a good longrange forecast. By Friday, it had become a full-scale storm, with 40-50-mile winds and mountainous waves. This contingency had been prepared for, via pre-shot film and live studio portions of the show, but it had been hoped that the weather wouldn't hamper the actual underwater shots, which in fact it subsequently did.

But Friday night, when a two-engine charter boat which was delivering the crews to the barge in the morning and hauling them back to Miami at night, came to pick up the technicians, the weather was so bad it couldn't approach the barge and had to turn back. This meant that 18 technicians were faced with the prospect of a night at sea in a howling gale. Moreover, there were no sleeping or eating facilities on the barge. The 18 moved over to the tug and squeezed in with the tug's three-man crew. All during the night, WTVJ director of engineering operations Joe Kline and CBS-TV assistant manager of technical operations kept on the radio-telephone from Miami with WTVJ technical supervisor Spears Mallis and CBS technical supervisor John Koushouris, who were aboard the tug along with "Odyssey" associate producer Ted Sack, just to make sure that they weren't lost at sea.

Wait, There's More

Came Saturday morning, and the charter boat managed to come alongside with a food delivery. That same morning, "Odyssey" producer Charles Romine, narrator Charles Collingwood and CBS public affairs director Irving Gitlin set out in a 20-foot sea skiff from Miami to reach the barge and block out the show from that end. Halfway there, they almost foundered, and turned to the skiff's skipper with their hearts in their mouths and asked if it was safe. The skipper said not exactly, it usually didn't carry so many passengers, so in a state of shock they turned around and went back to Miami, three hours gone. They got the regular charter boat okay later in the day and reached the barge, but here another accident occurred.

Besides the three passengers, the barge was delivering a box containing hand-tooled hose connections between the air compressors and the camera cases. The charter boat lurched during the transfer, and the box went down to the bottom. Charter boat was able to take everyone back Saturday night, but crews were up all night making new hose connections.

Sunday, the day of the telecast, the storm hit its height, besides which the communications to the WTVJ studio kept failing. Five minutes before air time, one of the two topside cameras failed, but this was repaired just one minute before airtime, at 4 p.m. Show went off without a hitch, except that visibility under water was about three feet, and all the underwater cameras could get was a closeup of Collingwood's face as he went over the rail and into the water and later came out. All this was covered, however, by the contingency preparations. Also, the skin diver-cameraman shooting Collingwood had his respirator torn off just while Collingwood was in the water.

With the nightmare weekend seemingly over, the crews set

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'Amateur Hour' Into 'Omni' Slot

"Original Amateur-Hour," presently slotted 8 to 9 Sunday nights on ABC-TV, is moving back to its former 9 to 10 p.m. Sabbath time period in March when "Omnibus" checks off the network upon completion of its 26-week run. Future of "Omnibus," which has fallen on some lean rating days since going nighttime, is, of course, in the laps of the Ford Foundation, and doesn't come up for consideration for some time yet. In the event of "Omnibus" continuing, NBC-TV wants the show as a Sunday afternoon attraction, similar to its several-year showcasing on CBS, when it did very well for itself on the Nielsen-Trendex scoreboards.

"Amateur Hour" welcomes the shift back to 9 to 10. Last season in that time zone it upset the applecart fairly consistently by outpulling Alcoa-Goodyear dramatics and giving the CBS-TV competition a run for its money.

TALENT'S 5-DAY WORK WEEK?

The Cancellation Parade

This season's casualty rate has hit the highest mid-season mark in tv annals. All told, some 15 shows, eight on CBS and seven on "My Friend Flicka" probably due to assume the same role. All includes one show, "Big Top," which continues as a sustainer, with "My Friend Flicka" which is due to assume the same role. All other shows listed have gone or will go off the air. List does not include shows where only alternate weeks or partial sponsorship have been cancelled and the program continues, or where a new sponsor has already been found, as in the case of "20th Century Fox Hour" last week. List, in approximate chronological order, follows:

Show	Network	Sponsors
High Finance	CBS	Mennen
Ford Star Jubilee	CBS	Ford
Big Top	CBS	Sealtest
Eddie Fisher Show	NBC	Coca-Cola
Herb Shriner Show	CBS	Pharmaceuticals
Walter Winchell Show	NBC	Old Gold, Toni
Can Do	NBC	Revlon
Crusader	CBS	R. J. Reynolds, Colgate
My Friend Flicka	CBS	Colgate
Stanley	NBC	American Tobacco, Toni
Noah's Ark	NBC	Liggett & Myers, Max Factor
The Brothers	CBS	Procter & Gamble, Sheaffer Pens
Ding Dong School	NBC	Miles Labs, Campbell Soup
Giant Step	CBS	General Mills
National Bowling Time	NBC	General Cigar
Hiram Holliday	NBC	General Foods

'Cinderella's' Two-Month Buildup

CBS-TV Enlists Rodgers, Julie Andrews for Special Pressing of Album

One of the most extensive exploitation campaigns on behalf of a single tv entry is being inaugurated this week by CBS-TV as a prelude to the Rodgers & Hammerstein-created "Cinderella" spec which preempts Ed Sullivan on March 31, for its 8 to 9:30 Sunday showcasing. Spec will star Julie Andrews, with Shulton and Pepsi-Cola as the sponsors.

The score by Rodgers and the book-lyrics by Hammerstein already have been completed. A special CBS-pressed album, with Rodgers at the piano and Miss Andrews singing six of the tunes from the show, is going out this week to tv editors throughout the country. This will be followed by the regular Columbia Records album release with Miss Andrews and the remainder of the tv cast in time to permit for a two-month advance buildup of the show and tunes.

Adding spice to the March 31 CBS-TV roster will be the same night's preem of the new Marge & Gower Champion series in the pre-

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'Telephone Time' May Shift to NBC

American Telephone & Telegraph is shopping for a new time slot for its "Telephone Time" vidpix series, with a shift from CBS-TV to NBC-TV a strong possibility. AT&T is talking to NBC about the Wednesday at 8 period, which will be vacated in March by the "Adventures of Hiram Holliday," which General Foods is axing.

General Foods is shifting some of the coin into alternate-week sponsorship of the "Wells Fargo" series on NBC, which is replacing "Stanley" in March. GF will share the "Fargo" billings with Pall Mall, which has retained the Monday 8:30 time while its present alternate, Toni, is scramming.

AT&T has been unhappy with its present Sunday 6 to 6:30 berthing on CBS-TV, and has made no bones about letting Columbia know it. About a month ago, the phone company was nearly set to take over the CBS Friday 7:30 period when "Flicka" moves out, but Hazel Bishop beat it to the punch by installing "Beat the Clock" there. Since that time, AT&T and CBS have been unable to work out a suitable shift.

'Circus Time' Gets Additional Sponsor

"Circus Time," with Paul Winchell, has been extended on ABC-TV until the end of June with Bauer & Black coming in as an additional sponsor. Hartz Mountain Products is currently one of the bankrollers. Deal is also on for Baker's Chocolate to share tab.

Show is produced by Martin Stone Associates with Leon Newman booking the variety talent.

'26 By Dinah' On NBC-TV Schedule For Next Season

The NBC-TV programming board, comprised of prexy Robert Sarnoff, Tom McAvity, Robert Kintner, Manie Sacks and researcher, Hugh Beville, is devoting considerable attention to the Sunday night revamp next season. The network convinced that "he's on the way," Steve Allen will stay put 8 to 9. But it looks like the Alcoa-Goodyear hour dramatic alliance will be over.

Present blueprint calls for Dinah Shore to move into the 9 to 10 period with 26 full-hour Chevy shows. (Bob Hope will probably pass up any future Chevy allegiance in favor of periodic specs for the network.) Goodyear wants to switch to its own half-hour show next season and if it moves in as an alternate attraction with the Dinah Shore show, Chesterfield wouldn't be averse to taking the remaining half-hour alternate period, since the ciggie company is now looking for an additional property.

Alcoa won't commit itself yet on next season.

Free Auto Ride

ABC-TV has given free time for the televising of the Detroit Automobile Show on Sunday (27). Arrangement further delays a network decision on the replacement at 8:30 for "Press Conference."

Since "Conference" switched to Sunday at 5:30, ABC has been using temporary fillers. For the past three Sabbaths, "Amateur Hour" has been extended until 9 to take up the slack.

TAPE ERA MAY INVITE CHANGE

There is the belief that network television will go to a five-day work week within two to five years. Amount of time before working hours are shaved depends on the technical perfection of taped video, according to the networks, which are just beginning to comprehend the revolutionary implications of tape.

Being able to arrange all production in a five-day period is expected to result in enormous savings for the webs. They are unwilling or unable to provide estimates of their overall annual expenditures for overtime and the hiring of extra crews for live programs, but one network official, who has been tossing the idea around with the other networks, judged that they would be "substantial."

Only more experimentation would tell how perfectly electronic tape preserves a live video image, but he thought that any assumption about the advent of a five-day week would be "basically true."

While there are no estimates on resultant savings, either NBC-TV or CBS-TV, the two networks doing the most live programming at present, could each probably save millions every year by fitting everything into a new schedule for taping tv programs. The outcome of tape experimentation by CBS, NBC and certain local operations in television, are of great interest to nearly every union in the industry—certainly the unions representing network staff employees. List includes NABET, IATSE, IBEW on the technical end, the stage hands, to mention another, and Writers Guild and AFTRA who provide staff writers and announcers to the networks. Each of the guilds has its own provisions for the payment of overtime and the limitations on the number of hours in the work week, which forces the networks to hire additional crews oftimes.

Unions Already Alerted

Knowing that tape can eventually mean the elimination of overtime, the unions are beginning to think how they can avoid substantial losses to membership when tape arrives. They seem to feel that they need more time before a plan of action can be properly formulated.

In explaining in more detail his premise of a five-day week, a network spokesman said that it is highly probable that an Ed Sullivan, a Perry Como or a Steve Allen, all of whom have live weekend shows, could be lensed on Thursday or Friday in precisely the same formats they use now and still be shown at their current times without loss of that spotaneous live quality. And it almost goes without saying, tape will replace a good deal of network telefilm once it's perfected.

In another area, there is speculation as to how taped programs will affect the organization of the networks as they exist at present.

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Ford Wants Part Of 'My Fair Lady' TV Spec, No Less, for Edsel Bow

Chicago, Jan. 22.

Foote, Cone & Belding execs are shooting high for a television property to serve as the premier showcase for Ford Motor's new Edsel line which gets unwrapped next fall. Preliminary feelers were sent out last week on the possibility of landing "My Fair Lady" or at least portions of it as a tv-spectacular heralding Edsel's bow.

Facts that CBS owns 40% of the legiter and that the entry of the Edsel into the competitive automotive sweepstakes marks the arrival of a new major advertiser backed by one of the nation's industrial giants lends some credence to the video possibility, despite the obvious theatrical and film conflicts.

CBS-TV's All-Hour Sat. Plan Hinges On Keeping P&G, L&M Satisfied

With CBS-TV planning to program Saturday nights next season with a succession of hourlong entries, possibly four extending from 7 to 11, it can't go anywhere without resolving a couple of ticklish sponsorship commitments. For one thing, Procter & Gamble, with whom CBS has no intention of getting rough, has a franchise on the 9:30 to 10 period, where it presently sponsors the "Hey Jeannie" series. Similarly, Liggett & Myers can't be booted out of the 10 o'clock time, where it sponsors "Gunsmoke," unless, of course, the network can find a suitable half-hour prime period satisfactory to the client.

CBS-TV program strategists are planning to install the "Perry Mason" hour film series in the 9 to 10 time next season and hopes that P & G will come in as one of the sponsors, thus resolving that issue. Tentatively booked as the 10 to 11 attraction is the "Big Record" live variety show.

What goes in in place of Gleason 8 to 9 has yet to be determined.

NBC's 'Me, Too'

Although plans are still in the "maybe" stage, there's a strong possibility that NBC-TV will convert its Tuesday night into the same two-and-a-half-hour drama pattern that pertains today to CBS-TV's Thursday night "Climax"-"Playhouse 90" parlay.

As revealed in last week's VARIETY, NBC is prepping a 90-minute dramatic stanza for Tuesday showcasing next season. And now it's learned that, in the reshuffle of the 7:30 to 8 music-news format, the network may install a full hour (7:30-8:20 Tuesday drama series.

NBC-TV to Mix Half-Hr. & Hour Shows 7:30-8:30

It's now fairly certain that NBC-TV, in its dropping of the music-news 7:30 to 8 p.m. cross-the-board formats starting next season, will come in with a combination of 30-minute and full hour (7:30 to 8:30) programs in its Monday-through-Friday revamp.

Tuesday and Wednesday seem the most likely candidates for the full hour programming since the 8 o'clock entries on both of these nights are on the weak side. (Tuesday "Big Surprise" entry is facing the sponsor axe, anyhow, and so is the Wednesday show, "Hiram Holliday.")

Thus, NBC would use a half-hour 7:30 to 8 show on Monday, Thursday and Friday and follow the ABC-TV pattern on Tuesdays and Wednesdays to compete with "Conflict," "Cheyenne" and "Disneyland," respectively.

CBS-TV Hits a Snag On 'Mildred Pierce' As Daytime Soaper

Hollywood, Jan. 22.

CBS-TV negotiations to acquire James Cain's "Mildred Pierce" for a daytime soaper serial have temporarily been blocked by Ray Stark, coast chief of PRM, who insists his firm has film and kine rights to "Pierce." PRM acquired the Warner Bros. backlog, which included the 1945 film version of "Pierce," starring Joan Crawford.

Stark's contention is that any soaper kined, as a live show likely would be, is covered by his firm's acquisition of the film version made by Warner Bros. One factor involved is the possibility PRM is planning a remake of the Cain story, it's understood. Obviously such a venture would be damaged, if not killed, by a daytime soaper based on the same property.

Consequently, CBS attorneys are studying the legalities involved to determine whether PRM actually has rights to any kines. TV rights are still Cain's.

Steve Allen SRO As Greyhound Takes Ride

The Sunday night NBC-TV Steve Allen show has reached the SRO sponsorship level as a result of Greyhound Corp.'s purchase of one-third sponsorship of the segment for a solid 26 weeks starting April 7 and running through Sept. 29. Whether the SRO condition will be permanent depends on whether Viceroy ciggies and Jergens Lotion decide to renew, but at this point it looks as if they will.

Greyhound deal was set via Grey Advertising. It's the bus outfit's second major splurge in network tv, the first having been on "Omnibus."

Danny, 'Journey' Shift to Thursday

The tentative program plans of ABC-TV for fall include the juxtapositioning of "Bold Journey" and Danny Thomas' "Make Room for Daddy" with the hour-long "Wire Service" telefilms. "Wire Service" will be entered as the Monday 7:30 to 8:30 entry, in the time now held by "Journey" and Thomas, and they in turn will take their replacement's Thursday at 9 post.

As the plans now read, Thomas will take the 9 p.m. spot and "Bold Journey" will come in at 9:30, thus reversing their present positions. By starting "Service" at 7:30, ABC expects to follow the successes of its two other 7:30 to 8:30 stanzas, "Conflict"-"Cheyenne" on alternating Tuesdays and "Disneyland" on Wednesday. The 60-minute continuity has been given as a partial reason why the two so frequently get the rating jump on NBC and CBS, which run different shows at 7:30 and 8 on both evenings.

GF Yields 'West Point' For Bon Ami One-Shot

General Foods, which has done a lot of "relinquishing" of its television sponsorship for shortterm periods this season, will chalk up another on Feb. 8. That date only, it gives way to Bon Ami on "West Point" on CBS-TV. Bon Ami, via Ruthrauff & Ryan, is doing the network one-shot for its new Jet Spray cleanser, and arrangements for the Feb. 8 stint include the customary alternate-week cross-plugs, with General Foods getting a cross-plug Feb. 8 and Bon Ami one on Feb. 15.

During this season, GF has given way for one, two and even three weeks to various sponsors (mainly Ford) on such shows as "I Love Lucy," "December Bride" and "Zane Grey Theatre," in fact eventually yielding every alternate week to Ford on the latter.

SERLING'S NEW PACT; 30G FOR 3 SCRIPTS

Hollywood, Jan. 22.

Rod Serling, under contract to CBS, has signed a new pact effective June which gives him $30,000 for three 90-minute scripts. It's non-exclusive but CBS has first refusal on other of his tele stories.

It's a substantial pay hike for Serling, who did "Requiem for a Heavyweight" and "Forbidden Area," both on "Playhouse 90."

It's a Tall Job for Quiz Packagers Trying to Keep Contestants in Line

There may be more than meets the eye in so-called waivers or releases signed by contestants appearing on television programs. The details of one of these releases, as required of its contestants by "The Big Surprise" (NBC-TV), were published in last week's VARIETY. Entertainment Productions Inc., packager of "Surprise," and Speidel, a sponsor, are being sued by a contestant, Miss Dale Logue, for $103,000. The basis of her suit is "predetermination" by the production company in relation to the success or failure of a contestant.

It is known that EPI, with top prestige and a great stake in quiz shows, tries to exercise unusual caution in seeing to it that its properties to do not fall into disrepute, discredit or dishonor, and that a contestant does not conduct himself "offishly" following an appearance on any of the packager's stanzas. These programs are, in addition to "Surprise," the highest-rated quiz of them all, "$64,000 Question," and its sister show, "$64,000 Challenge."

EPI, oft rumored as "agenting" contestants who have been on any of its shows (for a period of months after such an appearance), never acts in an "agent" capacity from the view of monetary gain. But it is imperative to protect "Surprise" and other programs by making sure that contestants do not get involved in "deals," "tieups" and kindred propositions for commercial gain.

For instance, the packager is understood to have turned thumbs down on a proposal by one company to put out a religious product named after the person who appeared as a Bible specialist on the 64G Question. EPI thought this would be in "bad taste." The pro-

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Norelco, Others In NBC Radio Pacts

NBC Radio, which has been moving rapidly in the sales arena since inaugurating its new daytime format, has racked up another $1,062,000 in new and renewed net business (the gross comes to $1,841,000). Big coin is from renewals, with Amoco renewing its $282,000 net "Monitor" campaign for another 52 weeks; Sonoco going another 52 weeks on its "Three Star Extra News" for $442,000 net; and Norwich Pharmacal throwing another $49,000 net into a nine-week additional campaign on "Monitor," "Bandstand" and "Five Star Matinee."

Biggest new client is Norelco, which has picked up a $112,000 net lineup comprising 50 six-second spots per weekend in "Monitor" for a 10-week span beginning in April. Calgon, the water softener manufacturer, has made the first purchase in the new Bill Goodwin daytimer with a 13-week buy of 26 participations, starting Feb. 20. Knapp-Monarch appliances has bought a five-week "Monitor" campaign comprising 20 one-minute participations per weekend, while Maytag has bought a three-weeker on "Monitor" with 100 one-minutes starting in March. Evinrude outboard motors has also bought five one-minute participations on "Monitor" for 10 weeks while Allis-Chalmers bought its one-shot on "Biographies in Sound."

Breakdown shows $288,000 net in new business, $774,000 net in renewals.

BBC-TV's 'Pantomania' Pulls Whopping Audience

London, Jan. 22.

BBC-TV claim that their production of "Pantomania" on Christmas Day was seen by 13,20,000 people, the largest audence ever recorded for one of their programs, except for the Coronation.

This figure,computed by the BBC Audence Research Department, refers to adults only, and constitutes over half the tv viewing audience in Great Britain.

Not So Mad

Call it luck, coincidence, foresight or whatever, but WRCA, N. Y., had no dearth of material yesterday morning (Tues.) on the capture of New York's "Mad Bomber" on its "Pulse" show.

The day before, Monday, the "Pulse" staff went out and tape-recorded no less than 50 "man in the street" interviews on the subject, "What should they do with the Mad Bomber if he's captured?" Interviews were planned for yesterday morning, whether or not he was caught by then, but as chance had it, the N. Y. police captured him Monday night. "Pulse" show, besides all kinds of mobile and beep-phone coverage, made good use of the interviews too.

Lamb 'Hot Potato' Finally Resolved; He Gets Renewal

Washington, Jan. 22.

At long last, the FCC has decided to dispose of the Lamb case by renewing the license of WICU (TV) in Erie, Pa. The agency has instructed its staff to prepare a decision clearing the station's owner, Edward O. Lamb, of charges that he made misrepresentations to the Commission in denying that he had ever been a Communist.

A final decision dismissing the case probably will not be issued for two or three months because of the work involved in reviewing the lengthy record of the proceedings which began nearly three years ago and required 10 months of frequently-interrupted and occasionally sensational hearings.

It's understood that the vote by which the Commission agreed to the staff instruction—which could be changed on the final go-round—was 4-1, with Comr. John C. Doerfer, who took the initiative in bringing the case to hearing, abstaining. It was understood that Comr. T. A. M. Craven, who recently became a member of the agency, also abstained.

One factor, and possibly a major one, which seems to have prompted the Commission to move to "get rid of the whole thing" was the desire to free itself to act on more pressing problems, such as allocations and competitive tv cases. It's no secret that the case has been a "hot potato" in which charges of politics were made (in court and before the Senate) by Lamb who has been active in the Democratic Party and was a substantial contributor to the recent campaign of Sen. Estes Kefauver (D-Tenn.) for the vice-presidency. Kefauver had testified as a character witness for Lamb at the FCC hearings.

Since the proceedings began, expansion of Lamb Enterprises (in which former Atty. Gen. J. Howard McGrath is exec veepee) in the broadcast field has been halted. Lamb has withdrawn an application for a tv channel in Orlando, Fla., but still has an application pending in the seven-way contest for

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JONATHAN WINTERS GETS VICK RUBOUT

Vick Chemical is dropping its alternate-week sponsorship on the Jonathan Winters show on NBC-TV, effective March 26. Vick dropout leaves the show sponsored every other week, by Lewis Howe Co. However, this is the show's last season in its present form, since NBC will be placing half-hour programs in the 7:30-8 strip starting in late summer or early fall.

Winters' show is Vick's second NBC-TV cancellation in as many weeks. Drug outfit dropped its alternate-week sponsorship of "Big Story," with Ralston-Purina moving in as a replacement.

Capra's Second for TV: 'Hemo the Magnificent'

American Telephone & Telegraph has set the second show in its Frank Capra hourlong science series on CBS-TV. It's titled "Hemo the Magnificent" and deals with the blood and circulatory system.

Show has been set for March 20, a Wednesday, at 9 to 10 p.m., preempting "The Millionaire" and "I've Got a Secret." First show in the series, "Our Mr. Sun," was shown Nov. 19 at 10-11, raising a critical storm because the kiddies couldn't watch because of the late hour. Slotting for the second show will overcome this objection, at least in part, it's hoped.

GE's '20th Hour' Axing; Revlon In

General Electric is bowing out of sponsorship of the alternate-Wednesday "20th Century Fox Hour" on CBS-TV and Revlon is taking over the show starting Feb. 6. It's Revlon's third CBS-TV property, others being the $64,000 Question" and "$64,000 Challenge." Interesting sidelight to the buy is the fact that Revlon is using money originally intended for NBC-TV, first on "The Most Beautiful Girl in the World," which never got started, and then on "Can Do," which the cosmetic outfit cancelled after about six weeks.

"Fox Hour," which alternates with the live "U. S. Steel Hour" in the 10-11 Wednesday spot, has been sponsored by GE since its start at the beginning of the 1955 season. Show was somewhat shaky last spring, at renewal time, but GE decided to go ahead for another season. Revlon takeover marks a mid-season cancellation by GE.

WNAC-TV's Hungarian Relief Film Even Tops Dinah in Hub Trendex

Boston, Jan. 22.

WNAC-TV nabbed a special Trendex rating of 27.8 against 21.5 and jammed switchboards with calls from people regarding aiding Hungarian relief and adopting children following showing of their special documentary film, "Suffer the Little Children" Thursday (17) in the 7:30-8 time slot.

The specal Trendex rating was:

	Rating	Share
WNAC-TV	27.8	55.0
WBZ-TV	21.5	42.5
Others	1.2	2.5

Sets in use 50.5 Share 100.

"Suffer the Little Children" opposed the Dinah Shore and NBC news on WBZ-TV.

The exclusive eye-witness account of Hungarian refugee plight as seen through the eye of a WNAC-TV camera was filmed at Xmas time when WNAC-TV dispatched a camera-reporter team to the Austro-Hungarian border. The team comprised Frank Luther, new director of public affairs; Ed Gilman, cinematographer; and Jeff Forbes, producer-director.

In cooperation with CARE, the State Department and the U. S. Military Air Transport, they gave a Christmas party for Hungarian children. Thursday night's half-hour shots were the preface to an

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'Flicka' Shifts to Sat.

"My Friend Flicka," which is being cancelled by Colgate-Palmolive after Feb. 1, will be shifted by CBS-TV Feb. 9 to Saturdays at 7 where it will remain as a sustainer for the balance of the season. The Saturday spot which "Flicka" inherits is now occupied by the Hazel Bishop-sponsored "Beat the Clock," which moves into "Flicka's" Friday at 7:30 spot on Feb. 8.

CBS-TV originally had rights to "Flicka" and had sold the series directly to Colgate, so that the web retains the balance of this season's product. Additionally, it worked out a new deal with 20th-Fox for rerun rights plus options for new product if desired. This will enable it to run the series through the summer or beyond if it picks up the option.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Elizabeth Lawrence, regular in the CBS "Road of Life" cast, directing a production of "The Rainmaker" for the N.Y. Veterans Hospital . . . **Sallie Brophy** doing a lead this week on "Modern Romances" . . . **Patsy Bruder** and **Ellen Christopher** featured on "Odyssey" Sunday (27) in "Satan and Salem" . . . **Jason Robards Jr.** stars in "Goodyear Playhouse" production of "Nobody's Town" Sunday (27) . . . **Richard Heffner**, director of public affairs programs for WRCA-TV, talked on education and television at Yale U. last week before the American Colleges Public Relations Assn. . . . **Arthur Storch**, recently on Broadway in "Girls of Summer," plays the lead on "Big Story" Feb. 1 . . . CBS public affairs director **Irving Gitlin** down in Florida last week to supervise the "Odyssey" underwater show, then stayed on for another week of vacation . . . **Jack Harris**, star of his own show on WJR, Detroit, guests on the CBS Radio **Robert Q. Lewis** stanza Friday and Saturday (25-26) . . . **Larry Lowenstein**, CBS-TV press info manager, off to Miami with family for week's vacation . . . **Bill Davidson**, WRCA-WRCA-TV general manager, named NBC fundraising chairman for Boy Scouts of America drive . . . **Gisele MacKenzie** guests on "Woolworth Hour" on CBS Radio Sunday (27) . . . **James E. Conley** and **Fred L. Nettere** named account execs for CBS-TV spot sales in N.Y.; Conley shifts from the Chi office, while Nettere moves over from NBC Spot Sales . . . **Vic Seixas**, amateur tennis champ, moving into television as a panelist, emcee and announcer, with **Grace Lyons** handling representation . . . **Bill Leonard**, slated to return to WCBS on Feb. 13, convalescing at the International Country Club in Haiti . . . **Beatrice Pons**, who appeared on the **Phil Silvers** show last week (15), repeats that stint Jan. 29 . . . WCBS' **Martin Weldon**, co-chairman of state Civil Defense's broadcasting division, planning a series of special CD shows for the N.Y. State Radio Networks . . . **Rex Marshall** guested on the **Frank Farrell** show this week on behalf of the Myasthenia Gravis Foundation, of which he's a director . . . **Lesley Wood** into the cast of "Our Gal Sunday" on CBS Radio . . . **Bill Rogers**, who does the General Electric commercials, signed to emcee a new veterans film series by William Tell Productions . . . **Terry Keane** has taken over the title role of "Second Mrs. Burton," now in its 10th year on CBS Radio.

CBS director **David Roth** elected chairman of the Leonia, N.J., Playhouse . . . **Barry Thompson** and **Charita Bauer** costar on "FBI in Peace and War" Sunday (27) . . . Goodyear announcer **Ralph Paul** back from addressing the company's west coast sales meeting . . . **Charles Cooper** just signed for a lead in an "Alfred Hitchcock Presents" film and planed out last week for three weeks of shooting on the Coast . . . **Tyree Glenn**, trombonist with the **Jack Sterling** WCBS morning show, home nursing a virus, the first time in four years he's missed a show . . . **John D. Keating**, president-general manager of KONA-TV, Honolulu, and a part owner of WINS, N.Y., elected 1957 prez of the Hawaiian Assn. of Radio & Television Broadcasters . . . Announcer **Allen Swift** wrapped up four more commercial assignments, a UPA stint for Ballantine Beer through Wm. Esty, an RCA Victor spot through Kenyon & Eckhardt, a Beech-Nut blurb for Y&R and Salada Tea pitches for Herman W. Stevens agency . . . WCBS general manager **Carl Ward** and sales manager **Buck Hurst** in Chi this week making the agency-client rounds . . . **Barbara Joyce** playing the queen in "Hamlet" tonight (Wed.) with the Shakespeare Helen Hayes Drama Group at Columbia U.'s MacMillan theatre . . . **Nat Liebeskind**, former general manager of Times Television, has been elected to board of directors of Sterling Television . . . **"Officer Joe" Bolton**, of WPIX's "Clubhouse Gang Comedies," officially cited by police officials of the Eastern Seaboard in recognition of services to the Police Athletic League and for his encouraging friendly relations between police and children.

Burt Arthur, senior member of father-son scripting team of Burt and **Budd Arthur**, planed to Coast for Warner Bros. confabs following sales of "Two-Gun Texan" for "Cheyenne" telefilming; Budd heads for Coast March 1 to do "Operation Sixty," after **Jim Gershman's** original story . . . **Ted Cott**, boss of WABD, to Coast for vacation and to look in on KTLA, the Paramount Pictures tv station being run by **Lou Arnold**, Cott's former right-hand-man . . . **Elton Britt**, bartender-hillbilly warbler, started Sunday (20) with a new live radio show, once weekly on WAAT . . . **Bert Lee Jr.**, a sportscaster on same station, also adding sales to his radio duties there . . . **Lou Dickey** to Guild Films sales—as midwest supervisor . . . **Frank D. Jacoby**, ex of Product Service, has signed with the Metropolitan Educational Television Assn. as production director . . . **Don Elliott**, the jazz musician, does next-to-last of **Steve Allen's** "Tonight" shows tonight (Wed.), with emcee and mellophone exchanging amenities and other things—a plaque from Allen to Elliott and a mellophone from Elliott to Allen . . . **Donald Woods**, CBS Woolworth Hour host, to Coast to lense two ABC-TV "Crossroad" stanzas . . . **Bert Hecht**, from Bill Sturm Studios, speaking before Balto Art Directors Club tomorrow (Thurs.) for Film Producers Assn. (N.Y.) and topic is animation . . . Highland Church of Christ renewed ABC Radio "Herald of Truth" pact as of Feb. 1 show five years old . . . WMGM seeking new sportcaster for the 50,000-watter . . . **John J. Kelly**, formerly with defunct Collier's mag, joins ABC-TV sales . . . Friday (25) marks return of "The Metropolitan Opera Auditions" for 22d year over ABC Radio, with **William Marshall** directing, **Ira Marion** scribing . . . **Jan Murray** respites at Miami Beach until Feb. 1 . . . **Donald McDonald** to national sales at Radio Ad Bureau.

WCBS-TV general manager **Sam Cook Digges**, N. Y. U. radio-tv head **Warren Kraetzer**, Columbia U.'s **Leon Levine** and WATV-Fairleigh Dickinson's **Ed Cooperstein** all trek down to Atlantic City tomorrow (Thurs.) to participate in the American College Public Relations Assn.'s panel on "Publicizing the Institution and Its Public Via Radio & TV" . . . **Ellis Moore**, director of the NBC press department, bedded with a virus for past week . . . **Ron Cochran** subbed for **Walter Cronkite** on his Sunday night show and **Ned Calmer** did his daytime newscast while Cronkite was covering the Inauguration . . . **Patsy Bruder** set for "Faith for Today" Feb. 3 . . . **Abram Chasins**, music director for WXQR, was a surprise guest on the BBC-TV version of "This Is Your Life" on Monday (21) when stanza made British conductor **Sir John Barbirolli** the subject; prior to '41, when they last saw each other, the two close friends and collegues, with Barbirolli having conducted the Philharmonic in the 1st New York performance of Chasins' Second Piano Concerto . . . **Don Morrow** is recording commercial pitches for IBM, which is entering radio for the first time . . . Fresh from work at the Ike Inaugural, NBC producer-art expert **Carolyn Burke** hops to Solebury, Pa., Friday (25) for a talk on "TV & Your Eye" at the Solebury School in that Bucks County legit haven.

IN HOLLYWOOD . . .

Frank Ferrin and General Mills are reported close to a deal for "Andy's Gang," the Saturday morning kid show starring **Andy Devine** . . . **Horace Heidt** hasn't missed many seasons since he started the giveaway craze with "Pot o' Gold" and he's on the verge of putting a new talent show on the air before this semester ends . . . **Jim Beale** out from N.Y. to scout the new shows for Kenyon & Eckhardt. Sampling the wares of Metro is **Walter Craig** . . . **John Nelson**, NBC-TV's daytime program boss in Hollywood, hitting the road on a prowl for talent. He'll be away from his desk six weeks and ends his junket with a series of meetings in N.Y. . . . **Carroll Carroll** in N.Y. to swap ideas with NBC's **Nat Wolff** on a format for **Eddie Fisher** . . . **Raymond Morgan, Jr**, swung the deal for the Hollywood Stars to televise their weekend

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McC-E'S 'SWEET 16 STORIES'

That Reno-NBC 'Divorce'

NBC-TV last week was in a fighting mood as it hit back at claims that its recent "Wide Wide World" origination out of Reno and nearby Virginia City in Nevada amounted to a brushoff and a "terrible bust," as published by Lucius Beebe's outspoken Territorial Enterprise. Beebe editorialized that "It is difficult to discover a dissenting voice from the opinion that the community (Reno) was taken, but good, by a group of fast talking, high-pressure Madison Ave. hucksters, who promised magnificent results and produced a miserable and truly ratty show."

To the claim that the whole Nevada segment lasted a bare five minutes, NBC says it was actually on for 20 minutes; that that portion of the show cost $27,220 to put on ($10,000 of which was contributed by Reno Chamber of Commerce, "but which we haven't gotten as yet.")

Far from being a brushoff, NBC says the "Wide World" cameras gave an orientation shot of the streets, went into Harold's Bar, the Reno Ski Bowl, into Virginia City, to the Comstock Lode Mine and to the Univ. of Nevada, and cites laudatory telegrams received from the University in refutation of the contention that it laid a bomb.

TV Held Factor in Upgrading Of Newspaper Circulation Figures

Boston, Jan. 22.

Tv has helped to sell more newspapers—"tv has whetted the appetites of people for the printed word of the daily newspapers," Richard C. Steele, general manager Worcester, Mass., Telegram-Gazette and prexy N. E. Daily Newspapers Assn., told the New England Association of Circulation Managers at their 40th annual convention at Hotel Kenmore Jan. 15-17. Speaking at the luncheon session of the 16th, he said:

"We have, during the past few years, seen the birth of television, and when it first made its appearance, many people in the newspaper business and elsewhere could foresee the ultimate, if not immediate, doom of the daily newspaper as the primary source of news and public information. Some ostrichheads dove deep into the sands of fear and waited for the inevitable. What happened? Did tv strangle newspapers? Does your evening paper lie neglected, unfolded and unread on the front doorstep? Have children deserted Orphan Annie to search for Daddy Warbucks all by her ageless little self? Do you no longer read or write letters to the

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ABC-TV's Ciggie Coin for Wallace

Philip Morris has been attracted back to network television by ABC-TV's upcoming Mike Wallace stanza. The half-hour interview program, with a working title of "Profile," has its first exposure April 28 at 10 p.m.

Because of the failure of Wallace to escape his contract with WABD, the New York tv'er running his interviews on "Night Beat," it was believed that the network did not plan to start him on his $100,000 annual contract until fall. Yet the early Philip Morris interest in the show, plus the fact that the WABD pact is non-exclusive and ends sometime in June, caused ABC to reverse its decision. Another factor was that the network was anxious to launch Wallace the same night as the Kate Smith one-shot for Youngstown Kitchens, from 9 to 10, because of the lead-in strength.

Johnson & Johnson Into 'Heckle & Jeckle'

Johnson & Johnson has bought alternate week sponsorship of the "Heckle & Jeckle" cartoon show Saturdays on CBS-TV, bringing the segment up to SRO status. Tootsie Roll had previously bought half of the all-color stanza.

Series comprises old and new product out of the Terrytoons cartoon stable, which CBS purchased a year ago. J&J deal was set through Young & Rubicam, and gives the surgical dressings house its second CBS-TV stanza, the other being "Robin Hood."

Warner Lingerie Plans Nighttime Fashion Show

Warner Bros. lingerie firm, which sparked a new pattern of sponsorship this season with its four Saturday afternoon color fashion-show specials, intends to move into nighttime next fall with the fashion segments. Company is planning a nighttime special in September, shortly after Labor Day, and another some four to six weeks before Easter.

Deal for the two next-season shows was set with NBC via the C. J. LaRoche agency.

Dean Martin, NBC Sign 5-Yr. Pact; 200G Per Show

Hollywood, Jan. 22.

Dean Martin has signed five-year television pact with NBC, to star in two hour-long shows annually. Martin, who parted company with Jerry Lewis last year, will received $200,000 a show, from which he will pay supporting talent.

Pact also commits Martin to two or three guest shots a year, but he will be paid separately for such appearances. He may make his first guest appearance under new pact on Dinah Shore's March 22 show.

Martin opens a two-week date at Sands, Las Vegas, March 6 and draws $25,000 a week. He's booked into same club, same money, later in the year, and booked at the Palladium, England, and in Glasgow in May or June.

Rough Going for NBC On TV Comedy Writing Development Program

NBC-TV's comedy writer development program, inaugurated about a year ago, now finds itself without any writers to develop. The nine young scripters placed under contract last summer have all been dropped, and the program, while it will continue, finds itself at a standstill.

Nine scripters were placed under seven-year deals with regular 90-day options. All of them survived four option periods, with three dropped in December and the rest in January. Basic trouble, according to NBC, was that there was no one top comedy writing talent to supervise and develop them, and though they were placed on individual shows, they couldn't learn enough fast enough. Applications are still being accepted for the program and NBC expects to place more writers under contract soon, but as of the moment the program is blank.

$100,000,000 TV BIZ TAKES SPACE

The vital statistics attending the McCann-Erickson agency's switchover this week to the new and imposing Uris Bldg. on East 46th St. in New York as home base for its Gotham-berthed 1,300 employees hold the key to the recurring question: What makes an advertising agency 16 stories high?

For in order to house its expanding operation, McC-E has taken over the top 16 floors of the new office building and officially put them on display over the weekend as the agency brought in its key domestic personnel and those heading up agency offices in various parts of the globe to inaugurate the "new era" at McCann-Erickson as the first agency to top the $100,000,000 mark in tv-radio billings.

McC-E's sweet 16-story status is predicated chiefly on the onward-and-upward ascent of tv dating back to '53, as reflected in some researching compiled by Terry Clyne, who major-domos the agency's video kingdom, for some pertinent weekend speechifying. To wit:

(1). Back in '53, McCann-Erickson was billing $25,000,000 in tv and radio. In '54, the figure went to $40,000,000; in '55, to $60,000,000. By '56 it was $80,000,000, and this year finds it surpassing the "no - other - agency-can-make-this-claim" high of $100,000,000.

(2). The present $100,000,000 figure is more than double the whole of McCann - Erickson's domestic billings for '53.

(3). Based on Nielsen figures for total number of daytime and nighttime hours on all networks, as well as billings, McCann - Erickson moves into the No. 1 spot among agencies, followed by Young & Rubicam, BBD&O and J. Walter Thompson.

(4). McCann-Erickson clients provide more hours of entertainment per year than that turned out by all the major Hollywood studios combined. This is based on the approximate 400 hours that went into the 256 features films turned out by the studios in '56, while McC-E shows, both film and live, exceeded that figure by 25%.

So meteoric has been the McCann-Erickson rise to its present kingpin status through the inheritance of plushy accounts that even a threatened loss of billings can be taken in stride. Usually a $7,000,000 defection—as in the case of Bulova, which is now in process of making other agency plans—represents a major blow to a commission house. The McC-E boys don't seem to give it a second thought.

Gillette Bypassing Triple Crown on TV; Buick Is Interested

For the first time in several years, Gillette has decided to forego sponsorship of the annual Triple Crown of horseracing on CBS-TV. The Gillette decision leaves a prime sports plum open—the Kentucky Derby—but also open are the Belmont Stakes and the Preakness.

Buick, which has been expressing a great interest in sports shows and other one-shots of late, is considering part or all of the package, but no decision has been made yet. Triple Crown runs off during May and June.

NBC DICKERS CUGAT TO REPLACE FISHER

Hollywood, Jan. 22.

NBC is discussing a live tv show starring Xavier Cugat and Abbe Lane to replace the "Eddie Fisher Show," which departs next month. Finalization is dependent upon whether Miss Lane can work out her European film commitments.

Coca-Cola, which sponsors Fisher, may also pick up the tab for Cugat-Lane.

Everything From Flying Saucers To Acro Show on Barry Wood Agenda

Barry Wood's special events department at NBC-TV is prepping a flock of one-shots and limited series which the web will offer for sponsorship, all of them on a remote peg and all made possible, according to Woods, by the advances in remote pickups made through the "Wide Wide World" series and the political conventions coverage.

Topping the one-shots, all of them but one new to television, are the Pike's Peak Hill Climb, pegged for an Independence Day slotting; the National Air Races from Philadelphia, on Labor Day; a "thrill show" comprising "WWW"-styled pickups from motorcycle, motorboat, stock car, auto and other races as well as stunt and acro shows, etc.; and an hour March 5 Mardi Gras pickup, divided into daytime and nighttime half-hours, the former showing the Parade of Rex and the latter the Rex Ball. Mardi Gras is the only show that's been exposed to televiewers before.

On the series level, in the hopper is "Those Who Govern," a personalized pickup of outstanding figures in the Federal government comprising an office visit plus a family and friends viewpoint simultaneously via a split screen; "Meet the Governors," series similar to "Those Who Govern" but on a state level; "Campus Caravan," weekly series from various campuses, with a touring band and star singer staging college shows every Saturday afternoon; and "Up to Date," half-hour series patterned on the "what ever happened to . . ." theme, with visits to ex-headline personalities.

On a limited series basis, Wood & Co. are prepping "America on Parade," series of outstanding annual parades (some of which are already being covered) like the Tournament of Roses Parade, the Mummers' Parade, St. Patrick's Day Parade, etc.; "American Panorama," a more ambitious project envisioning live on-location drama encompassing either on-the-spot re-creations of American literary classics or re-creations of events like John Brown's raid or Cornwallis' surrender at Yorktown—even originals could be done with location staging in mind.

Additional one-shots under consideration are a space show, a 90-minuter which would by remotes from leading scientific labs and development plants, update the work on space travel; "UFO," a 90-minute live and film coverage of the flying saucer situation; and a live 90-minute Civil Defense show coinciding with Civilian Defense Week on Sept. 15. The CD show would comprise on-the-spot nationwide coverage of an actual CD exercise.

Benny Gets Cheaper

"The Best of Benny," CBS Radio's Sunday-at-7 tapes of the top Benny shows of the past, can now he had at what amounts to $14,000 per show, that figure including both time and program costs.

Here's the way it works. Web has worked out a segmented plan for the show, dividing it into four seven-and-a-half-minute segments, each priced at $3,500 each. Commercial time runs to 90 seconds per segment and the $3,500 covers time & talent on the show. Web is offering it under the new plan starting this week, with a station lineup comprising the full CBS web.

Unit Four Exiting Kaiser TV Series In Hassle Climax

Three-way hassle among NBC-TV, Kaiser Aluminum and its Young & Rubicam agency, and Unit Four Productions over the handling of the Tuesday night "Kaiser Aluminum Hour" has reached the boiling point, and it's a matter of days before Unit Four is officially ejected as the production arm on the show. Likeliest successor is Talent Associates, which produces the "Armstrong Circle Theatre" segment which alternates with Kaiser Hour."

Both the network and client have been unhappy with Unit Four for the past couple of months, both from the standpoint of the shows themselves plus a situation of confusion that's surrounded liaison among all three parties. Among other things, there was the matter of John Galsworthy's "Loyalties," which was a much-discussed project that was finally abandoned despite okays from NBC and the Anti-Defamation League. Also, the announced desire to do a show on the Poznan riots and trials and Kaiser's thumbs-down, which Unit Four didn't like and said so in print. Finally, there was the resignation from the production outfit of Tony Miner, who had been exec producer and was one of the four original partners, others being George Roy Hill, Fielder Cook and Franklin Schaffner.

Since Miner's exit the middle of the fall season, a series of scripts have been rejected, including the following: "Memphis, by Morning," by Robert Alan Arthur, dealing with northern and southern attitude brought into focus by an automobile accident involving a white driver and a Negro victim; "The Healer," by Loring Mandel, the story of a faith healer who loses and regains his faith; and "The Gathering" by Reginald Rose. The

(Continued on page 36)

Chapman New Prexy Of CBS-Hytron As Stromeyer Resigns

Arthur L. Chapman has been named the new president of CBS-Hytron, the CBS electronic tube manufacturing subsidiary in Danvers, Mass. Chapman succeeds Charles F. Stromeyer, who is resigning after approximately five years as head of the subsidiary.

Chapman is v.p. in charge of manufacturing for Sylvania and has been with the electronics manufacturing outfit for the past 24 years. Shuffle is the second major change in CBS' manufacturing operations over the past six months; in July, CBS-Columbia, the set manufacturing operation, went out of business.

Spewacks Signed For Cohan Spec

Sam and Bella Spewack, the Broadway husband-and-wife playwrighting team, have been signed by Showcase Productions to turn out the script for the 90-minute spec based on the life of George M. Cohan. It will be their initial venture into tv.

Spec will be done in May, going into the Saturday night 9 to 10:30 period as the second of three Swift-sponsored entries this year. (Initial one is "Ruggles of Red Gap" on Feb. 3.) Mickey Rooney will star in the role of Cohan. Originally Hal March was set for the spec and when it was later decided to cast Rooney for the role, March was offered the part of Sam Harris, the Broadway producer and Cohan's longtime friend and associate, but March declined and stepped out.

Cattle, Farm Interests Backing Closed-Circuit TV Bow in Texas

Houston, Jan. 22.

One of the first attempts to bring closed circuit television to a large metropolitan market has gotten under way here.

Home Entertainment Co., backed by cattle and agricultural interests, is aiming for a March 1 preem of coaxial service to individual subscribers' homes. H. W. Sargent, company prexy, says service buyers will pay $75 "or less" to install cable, and $4 per month carrying charge. The co-ax, once in the set owner's house, only requires simple connection to the usual antenna terminals, for set to receive signal.

Home Entertainment toppers, all with heavy electronic and tv experience, say service will provide eight additional channels for local users, who now receive only four video signals. However, present plans call for video use of only one of the new channels. One channel will be reserved for "special events—sports and the like," one will transmit a color test pattern "for convenience of color set owners," and five will carry music, with a different brand from bop to classical being served up at each dial setting.

The eight channel's use is due to raise the most eyebrows in local tv and reel circles. Home Entertainment plans to screen first-runs, "bidding for them exactly as first-run downtown house would."

Sargent said International Telemeter (Paramount), which participated in similar setup in Palm Springs (where 98% of setowners have bought in), is doing same operation for Home Entertainment. "We're using their equipment, technicians, and experience."

Published reports indicate first releases will be Paramount reels. However, Sargent said: "We hope to have a first-run premiere for our first showing, but I can't say now what it will be." Company will have to buy in all quarters, however, to satisfy voracious one-a-day appetite, local tv people say.

There is sure to be a loud wail when local house managers feel full impact of Home Entertainment plan, but Sargent, indicating the whole scheme is still so new he hasn't felt a reaction from the competition yet, said:

"If we can line up 100,000 people who want to buy the service, I have assurances that we won't have to worry about getting films."

Sargent said one newspaper ad has already brought response from "about 2,000 people who would be willing to take the service when we get it started." The City of Houston reportedly has agreed to let Home Entertainment string the cable on utility poles to any part of the city, which since Jan. 1 annexation move, is only behind New York and L.A. in area.

Commented Paul Taft, KGUL-TV prexy:

"We don't look at it as competitive because why would people pay all that money to see what they can see free on our station."

Bundle of TV Biz For NBC Daytime

NBC-TV has picked up a bundle of daytime business from three new clients, spearheaded by a fat $885,000 order from Minnesota Mining & Mfg. MMM, via BBD&O, has purchased a total of 66 daytime quarter-hours on the web, starting March 14. Order breaks down into alternate-week quarter-hours on both "Queen for a Day" and "Tic Tac Dough" for 52 weeks, plus 14 additional quarter hours to be selected in two more shows.

Corn Products Refining Co. has ordered the alternate Wednesday and Friday segments of the "Modern Romances" strip, but this depends on whether Sterling Drug, which has both days on an every week basis, will relinquish them and move the coin into Mondays, which is blank. If Sterling fills in the Monday period by yielding to Corn Products, "Romances" would become SRO.

Meanwhile, Mentholatum, already a sponsor on "Tic Tac Dough," has ordered two additional Friday segments on the show, to start either Feb. 22 or March 1.

To the Ladies

Scottsdale, Ariz., Jan. 22.

A radio first is set for Saturday (26) when KPOK stages its first annual "Ladies' Day," with wives of the staff doing their husbands' shows on the air.

Dick Gilbert and Saxie Dowell, president and exec. vice-president of the indie station, each doing a three-hour daily disk jockey stint, are principal owners of KPOK.

In addition to their wives, both of whom hold FCC engineer licenses, the fraus of Efren Valenzuela (two hours daily), Bill Ledbetter and Don Jackson (a two-hour daily team), Jim Doyle (three hours a day), and Earl MacPherson (a two-hour show) are scheduled to select the records, make the announcements, and work the controls.

The husbands vow they'll walk away from the station and listen in to hear what happens.

Frisco AFTRA Resolves Strike

San Francisco, Jan. 22.

Month-long AFTRA strike of three radio stations in Frisco area ended last Friday (18) with union ratification of a contract worked out in all-night conference.

Stations that settled were KSFO and KYA, Frisco, and KROW, Oakland. Also involved in settlement was KLX, Oakland. Four stations compose the Bay Area Independent Broadcasters Association and are historic "big four" among Frisco area indies.

Strike apparently was a qualified victory for union, which got most of its demands but failed to win a talent fee schedule for announcers.

Terms of settlement included:

Immediate $10 raise, from $150 to $160 weekly, retroactive to Nov. 1.

Another $5 raise next Nov. 1, at first anniversary date of two-year contract.

New night operations clause, pro-

(Continued on page 36)

Sterling Drug's Brace Of Sat. TV Daytimers

Sterling Drug has brought two shows into the NBC-TV Saturday afternoon lineup, with the drug outfit supplying the shows but sponsoring only half of each. Programs are "Inspector Mark Saber," the 1955 reruns of "The Vise" which Sterling sponsors on ABC-TV, and "True Story," a televersion of Sterling's ABC Radio soaper, produced in cooperation with True Story mag.

Programs will move into the Saturday 12:30 to 1:30 slot starting either Feb. 23 or March 2. Kathy Norris will probably host "True Story," which is live, but "Saber" is in film. Sterling will sponsor the second quarter-hour of each show.

Scratch Hibiscus In Union Hassle

A union hassle forced NBC-TV to cancel its radio-tv coverage Saturday (19) of the Hibiscus Handicap out of Hialeah in Miami. Hassle centered about the non-union status of the Niles Trammell Miami Beach station, WCKT, which was to have originated the 4:30 to 5 p.m. telecast for the network.

Members of the International Brotherhood of Electrical Workers (IBEW), the union comprising the Hialeah technicians, refused to allow the station's non-union crews to come into the racetrack, forcing the cancellation. NBC-TV went dark for the half-hour, offering no network service. IBEW is a television union as well, and the situation is similar to that which occurred in New York a couple of years back when IBEW technicians at Ebbets Field threatened to keep WOR-TV crews from covering the Brooklyn Dodgers games because of an engineer's strike at the station.

Bill Dix's WOR-TV Slot

Bill Dix has been promoted to the newly-created post of assistant general manager in charge of sales for WOR-TV, N.Y., and Ivan Reiner has been appointed WOR-TV program director.

Dix joined WOR as sales manager in 1954 and became general sales manager of WOR-TV in June, 1956. Reiner joined WOR-TV as production manager in 1952.

Inside Stuff—Radio-TV

CBS Radio has inaugurated a new type of on-the-air promotion, three-minute capsules plugging the web's shows tagged onto the tail-end of regularly scheduled series. Capsules feature a CBS personality plugging another show on the web, and the plugs have been scheduled for the last five minutes of each of the Jack Benny, Galen Drake and Robert Q. Lewis segments, the latter on Wednesdays only. Current weekly rate is three plugs per.

Web is employing Sandy Becker ("Young Dr. Malone"), Arthur Godfrey, Lewis, Drake, Art Linkletter, Warren Hull and Donald Woods to do the pitching.

The operation and programming policy of WLIB, N.Y., has been selected by the Voice of America for a broadcast illustrating successful inter-racial relations in the U. S.

The broadcast will be based on a taped interview by the Voice's David Berger with white and Negro members of the station's staff, including general manager Harry Novik and program operations supervisor George W. Goodman, former dean of Fisk U. The discussion will examine WLIB's civil rights programming and its sponsorship of Harlem community events.

Here's the kind of audience composition for a bigtime middleweight fight like Robinson-Fullmer match of Jan. 2. In New York, where the fight was blacked out on tv, the championship match was broadcast by WABC.

Pulse reports that per 100 average homes listening, with a little better than two people per home, there were 103 men, 67 women, 22 teeners and even 11 kids, who stayed up after 10 p.m. to hear Gene Fullmer beat Ray Robinson.

A unique swap in station promotion has been inked between WOR, N.Y., and KLIF, Dallas, aimed at hitting prospective advertisers headquartered in the respective cities.

The deal, details of which are being worked out, calls for one minute spots in Class A time, the number still being negotiated. The prospective clients for WOR headquartered in Dallas include Dr. Pepper, Freto, Resistol Hats and Dearborn Stove Co.

Radio-tv industry will bring all 52 finalists of Voice of Democracy contests since 1948 to Washington for three days in February to celebrate the contest's 10th anniversary. As in previous years, the four finalists for the 1957 contest will receive their awards at a banquet here on Feb. 22.

Contest is co-sponsored by NARTB, Radio-Electronics-TV Manufacturers Assn., and the U. S. Junior Chamber of Commerce.

Mr. and Mrs. Milton E. Krentz, for the past 13 years with the Brandt & Brandt agency, have joined Harold Ober Associates and will handle the Ober agency's radio-tv activities.

They'll work on package development as well as straight writer representation in radio-tv.

WBZ-TV's 'We Sell Freedom'

Boston, Jan. 22.

"Freedom is not a sometime thing," says Franklin A. Tooke, gen. mgr., WBZ-TV, as one of the most ambitious public service projects in local tv history got underway here this frame. The entire year of 1957 is to be devoted to freedom by WBZ-TV.

"It is our hope that we can sell the idea for 365 days that freedom is not a sometime thing. We want to point up in the days to come what it means to enjoy this freedom, what it means to our way of life and the jeopardy it is in if we become complacent and accept it as something that is and always will be," he said.

Tooke recently returned from a tour of Radio Free Europe. He said an appropriation has been set aside by Donald H. McGannon, prexy of Westinghouse Broadcasting Co. to underwrite the cost of WBZ-TV's upcoming year long effort in behalf of freedom.

Actual beginning of WBZ's "Let Freedom Ring" project came on New Year's Day with a resolution signed by all employes of the station that they would work diligently to further the cause of freedom during 1957. The resolution was telecast over WBZ-TV and used as a full page ad in the Boston Globe.

The campaign to sell freedom to viewers over WBZ-TV will encompass programming, promotion, public service, publicity, sales and other allied activities. A planning group comprising: H. B. Cahan, program manager; C. Collier, public affairs director; J. E. Allen, promotion manager, and R. Hubbard, assistant program manager, was appointed by Tooke.

Each of the upcoming months has been set aside as a separate unit so that the entire project would have continuity and meaning in all phases as the year develops. Project co-ordinators have been appointed for each unit, and I. Berlow, WBZ-TV production supervisor, was named project director to coordinate the activities between planning and production. January is "Call to Freedom" month; Feb., "Architects of Freedom;" March, "Golden Door;" April, "Right to Say It;" May, "Sea to Shining Sea;" June, "America the Beautiful;" July, "New Worlds To Conquer;" August, "Playground USA;" Sept., "Land Of Opportunity;" Oct., "Fourteenth Amendment;" Nov., "Forty-Eight Blackboards;" Dec., "American Dream."

N.Y. Bowls 'Em Over

With a new "live" bowling show kicked off Saturday (19) night over WOR-TV, with Kitchens of Sara Lee picking up the tab, New York has three bowling on the air, all on indies.

NBC, and its New York flagship WRCA-TV, recently dropped a net half-hour bowling show out of Chicago.

WPIX on Friday nights has a "live" $25,000 sweepstakes match, telecast from Mountainside, N. J. WOR-TV's professional games follows a "king of the hill" format, with the winner of the three-game match each week meeting a new challenger the following week. There will be cash prizes to the winner of each game, in addition to the $100,000 bonus for a perfect 300 game. Interestingly, product of sponsor Sara Lee are bakery products, indicative of the sponsor's feeling of the wide women audience attracted by the game.

WABD has Sterling's "Bowling Time" filmed show, slotted Tuesday nights.

WRCA-TV's News In 20-Sec. Spots

Unique news package—in the form of 20-second station breaks with 10 seconds of news and 10 seconds of commericals—is being offered by WRCA-TV, the NBC-TV flagship in N. Y. Format of the breaks calls for an opening news headline, done voice-over a news telop, followed by the 10-second telop or filmed commercial, plus additional detail on the headlined item. Format is also flexible enough to do two headlines, sans details, in the case of two major newsbreaks.

Station will do a kinescope audition by Friday on the spot, but is already offering it for sale. Charge on the complete package is the equivalent of a straight 10-second spot, which means that WRCA-TV will supply the news portion free of charge. The spot is preemptable, however, by straight 20-second commercials unless the advertiser chooses to pay the 20-second rate for the news spot, in which case it gets fixed position. Otherwise, it's on a run-of-station basis, whereever available.

Lee Polk to WCBS-TV

Lee Polk, former DuMont and WABD, N. Y. director, has joined WCBS-TV, N. Y., as a staff director. His first assignment is "Eye on New York," the locally originated show which is produced by the station but fed to the CBS-TV network.

Albany, N. Y.—James F. Baker is WPTR's new sales manager. Previously, Baker was with Radio Advertising Bureau in New York City as manager of station services.

ABC-TV, Disney's $9,000,000 Pact On New Product

ABC-TV has signed a $9,000,000-and-better production pact with Walt Disney for the 1957-1958 season, in which the producer will turn out a total of 110½ hours of vidfilm fare, a dropoff from the 126 of this season. However, instead of two shows Disney will be producing three for the network, adding a weekly half-hour adventure stanza and cutting the afternoon "Mickey Mouse Club" from an hour to a half-hour daily.

New series, slated to start sometime next October, is "Zorro," based on the original Johnston McCulley stories and adapted for tv by William Tunberg. Disney will shoot 39 half-hours. After producting 100 hours of "MMC" for each of the last two seasons, Disney will do only a total of 65 hours to fill the proposed half-hour slot. Retrenchment in time is due to the network's failure to sell but 12 of the 20 available weekly participations in the juve telefilmer.

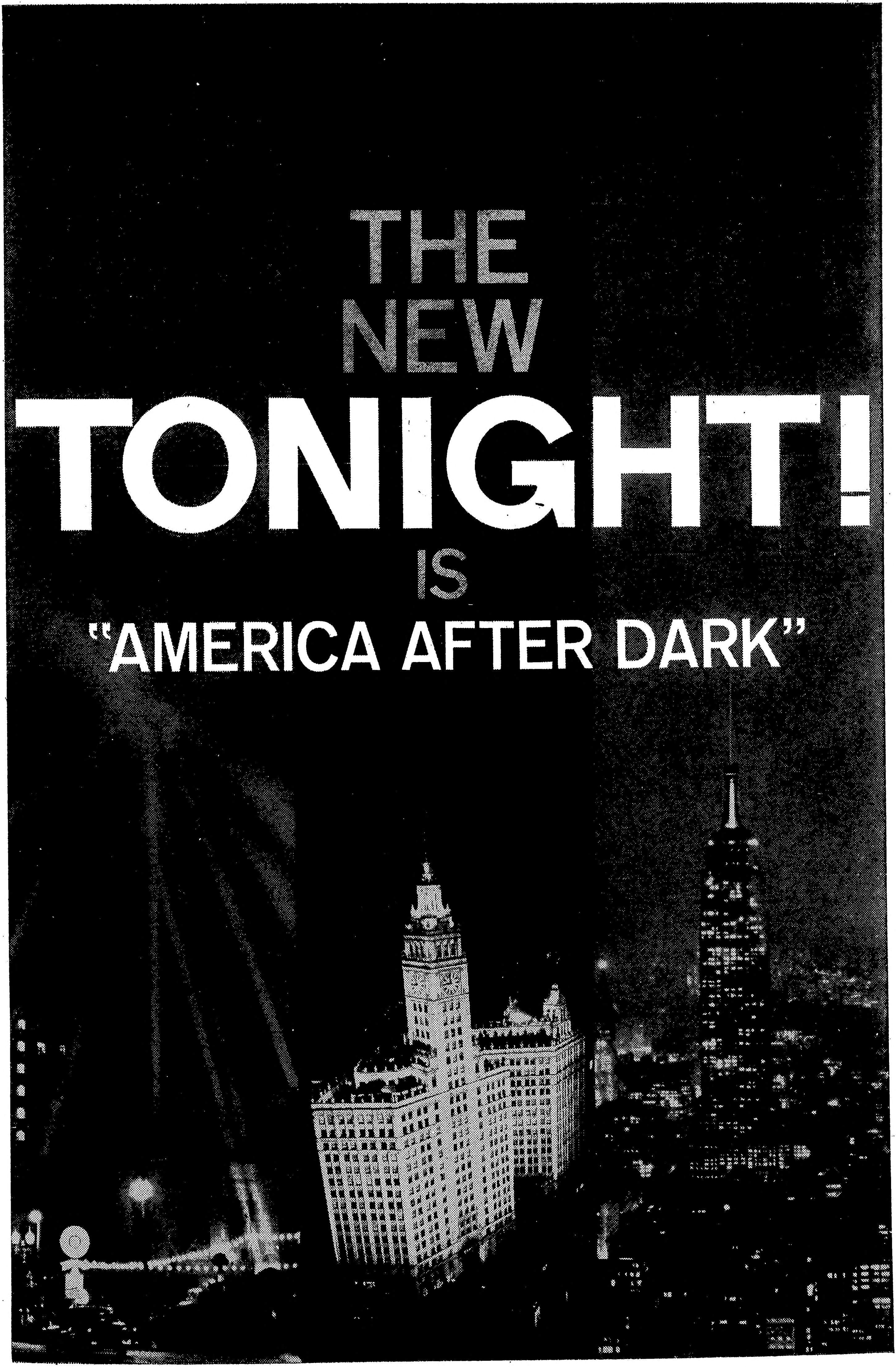
"Disneyland," which is currently running on ABC Wednesdays from 7:30 to 8:30, will again be turned out in 26 full hours, which are repeated to fill out the year. Included in the new batch will be three to six Frontierlands via the "Saga of Andy Burnett," the story of a Kentuckian, and "Buckskin," a cowboy tale. Another "Disneyland" series will revolve around "Man and Mars." The second group in the "Operation Deepfreeze" series will also be lensed for next season. Then there will be the usual cartoon component.

The new half-hour format for "Mickey" will retain regulars like "MMC Newsreel," "Spin and Marty," the "Hardy Boys," and the Mousketeers variety segs. Disney will shoot two new quarter-hour series in Europe.

LOWE TO SUPERVISE NBC'S EDUC'L SHOWS

David Lowe, former producer-director on the Eddie Fisher show, has been named overall producer for NBC's educational television project. He'll supervise production on the five shows NBC is producing for the nation's 17 educational tv'ers, and will act as producer on one of them, a mathematics show. Others cover government, music, literature and geography.

Lowe in 1953 was head of public affairs programming for DuMont, and subsequently became program chief at WABD before taking on the Fisher show. Last year, he sojourned to England to help organize the program setup for Granada-TV. Lowe reports to Ed Stanley, NBC manager of public service programs.


THE
NEW
TONIGHT!
IS
"AMERICA AFTER DARK"

THE NEW TONIGHT! STARTS

- The only way you can buy late-night network television (11:15 pm to 1 am, EST)!
- Big audiences, 90% adult!
- Flexible, low-cost buying pattern!
- Commercials integrated into the program!
- A personality who can sell—Jack Lescoulie!
- Regulars Hy Gardner, Earl Wilson, Bob Considine, Irv Kupcinet, Paul Coates, Vernon Scott!
- Special local and regional appeal, with headquarters in New York, Chicago and L. A.!

MONDAY

America after dark is the exciting stage for the new TONIGHT! From his post in Rockefeller Center, Jack Lescoulie will take viewers on a fast, fascinating look at the night: night names, night music, night news, night life.

At their headquarters in New York, Chicago and Los Angeles, top entertainment columnists will be presenting their local stories of everything that happens at night, *as* it's happening. They'll present views, reviews and interviews; showcase new talent; bring viewers up-to-date on movies and theatre; and cover all the important news.

TONIGHT! is live! That means commercials that come as part of the show's format, *not* as interruptions. And the audience for TONIGHT!'s commercials are adults who are interested in what is new... including your commercial message.

The new TONIGHT!, starting Monday, January 28th, is "America After Dark." The new TONIGHT! has everything. Watch it and see!

Daytime or evening, more people view the

NBC TELEVISION NETWORK **than any other network***

*NIELSEN COVERAGE SERVICE, STUDY #2 (SPRING 1956) WEEKLY VIEWING DATA.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad/agencies listed as distributors rep the national sponsor for whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000

Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	15.8	38.1	41.5	7 O'Clock Report	WCBS	8.4
							CBS News—D. Edwards	WCBS	10.4
2. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	13.4	43.6	30.8	Terrytoon Circus	WOR	6.0
3. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	13.1	37.4	35.0	7 O'Clock Report	WCBS	6.4
							CBS News—D. Edwards	WCBS	7.1
4. Sheena of the Jungle (Adv)	WPIX	ABC	Sat. 6:30-7:00	12.0	38.6	31.2	Looney Tunes	WABD	7.1
5. Looney Tunes (Ch)	WABD	Guild	Mon.-Sun. 6:30-7:00	10.5	31.6	33.2	Air Power (Sun.) & various other competing programs	WCBS	22.8
6. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	9.7	26.8	36.2	7 O'Clock Report	WCBS	8.7
							CBS News—D. Edwards	WCBS	7.6
7. Abbott & Costello (Com)	WPIX	MCA	Sat. 7:00-7:30	8.3	19.3	43.1	Beat the Clock	WCBS	20.1
8. Celebrity Playhouse (Dr)	WRCA	Screen Gems	Tues. 7:00-7:30	7.9	53.4	33.5	7 O'Clock Report	WCBS	8.9
							CBS News—D. Edwards	WCBS	9.4
8. Doug. Fairbanks Presents (Dr)	WRCA	ABC	Mon. 10:30-11:00	7.9	36.2	49.4	Studio One	WCBS	18.3
10. The Goldbergs (Com)	WABD	Guild	Thurs. 7:30-8:00	7.4	16.1	46.0	Sgt. Preston of the Yukon	WCBS	12.9

CHICAGO

Approx. Set Count—2,900,000

Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	28.8	53.9	53.5	Family Theatre	WGN	11.7
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	21.2	49.2	45.2	Family Theatre	WGN	10.9
3. I Led 3 Lives	WGN	Ziv	Tues. 9:30-10:00	16.5	26.2	62.9	Do You Trust Your Wife	WBBM	30.2
4. Highway Patrol (Adv)	WGN	Ziv	Thurs. 9:00-9:30	15.2	24.7	61.5	Jazz Age	WNBQ	23.4
5. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	14.4	26.2	55.0	Person to Person	WBBM	34.3
6. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	13.5	20.1	67.1	$64,000 Question	WBBM	35.6
7. Great Gildersleeve (Com)	WNBQ	NBC	Mon. 9:30-10:00	12.7	23.9	53.0	Studio One	WBBM	18.6
8. Wild Bill Hickok (W)	WGN	Flamingo	Tues. 6:00-6:30	12.4	47.2	26.3	Kukla, Fran & Oillie	WBKB	7.5
							News—John Daly	WBKB	7.0
9. Susie (Com)	WBKB	TPA	Sat. 9:30-10:00	12.1	18.5	66.3	Your Hit Parade	WNBQ	35.9
10. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	11.9	30.8	38.6	See It Now	WBBM	14.2

LOS ANGELES

Approx. Set Count—2,313,000

Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Search For Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	18.4	33.4	55.1	Popeye The Sailor	KTLA	9.5
							Thursday Theatre	KNXT	9.5
2. Life of Riley (Com)	KTTV	NBC	Mon. 8:30-9:00	16.8	26.8	62.8	Godfrey's Talent Scouts	KNXT	11.4
3. Death Valley Days (W)	KRCA	McCann-Erickson	Sat. 7:00-7:30	16.1	30.9	52.1	Beat the Clock	KNXT	9.5
4. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	15.1	22.5	67.0	I Love Lucy	KNXT	29.8
4. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	15.1	25.7	58.9	Burns & Allen	KNXT	19.3
6. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	14.6	23.6	61.8	People Are Funny	KRCA	31.4
7. Annie Oakley (W)	KABC	CBS	Thurs. 6:00-6:30	14.1	36.7	38.4	Waterfront	KTTV	7.3
							CBS News—D. Edwards	KNXT	8.0
8. Brave Eagle (W)	KNXT	CBS	Thurs. 6:30-7:00	13.8	35.0	39.4	Sheena of the Jnugle	KABC	6.5
9. Life With Father (Com)	KNXT	CBS	Fri. 7:00-7:30	13.1	22.1	59.2	Cavalcade of Sports	KRCA	18.7
10. Wild Bill Hickok (W)	KABC	Flamingo	Wed. 6:30-7:00	12.9	30.2	42.8	Giant Step	KNXT	11.1

CLEVELAND

Approx. Set Count—1,900,000

Stations—KYW (3), WEWS (5), WJW (8)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	29.9	68.0	44.0	Break the $250,000 Bank	KYW	9.2
2. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	27.0	47.3	57.1	You Asked For It	WJW	21.4
3. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	22.4	62.2	36.0	Gene Autry	WEWS	11.1
4. Crunch & Des (Adv)	KYW	NBC	Wed. 7:00-7:30	21.3	64.2	33.2	Quarterback Club	WEWS	7.9
5. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 7:00-7:30	21.0	65.9	31.9	Stories of the Century	WEWS	5.6
6. Sheena of the Jungle (Adv)	KYW	ABC	Mon.-Fri. 6:00-6:30	18.8	70.2	26.8	Gene Autry (Wed.)	WEWS	9.1
7. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	18.4	34.6	53.1	What's My Line	WJW	29.6
7. Racket Squad (Myst)	KYW	ABC	Sat. 7:00-7:30	18.4	41.4	44.4	Beat the Clock	WJW	19.6
9. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	17.1	46.6	36.7	San Francisco Beat	WJW	13.0
10. Frontier (W)	WJW	NBC	Sat. 10:30-11:00	14.1	25.5	55.4	Your Hit Parade	KYW	34.1

ATLANTA

Approx. Set Count—565,000

Stations—WSB (2), WAGA (5), WLW-A (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Badge 714 (Myst)	WSB	NBC	Mon. 7:00-7:30	29.2	63.0	44.7	Rosemary Clooney	WAGA	11.0
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	28.1	71.6	39.2	Assignment Atlanta; Weath.	WLW-A	7.4
							News—John Daly	WLW-A	8.0
3. Amos 'n' Andy (Com)	WAGA	CBS	Thurs. 7:00-7:30	24.0	52.3	45.9	Lone Ranger	WSB	18.1
4. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 7:00-7:30	22.5	57.3	39.3	Search for Adventure	WSB	10.8
5. City Detective (Myst)	WSB	MCA	Sat. 11:00-11:30	21.2	85.1	24.9	News; Scores; Playhouse	WAGA	3.7
							Mystery Playhouse	WAGA	2.2
6. Susie (Com)	WSB	TPA	Mon. 7:30-8:00	20.9	43.4	48.2	Robin Hood	WAGA	20.9
7. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	20.7	48.4	42.3	Rin Tin Tin	WLW-A	14.5
8. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	19.8	59.3	33.4	Weather & Sports, News	WAGA	8.3
							CBS News—D. Edwards	WAGA	10.5
9. Waterfront (Adv)	WAGA	MCA	Fri. 7:00-7:30	19.1	54.7	34.9	Dr. Christian	WSB	10.1
10. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	18.8	59.4	31.7	Clubhouse Gang	WSB	10.4

SPONSORS LIKE TO SPOT 'EM

M-G's Big Lead on Running Time

The statisticians at Metro have come up with some interesting figures on running time of films in major libraries, a programming factor of consequence.

Of the 723 features in the Metro pre-'48 library, 333 pix run over 90 minutes. This compares to the 179 pix in the Warner library running over 90 minutes and the 116 in the RKO Pictures library over the hour-and-a-half mark. One of the qualifications in the film biz, incidentally, for a "Class A" pic has been that it runs 90 minutes or over. But many a picture with the over 90-minute factor has been judged to be less than a "Class A" picture by the public.

Here is a further rundown of the running times of pix in the three major libraries. From 90 to 99 minutes, Metro has 135 pix; RKO, 72, and Warners, 67; from 100 to 120 minutes, Metro has 155; RKO, 38, Warners, 89; from 121 to 180 minutes, Metro, 43, RKO, 6, and Warners, 23.

In the less than 90 minute field, running times from 80 to 89 minutes, Metro has 177; RKO, 126; Warners, 136; from 70 to 79 minutes, Metro, 158; RKO, 189; Warners, 130; from 60 to 69 minutes, Metro, 50; RKO 264; Warners, 183; from 55 to 59 minutes, Metro 5; RKO, 34; Warners, 57; under 55 minutes, Metro with none; RKO, 6 and Warners, 10.

Animated Cartoon Strips Coming Into Own on TV Program Skeds

Television appears to be on the brink of an animation cartoon kick according to Shamus Culhane, head of the commercial tv firm bearing his name, currently completing the animation in the next three Frank Capra Bell Telephone science spectaculars.

Culhane, whose firm already has done some pilot projects for NBC-TV, is working on a tv comic strip, and a half-hour animated cartoon series. Besides the deluge of old cartoons which have poured out of film company vaults, and Walt Disney's tv contribution, new cartoon programming includes the "Gerald McBoing Boing" net show, as well as the new "Crusader Rabbit" five-minute series, sold locally.

Also at this date, another specially made for tv animated cartoon strip, "Tempi-Toon," distributed by Screen Gems, is slated for midweek slotting in CBS-TV's "Captain Kangeroo." This too, is in the five-and-a-half minute length category. An upcoming entry will be Al Capp, who has closed a deal with RKO Teleradio and an English outfit, for a five-minute "cliff-hanging" type cartoon.

Culhane, whose animation for Capra will include the shows on the blood stream, cosmic rays and weather, (UPA did the animation in the initial "Our Mr. Sun") pointed to the tv impact of some animated tv commercials and the entertainment values inherent in them. The same impact and en-

(Continued on page 34)

4 Pilot Telefilms Readied by Desilu

Hollywood, Jan. 22.

Four pilot telefilms will be shot within the next 30 days by Desilu Productions at its Motion Picture Centre studio.

Properties to be pilot-filmed are "A Policeman's Gun," episode in the "Official Detective" series, produced by Mort Briskin, with first story by Don Martin and Don Clark; "Rikki of the Islands," starring Ricky Vera, to be directed by Ed Hillie; "The Last Marshal," to be produced and directed by Harve Foster, first episode a Hugh King story from material researched by James D. Horan; and the tentatively tagged "Alice," a situation comedy series to be produced by Sidney Salkow, who is looking for a moppet gal for the lead.

Harry Ackerman Preps Joanne Gilbert Series

Hollywood, Jan. 22.

Situation comedy series for CBS-TV, starring Joanne Gilbert, is being prepped by Harry Ackerman's Ticonderoga Productions under tentative title of "Talk About the Girl."

Miss Gilbert already has lensed prelim footage and Peter Adams is testing for male lead.

Take Three and See

Lipton's Tea is picking up the tab of three telefilm series, to be slotted from 9 to 10 p.m., at WOR-TV, N. Y. Lipton's will ride on the skeins for a four-week period, beginning Monday (28).

The three series are "O. Henry," "State Trooper," and "Crusader."

'O. Henry,' 'Grief's' Telefilm Jackpot On Gross Sales

In this rough year on syndicated product, the augurings are good for at least two of the new half-hour telefilm series. Although it's come to what it feels is only a temporary slowdown, Guild Films reported a month ago that it had then written $1,000,000 in gross sales on the books for "Captain David Grief." This week, Gross-Krasne reports that it too has hit about $1,000,000 in sales to 82 tv stations on "O. Henry Playhouse." Both series have been selling since early fall.

The G-K gross means that the company is only $100,000 shy of meeting its total production budget for 39 films in the series, according to an official of the sales unit. He added that since G-K only employs a staff of six salesmen, distribution costs are being kept down, which means a reasonably early profit if the pace keeps up.

Since last month, Guild has increased its sales by six, from 80 stations. At that time, it still had the vast majority of the lucrative east coast still unsold, and the company says that it's "holding out for the right price" in that area. Similarly, G-K has a relatively

(Continued on page 34)

Robt. Lawrence Prod. In Major Expansion

Robert Lawrence Productions, Gotham-based commercials and industrial film production outfit, has acquired Loucks & Norling Studios in a major expansion move. Loucks & Norling, a veteran (1924) industrial production outfit, will retain its title and will operate as a division of the Lawrence setup, with the personnel staying on intact.

Besides the personnel, Lawrence will take over the company's N.Y. studio facilities, giving it what prez Bob Lawrence describes as a "completely integrated organization" for commercial and industrial production. Lawrence outfit, only five years old, operates Robert Lawrence Productions (Canada) Ltd. in Toronto and is affiliated with Grantray-Lawrence Animation in Hollywood.

TELEPIX BUYS SKIRT NETWORKS

Spot and regional buying of half-hour syndicated telepix by national advertisers in preference to network purchases is on the upswing again. In itself, the upbeat isn't startling, the spot field having been experiencing an expansion over the past two or three years. What is significant about the latest outburst of buys is its timing—for the first time, the networks are not at SRO levels and the current splurge is not "overflow" business but "spot by choice."

Until now, the syndicators have had a hard time proving their case on the values of national spot, simply because of that "overflow" complex. The reasoning went, "Well, so and so bought national spot because he couldn't find a prime evening slot on the networks." This year, for the first time since the national spot and regional concept took hold in telepix neither CBS nor NBC are sold out in prime evening time, yet the burst of spot buying by national advertisers capable of network buying continues. And this time, the element of choice is evident.

Basically, the reason behind the upbeat in national spot falls into two categories, marketing problems and costs. It's the flexibility of spot—the absence of any rigid lineups and the ability to spend differing amounts in different markets—that makes it attractive for marketing purposes. Both Pepsi-Cola and Coca-Cola, for example, have been screening half-hour telepix for a big national spot push, the idea being to buy in selective markets where their big-bottle campaigns have been lagging.

On a cost basis, the one key factor is the continuing loss of product identification with the program on a network level. As costs have continued to spiral, more and more sponsors have had to turn to alternate-week patterns and so lost that extremely merchandisable solo identification with the star and property. In spot-buying, the time costs run up to 25% less for the same markets under local rates as under network rates. Moreover, the sponsor can buy fewer markets than on a network must-buy list. And finally, he can generally get a better price on his program because the distributor retains immediate "sell-off" rights to those markets not picked by the sponsor. One other factor—the tendency of the webs toward programming longer shows and consequently multiple-sponsored shows has militated against the sponsor identification-merchandising angles as well.

List of national spot sponsors currently using half-hours on a multi-market basis includes Cities Service, Pabst Beer, Anheuser-Busch, Socony-Mobil Oil, National Biscuit, American Home Products, Slenderella, Carnation Milk, Pet Milk, General Cigar, Raleigh ciggies, Simmons, S&W Foods, Safeway Stores, Pharmaceuticals Inc., Swift Foods, Procter & Gamble and Lever Bros., and this list is far from complete.

'We're Fine, Thanks'

Despite the upbeat in feature film competition in the New York market, with WCBS-TV unreeling Metro product and all seven stations telecasting first-run on tv product, WOR-TV's "Million Dollar Movie" format of 16 showings per week of the same theatrical is more than holding its own, according to a Telepulse survey.

Telepulse figures for the current season, running from October through December, run 9% higher for "MDM" as compared to last year. The average Telepulse rating for a "MDM" week for the current season was 58.7, representing the total ratings for the 16 showings, as compared to the average telepulse rating of 53.9 last year during the same period.

More TV Film News On Page 37

Par Believed Ready to Unload 700 Pre-'49 Features; May Distribute On Own But Mulls 40-Station Offer

Paramount Pictures is evidently anxious to decide disposition of its pre-1949 feature film library. Indications are the company will take action in the very near future.

The company has seemingly put on steam in deciding which of the pictures it legally could make available. As recently as last week, a Paramount executive said the company didn't know precisely how many pictures in the vaults it could transfer to television. However, on Monday (21), another executive disclosed, while still in fairly general terms, that there were about 700 features that Par had judged it could release. He said that the remainder of the 900-odd pix were restricted from tv because of the way the original production contracts were written.

Par and Universal remain the two major holdouts in tv on the pre-'49'ers. Par has been "listening" to offers by telefilm distributors for several months.

In a conversation with the Par official this week it was confirmed that the company is giving thought to establishing its own distribution unit in tv. Meantime, it's still considering an outside deal with a group of some 40 tv stations, which wish to buy the entire catalog for their own use and then set up a consolidated distribution unit to sell the features in other than their own markets. It's possible under the plan that the stations will resell pix they can't use in their own markets. The stations, which have been discussing the details of payment by each station in the loosely constructed group, are believed able and willing to raise $35,000,000. Group was designed to cut out the extra costs to stations of regular distribution channels.

WATV, the Newark-New York tv indie, recently made overtures to Par regarding purchase of the entire backlog in the metropolitan area. It's not thought that the deal received much consideration from Barney Balaban, Par topper. It'd most likely take in excess of $7,000,000 to buy the pictures in New York.

Cahan to Cal Nat

George M. Cahan has joined NBC's California National Productions subsid as executive producer, a new post at the company. Cahan, a vet radio-tv film producer, will headquarter on the Coast and report to Bob Cinader, director of program planning and development.

Cahan has been with NBC-TV as a producer-director since 1955, having worked on "Medic" and "Frontier" for the web. Prior to joining NBC, he was with Desilu, CBS-TV, Ziv and ABC-TV.

Chi WNBQ In About Face On Tint; Goes Pix

Chicago, Jan. 22.

NBC's WNBQ, which last April bowed with much fanfare as the network's first "all color" station, is prepping a big switch back to black and white programming via the feature film route. Stepped up use of film represents an about face for the station which heretofore stressed live fare and used features only sparingly.

On orders from the New York o&o division, where WRCA-TV is also increasing its use of film, the Chi station is slated to replace its late afternoon "Adults only" live musical strip with features. Also going to celluloid is the Sunday night 9:30 to 11 period, currently occupied by live shows.

Exact date of changeover is not set yet, nor product to be used.

Coast-to-Coast Hoopla To Get 'Whirlybirds' Telefilms Off Ground

An unusually extensive promotion campaign for a syndicated series has been launced by CBS Television Film Sales for "Whirlybirds," currently in 100 markets with billings topping the $1,000,000 mark.

CBS Film merchandising manager Walter Scanlon, kicking off the national premiere of the show in Omaha, Neb., last week ticked off, among other things, a helicopter air show and a "Miss Whirlybirds" beauty contest. The winner, Gwen Stoler, is in New York this week, helping to pitch the show, attending the American Helicopter Association convention, now in session at the Sheraton-McAlpin, as luck would have it. She also is scheduled for a slate of p.a.'s on WPIX, which has bought the show for the New York market, as well as other p.a.'s.

Similar contests and premiere parties as that in Omaha are scheduled at present for Kansas City, Oklahoma City, Milwaukee, Minneapolis, Houston and Dallas—an unusual array for a syndicated skein. Most big promotion stunts in the past have been reserved for large regionals in the syndication field. In addition, air shows are scheduled to herald the premiere in Portland, San Francisco and Seattle.

WPIX, N. Y., on its own also is going in heavy for ads and on-the-air promotion, utilizing the "Popeye" show for a "Whirlybird" contest, for one thing. Winston Cigarets has bought half-sponsorship on WPIX.

Ed Small's Setup For 'Confidential'

Hollywood, Jan. 22.

Edward Small has formed Vision Corp., to launch a series of "New York Confidential" telefilms starring Lee Tracy. Series will be shot on location in New York.

Lee Loeb will produce the series for which Jerry D. Lewis and Milton M. Raison turned out the pilot. Raison has already prepared three other scripts.

Tracy will be the only stet member of the cast, appearing as a columnist who narrates the series.

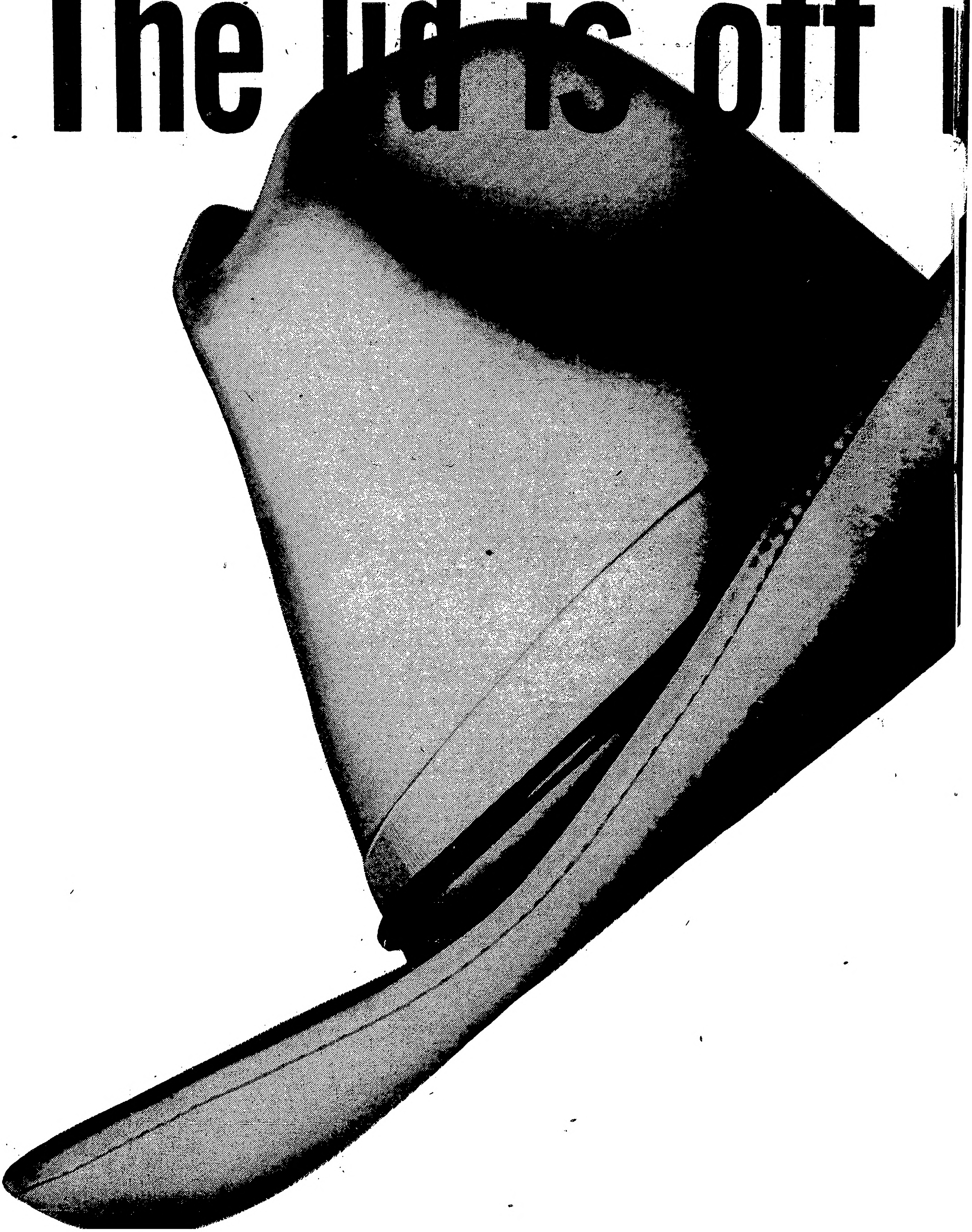
DuMont Electronicam Eyed by DeMille For Par's 'Buccaneer' Pic

Hollywood, Jan. 22.

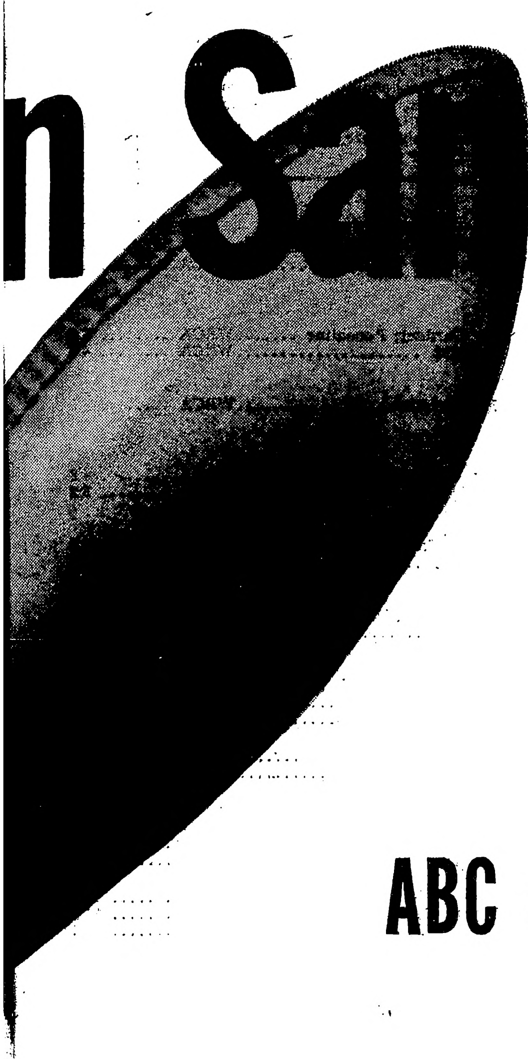
DuMont Labs Electronicam system was especially demonstrated to Cecil B. DeMille at the Paramount Sunset lot last week, with eye to possible use on DeMille's next Paramount pic, "The Buccaneer," Keeton Arnett, DuMont v.p., set up the demonstration as part of his current sojourn in town to swing production deals on the Coast for Electronicam.

It's reported that two other feature pic producers are interested in lensing with Electronicam, as well as a telepix series.

The lid is off i



n San Antone!



ABC adds KONO-TV...makes San Antonio the nation's newest 3-network market

Now there are *three* in San Antonio! No longer is this major city a two-network market. ABC-TV's newest primary affiliate, KONO-TV, has filled out the network picture in San Antone.

San Antonio is the 71st market to be added to the ABC Television Network in which it has a full-time exclusive affiliate. Now 75.6 per cent of the country's TV homes can see ABC-TV programs "live"—a figure which will definitely grow in 1957.

That's why we couldn't keep it under our Stetsons a minute longer. San Antonio's in *our* corral!

abc
television network

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NEW YORK

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **COMMAND DECISION—** Clark Gable, Van Johnson; 1948; MGM; MGM-TV	Late Show Sat. Dec. 1 11:15-1:30 a.m. WCBS	21.8	24.9	13.5	80.6	11th Hour Theatre	WRCA	1.7
2. **JOHNNY EAGER—** Robert Taylor, Lana Turner; 1941; MGM; MGM-TV	Late Show Fri., Dec. 7 11:15-1:15 a.m. WCBS	19.4	21.1	15.5	79.3	Hy Gardner; Punchline Tonight	WRCA WRCA	6.6 4.9
3. **COME LIVE WITH ME—** James Stewart, Hedy Lamarr; 1940; MGM; MGM-TV	Late Show Sun., Dec. 2 11:15-1:00 a.m. WCBS	13.9	15.3	9.4	85.7	Hy Gardner	WRCA	5.0
4. **SAHARA—** Humphrey Bogart; Dan Duryea; 1944; Columbia; Screen Gems	Late Show Tues., Dec. 4 11:15-1:00 a.m. WCBS	12.9	14.3	10.9	81.6	Hy Gardner Tonight	WRCA WRCA	4.6 3.2
5. **ABOVE SUSPICION—** Joan Craword, Fred MacMurray; 1943; MGM; MGM-TV	Late Show Wed., Dec. 5 11:15-1:00 a.m. WCBS	12.1	13.7	10.7	79.1	Hy Gardner; Punchline Tonight	WRCA WRCA	5.9 3.5
6. **RANDOM HARVEST—** Ronald Coleman, Greer Garson; 1942; MGM; MGM-TV	Late Show Mon., Dec. 3 11:15-1:45 a.m. WCBS	11.7	12.7	8.7	77.2	Hy Gardner; Punchline Tonight	WRCA WRCA	5.1 3.7
7. **THEY MET IN BOMBAY—** Clark Gable, Rosalind Russell; 1940; MGM; MGM-TV	Early Show Mon., Dec. 3 5:30-7:00 p.m. WCBS	11.2	12.5	10.2	31.1	Mickey Mouse Club Popeye The Sailor Looney Tunes	WABC WPIX WABD	13.8 16.4 12.8
8. **TOGETHER AGAIN—** Charles Boyer; Irene Dunne; 1945; Columbia; Screen Gems	Late Show Thurs., Dec. 6 11:15-1:15 a.m. WCBS	9.0	10.7	5.6	73.1	Hy Gardner; Punchline Tonight	WRCA WRCA	4.8 3.5
9. **ACT OF VIOLENCE—** Van Heflin, Janet Leigh; 1948; MGM; MGM-TV	Early Show Tues., Dec. 4 5:30-7:00 p.m. WCBS	7.9	8.1	7.6	24.9	Mickey Mouse Club Popeye The Sailor Looney Tunes	WABC WPIX WABD	17.5 13.9 10.6
10. **ONCE UPON A TIME—** Cary Grant, Janet Blair; 1944; Columbia; Screen Gems	Early Show Fri., Dec. 7 5:30-7:00 p.m. WCBS	7.4	7.9	7.2	24.7	Mickey Mouse Club Popeye The Sailor Looney Tunes	WABC WPIX WABD	16.7 14.0 13.5

CHICAGO

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **SINCE YOU WENT AWAY—** Jennifer Jones, Joseph Cotten, Claudette Colbert; 1944; Selznick Studio; NTA	Courtesy Theatre Sun., Dec. 2 10:00-1:00 a.m. WGN	31.6	34.8	22.9	88.5	News, Sports & Weather Family Star Theatre Hour of Intrigue	WBBM WBBM WBBM	12.2 3.9 1.5
2. **I, THE JURY—** Biff Elliot, Peggie Castle; 1953; United Artists	Movietime, U.S.A. Fri., Dec. 7 10:00-11:30 p.m. WBKB	16.9	17.4	16.4	39.6	Standard News Roundup Community Playhouse— Escape to Glory	WBBM WGN	15.6 14.2
3. **SIGN OF THE RAM—** Susan Peters, Alexander Knox; 1944; Columbia; Screen Gems	10 O'Clock Theatre Thurs., Dec. 6 10:00-11:30 p.m. WGN	14.2	14.5	13.8	39.7	Standard News Roundup Movietime, U.S.A.— Powdertown	WBBM WBKB	16.1 10.7
8. **ESCAPE TO GLORY—** Pat O'Brien, Constance Bennett; 1940; Columbia; Screen Gems	Community Playhouse Fri., Dec. 7 10:00-11:30 p.m. WGN	14.2	14.8	13.8	33.3	Standard News Roundup Movietime, U.S.A.—I, The Jury	WBBM WBKB	15.6 16.9
5. **RIFF-RAFF—** Pat O'Brien, Anne Jeffreys; 1947; RKO; C & C	Movietime, U.S.A. Tues., Dec. 4 10:00-11:30 p.m. WBKB	13.5	14.8	12.5	37.8	Standard News Roundup Motion Picture Academy Championship Bowling	WBBM WGN WNBQ	18.7 8.9 11.8
6. **TUTTLES OF TAHITI—** Charles Laughton, Jon Hall; 1941; RKO; C & C	Movietime, U.S.A. Wed., Dec. 5 10:00-11:30 p.m. WBKB	13.3	15.1	10.1	40.3	Standard News Roundup In Town Tonight Championship Horseshoes TV Bowling Classics	WBBM WBBM WNBQ WBBM	18.4 8.6 7.6 7.3
7. **DAKOTA—** John Wayne, Vera Ralston; 1945; Republic; Hollywood Television Service	Mages Playhouse Mon., Dec. 3 10:00-11:40 p.m. WGN	12.3	14.5	3.9	37.2	Movietime, U.S.A.— The Velvet Touch Standard News Roundup Tonight	 WBKB WBBM WNBQ	 12.0 17.9 3.4
8. **THE VELVET TOUCH—** Rosalind Russell, Leo Genn; 1948; RKO; C & C	Movietime, U.S.A. Mon., Dec. 3 10:00-11:30 p.m. WBKB	12.0	13.2	10.9	32.7	Standard News Roundup Mages Playhouse—Dakota	WBBM WGN	17.9 13.7
9. **CENTENNIAL SUMMER—** Jeanne Crain, Cornell Wilde; 1946; 20th Century Fox; NTA	Family Theatre Sat., Dec. 1 10:00-11:30 p.m. WGN	11.0	11.7	10.4	23.7	Science Fiction Theatre Championship Bowling	WNBQ WNBQ	21.2 25.2
10. **POWDERTOWN—** Victor McLaglen, Edmond O'Brien; 1941; RKO; C & C	Movietime, U.S.A. Thurs., Dec. 6 10:00-11:30 p.m. WBKB	10.7	11.7	9.6	29.9	Standard News Roundup 10 O'Clock Theatre— Sign of the Ram	WBBM WGN	16.1 14.2

MULTI-STRIPPED SALES

NEW YORK

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Dec. 1-2 **CENTENNIAL SUMMER—** Cornel Wilde, Jeanne Crain; 1946; 20th Century Fox; NTA Dec. 3-7 **OX-BOW INCIDENT—** Henry Fonda, Dana Andrews; 1943; 20th Century Fox; NTA	WATV	All-Star Movie	15.2	16	1.0	2.1 Mon., Dec. 3 7-9 p.m,
Dec. 1-2 **EXPERIMENT PERILOUS—** Hedy Lamarr, George Brent; 1944; RKO; RKO Teleradio Dec. 3-7 **MR. BLANDINGS BUILDS HIS DREAM HOUSE—** Cary Grant, Myrna Loy; 1948; RKO; RKO Teleradio	WOR	Million-Dollar Movie	29.9	16	2.1	5.7 Mon., Dec. 3 7:30-9 p.m.

Tele Follow-Up Comment

Studio One

A maturing boy's rebellion against a strict father and an overanxious mother was the theme on "Studio One" over CBS-TV Monday (21). Well written, superbly acted and sensitively directed, show captured the kind of mood and quality that have been missing from "live" programming too often this season.

This was one of those plays where the small things counted big in the final effect, and director Robert Mulligan saw to it that the subtleties got their due. His staging and visualization of "The Five Dollar Bill" had great imagination and allowed for maximum impact. It rated among the director's best.

This was an instance of all elements fusing together perfectly. Acting team of Hume Cronyn and Jessica Tandy was in top form, with Cronyn particularly outstanding in a difficult role that required very fine balance. Tad Mosel's script was both literate and moving as it traced the boy's rebellion against closely-knit family ties and the refusal to allow him his individuality.

On a limited set, which however never seemed that way, the story of an unhappy boy who stole a five dollar bill from his mother as a compulsive gesture of defiance unfolded. But the spotlight was as much on the boy, ably played by Burt Brinckerhoff, as it was on the father, living vicariously through his sons; a limited man who, while never in the army, likes to be called "major" and who lives by simple and inflexible standards.

Presumably it was Brinckerhoff's show. But Cronyn's abilities are such that the fascination of the play revolved around his character. Through a superior acting feat, Cronyn turned an unsympathetic character into one that seemed pitiful and confused. Considering the glimmer of understanding he exhibited in the end of the boy's problem, it was a remarkable performance.

Miss Tandy, in a smaller part, did herself proud as the protective mother who, finally, unconsciously solved the boy's problem by throwing her sympathy to "the major." Her desperate confrontation with her son in the showdown scene was a sock bit. Brinckerhoff caught the boy's hurt and confusion. Paul Carr brought strength to the role of the brother, and Abigail Kellogg was cute as the girl.

Plays like this have a tendency to get bogged down in dialog. Fortunately, neither Mosel nor Mulligan allowed this to happen. Mulligan's clever lensing angles provided visual variety where it was most needed. It was a show to be remembered.

Gordon Duff produced a style remindful of the Philco days of yore. Westinghouse pitches were delivered with the customary competency by Betty Furness, letter perfect and without a shred of warmth.

Hift.

Omnibus

"Lee At Gettisburg" as presented Sunday night (20) on ABC-TV may not have represented "Omnibut" in its finest hour-and-a-half, but nonethelsss it was a rewarding experience—well worth the viewing. Written in blank verse by Alvin Sapinsley (with Bruce Catton, the eminent historian, as consultant), it was at times more prosaic than prose-worthy, yet there's no gainsaying that this "Omnibus" experiment in tv dramaturgy captured a feel and a mood that merits praise.

This was no easy task that Sapinsley set for himself—interspersing Robert E. Lee's soul-searching while dramatizing the tragic interplay of itsc three principal characters, Lee, Gen. James Longstreet and Gen. J. E. B. Stuart, conflicts that precipitated the downfall of the Confederate Army two years after the defeat at Gettysburg. The intertwining of the restlessness of a man's soul and mind, done in the Greek classic style, with the straight dramatic continuity of the program, was not always successful, and tended to weaken the overall structure, but thanks to Sapinsley's arduous and carefully researched writing assignment, to director Delbert Mann and to James Daly's penetrating and always understanding performance of General Lee, it was an absorbing 90 minutes.

It would, incidentally, make good reading between covers. *Rose.*

Person to Person

"Person to Person," Friday (18) edition, was a good study in personal contrasts. The Bill Cullen forepart was almost strictly a monolog, whereas Jackie Robinson's remoter session with Ed Murrow really squared the "P to P" title to make the stanza come alive. Cullen is the network and local (WRCA, N.Y.) panel 'n' quiz personality 'n' "Pulse" man who's a pro talker and is always "on." Murrow valiantly tried to switch the lead to attractive Mrs. Cullen whenever he saw a tiny opening, but Cullen kept up a steady barrage of monotonistic chatter even unto taking the play away from his missus. It could be a mistake to have such a genuine, albeit subjective, ad libber as Cullen sitting for his "P to P" portrait, since there was little about Cullen the man and the homebody and too much about Cullen the operator right from the glib horse's mouth.

The customers might have reasoned that their livingroom picture was like a tap-dancing act teeing off a vaudeville bill; just some polite applause while waiting for the deuce act to bounce out to the stage apron.

Robinson, on the other hand, happens to be gifted with the gab only as a sidebar to his erstwhile baseball virtuosity. The w.k. pop-off and longtime star of the Brooklyn Bums has made a lot of news in recent weeks—his abortive sale to the N.Y. Giants, his revelation in Look mag that he was quitting baseball to join up with William Black's Chock Full O'Nuts eatery chain as v.p. over personnel, and his statement blasting some of the Milwaukee Braves for their alleged nocturnal dissipation while in training.

The ex-infielder has been starguested all over the place, but on "P to P" it was an all-around combo of baseball, his new vocation, his family life (a pretty wife, two nice little boys and a ditto little girl) in a tasteful home. The whole was chock full o' niceties of the kind that give the Murrow-Aaron-Zousmer show its firm place in the television sun.

Robinson is a hep and happy guy, with a happy menage. The big athlete has always known where he was going, whether intent on pilfering second base or other derring-do; but there was a stark period in his youth, as one of half a dozen kids living dangerously close to juve delinquency, as expressed with characteristic feeling by Robinson as he was asked to trace his beginnings. He's also a youth-builder, and with a deep, abiding and active interest in the National Assn. for the Advancement of Colored People. Robinson said a couple of volumes—and with a terrific switch attached—when he declared that the NAACP is "helping America." "Only the partisans could figure that organization as devoted exclusively to the welfare of Negroes in this country. People of good will would second the athlete's motion on that "helping America" bit so articulately expressed. *Trau.*

Steve Allen Show

All the money NBC spent advertising and promoting Steve Allen's filmed interview with Ingrid Bergman on his Sunday night (20) show would have been better spent for another act for the segment itself. Allen had an exclusive interview, to be sure, filmed the night before the N.Y. Film Critics Circle awards dinner at Sardi's, but it was the kind of dull and uninspired chitchat that was hardly worth the time and effort.

Allen was the epitome of dull politeness, and the newsmen who got to Miss Bergman at Idlewild Saturday morning got more interest and appeal into their 30-second interviews than Allen did in an entire 10 minutes. Maybe Mike Wallace will soon make this type of intervew antiquated before long; it's a waste of time and a disappointment to viewers who looked for something more than a tea-and-crumpets session, particularly after the big buildup.

As for the rest of the show, it followed the pattern of all of Allen's Sunday night segments, a couple of good solid acts lost in a sea of only occasionally funny folde-rol. This latter consisted of the interview with Miss Bergman and one with Kirk Douglas, another Critics Circle winner; the "Man in the Street" session which is sometimes funny but not this outing; and that painfully in-poor-taste opening segment with Allen playing the piano and the camera switching to various sight gags, such as a pizza pie landing on Allen's head.

On the credit side, George Jessel did his best television stint in several years, including those of his own ABC-TV show three seasons back, coming on with some fine nostalgia stuff with "School Days" and an Al Jolson impresh

(Continued on page 34)

ERNIE KOVACS SHOW
With Mary Mayo, others; Harry Sosnik orch
Producer-writer: Kovacs
Director: Barry Shear
30 Mins., Sat. (19), 10 p.m.
RCA, OLDSMOBILE
NBC-TV, from New York (color)
(Kenyon & Eckhardt, D. P. Brother)

When NBC came to a settlement with York Pictures and Dean Martin & Jerry Lewis, the agreement was that each star should work alone, with Lewis then being the first to appear as a single with a 60-minute turn that's reviewed in another column. Point of this is that Lewis agreed to do only 60 minutes but NBC slotted him into a 90-minute period, so Ernie Kovacs was called in as fireman to fill the remaining 30 minutes.

The original intention was to do a sort of on-the-air audition for next fall, but then somebody, probably Kovacs, came up with the idea of a no-dialog show. He's probably sorry now, but lots of things look good on paper.

Anyway, most of the half-hour was spent on a characterization name of "Eugene," with Kovacs playing the title character, a poor-soul type who wanders into an exclusive and over-60 men's club and proceeds to rock the joint with overexaggerated sound effects while murmuring not a word. The bit was fine for a few sight (and sound) gags, but it should have been just a bit instead of nearly a whole show.

Actually, there wasn't much more to the show. Mary Mayo did a no-words voice exposition to a Gershwin theme which with Harry Sosnik's orchestration created an unusual mood effect, and Kovacs showed off the intricate live-animation abstracts of John Hoppe, who does it with mirrors (for real). Closer was the Nairobi trio bit, with Kovacs and two stooges dressed as apes and doing some inspired panto in accompaniment with an Afro-calypso-type number.

All these took only a small part of the show (too bad) and to them must be added Kovacs' specialty, the fast blackout—he's about the only performer on tv who knows how to use 'em. Like the chorus gal who introduces the show, Jackie Gleason style, and gets a pie in the face just as she's saying "and here's the show," or the bass drummer who breaks through the skin and loses his stick in a mass of sticky dough inside the drum.

Kovacs is probably the most original comic on the air, but along with that originality is a lack of discipline that hurts him more than it helps. The extended no-dialog bit would have been fine on "Tonight," but in an instance like this, where he gets a prime half-hour showcase, it was an unwise choice.

Chan.

HAWKEYE & THE LAST OF THE MOHICANS
With John Hart, Lon Chaney, John Paris, others
Producer: Sigmund Neufeld
Director: Sam Newfield
Writers: Andre Bohem, Louis Vittes
30 Mins., Thurs., 7 p.m.
KRCA, Los Angeles (film)

Latest bid for moppet attention is this telepic version of James Fenimore Cooper's "Last of the Mohicans," which falls into the rough category of an Eastern western. It's located in Northeastern U.S. and Canada in pre-Revolutionary time and as such is different in that it has the redskins skulking through a forest rather than riding down off a mesa. The difference is one of the prime assets of the series, judging by the initialler, since the story line clings to a rather outdated strict black-and-white treatment of heroes and villains that may not register too strongly with today's sophisticated sprouts.

Teleplay by Andre Bohem and Louis Vittes has Hawkeye and his blood-brother Chingachgook rescuing a group of new pioneers who are being held in virtual serfdom by an unscrupulous scout who led them into the wilderness and is keeping them there with threats of an attack by Huron Indians. Dialog and situations are somewhat stilted and Sam Newfield's direction never brings out any real menace. Too, some of his Indian braves appear to be more than a trifle too pudgy to instill much fear into viewers.

John Hart as Hawkeye and Lon Chaney as Chingachgook are okay in their respective roles, neither of which is demanding, and John Paris registers satisfactorily as the chief villain. Cast consists entirely of unknown Canadian actors.

There are a few good action sequences to quicken interest but if the Hurons shot as well as cameraman Eugene Shuftan, the series would have ended with the initialler. Layout uses canned music which frequently doesn't fit the action. *Kap.*

JERRY LEWIS
With Jan Murray, Woody Herman Orch, Judy Scott, Georgine Darcy, Charles Sanford Orch
Producer: Ernest D. Glucksman
Director: Dick Weinberg
Writers: Artie Phillips, Harry Crane
60 Mins., Sat., 9 p.m.
RCA, OLDSMOBILE
NBC-TV, from New York
(D. P. Brother Co., Kenyon & Eckhardt)

Jerry Lewis, now in business for himself, showed that he has the germ of an idea of what he wants to do in the solo comedy line, but, at the moment seems without the means of articulating the character he wants to create. Lewis has some Chaplinesque ideas, he apparently wants to be a gangling adolescent, all wrists, teeth and knuckles, with a Pagliacci theme running through. There isn't that much writing strength on the show to carry that line of comedy to a successful conclusion, although the produtcion by Ernest D. Glucksman gave every assist to the comedian.

Lewis at present is in a state of suspension although trying ideas that weren't in the catalog when he was partnered with Dean Martin, while using some of the bread-and-butter gimmicks that were clicko with the tandem operation. He's also utilized an apparently newly discovered facet, a singing voice. He does a passable singing in the style of the late Al Jolson. In fact, what he's doing in that direction is reminiscent of his father's old act. He's also tapping with some marked ability. In short, he needs only a strong assist in his forte—comedy.

In his opener, Lewis portrayed a forlorn teenager trying to win an English bike on "Teen Time" emceed by Jan Murray. It was altogether a pathetic portrayal. Neither the comedy nor the inherent pathos came off. His other major skit was more successful. As a telephone repairman working during a teleshow conference, Lewis did many of the bits of business he's long been accustomed to, and it was a successful sequence. His conducting of the Norman Luboff Choir, also a standard in Lewis' book, similarly came off okay.

Lewis, on his preem, wasn't successful with anything new in the comedic line. What did come off was in the style of his work with his former partner. He still needs to get the feeling of being in isolation without his sounding board, confere, and top singer. He's got a lot of hurdle before he gets the feel of being out there alone.

The gimmick of working with the Charles Sanford and Woody Herman Orchs was only partially successful. He didn't hit the necessary pickup in tempo when shifting between the different styles of both orchs.

There was assists by Judy Scott, a cute singer, and Georgine Darcy who did a small bit as a teenager. Murray is a funny guy on his own. Like Lewis, he was handicapped by the material in the first sketch. The production was topnotch with Sanford providing excellent showbacking.

In one respect, Lewis hasn't changed. He's still handing out lotsa cuffola plugs, on this occation for mags with his phizz on the cover. *Jose.*

VIC 'N' SADE
With Bernardine Flynn, Art Van Harvey, Clarence Hartzell, Eddie Gillilan
Writer: Paul Rhymer
Director: Dave Barnhizer
15 Mins.; Thurs., 10:30 p.m.
WNBQ, Chicago (color)

WNBQ has revived for television this yesteryear radio classic that had a 14-year NBC network run from '32 to '46. Paul Rhymer, who wrote the original scripts, is handling the tv retooling, and Bernardine Flynn, Art Van Harvey and Clarence Hartzell are reprising their respective Sade, Vic and Uncle Fletcher roles with Eddie Gillilan the only newcomer as Rush.

It's a commendable video adaptation of the lectern reading device similar to that used on the stage by the Drama Quartet and needless to say the three vets slip into their roles with ease and polish with a good assist from young Gillilan. Nonetheless, in the modern context the twangy colloquial humor of the Gook family seems too dated and low pressured for most of tv's restless dial twirlers.

The leisurely pace of the traditional radio serial script was evident on the chapter watched (17)

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TV Registers a Major Click In Coverage of Ike's Inauguration

By FLORENCE S. LOWE

Washington, Jan. 22.

Televiewers not only had front row seats to the second Eisenhower Inauguration, but they got a generally better show than on-the-spot spectators. Profiting by mistakes of four years ago, plus experience of last summer's political conventions tv came through with a top drawer show.

It ranged from the excitement of the assembled families and dignitaries on Capitol Hill, through the solemnity of the swearing-in ceremony, to the human interest of the Presidential Party at lunch, finally to the fun and color of the parade itself.

Over 200 electronic newsmen and technicians, plus 60 cameras spotted along the Presidential route, brought to home screens a tighter, better organized, more coherent show than in '53. Chief improvement was accent of all three webs on presenting the President's view of the parade, rather than the bird's eye, hop-scotching view which frequently marred the '53 show. Improved mobility of tv was marked, plus maturity in using electronic wonders. Gimmicks gave way to honest reporting.

Both ABC and NBC did a half-hour of stage-setting before procession formed on White House lawn, coming on at 11 a.m.

CBS, which teed off at 11:30, did its previewing during quarter-hour segment of Arthur Godfrey Show, with Godfrey and anchor man Walter Cronkite in a two-way interview. Perhaps most dramatic portion of pre-ceremony coverage was NBC's flashback, via film, to Earl Godwin, late dean of capital commentators, discussing past inaugurations.

From the moment the cameras picked up the Presidential Party as it embarked on its historic route, the tv screen came alive with drama. The viewer got the feeling of travelling with Ike, as the three tv mobile units swing along ahead of the Chief Executive travelling over 30 miles an hour. Camera locations on Capitol Hill were essentially the same as last time, except, if memory serves, cameras were permitted atop rotunda, permitting high overhead shots, for first time.

There were two newsworthy firsts—pool coverage of private luncheon following ceremony, and use of Ampex tape for repeat of oath-taking and the President's speech. Both were effective, one supplying a bonanza of detail for the interim between the ceremony and parade, the other giving a practical demonstration of potential of the new technique. Strict ground rules, set in advance for coverage of the luncheon, were apparently scrapped in the excitement of the event, giving the pool camera and individual commentators a field day of informality and human interest detail. CBS scored a scoop in this segment by following the Presidential Party into the private reception room, then picking them up as they proceeded to their cars for the parade.

Performance for three webs was so evenly matched that one's choice for top spot must depend on the viewer's favorite commentator. Timing was fine; there were few snafus; camera work was uniformly top drawer. CBS, though at times Ike-happy in its concentration on the President, nevertheless provided the best Eisenhower-Nixon coverage, giving some smash views of both standing in their cars along the parade route. ABC specialized in crowd scenes in the early portion of the parade and in pickups from the beginning of parade.

NBC had the best overall long shots of individual marching units. All three anchor men did fine jobs, coordinating and interpreting the drama as it unfolded. Daly repeated his technique of the political conventions by staying atop the show, though it meant a fast trek from control center location to a spot opposite the White House stand. David Brinkley's commentary was marked by his usual wry humor; Cronkite by the workmanlike, deft commentary which first brought him into prominence in Chicago in '48.

The three and a half hour succession of marching units, rather than the scheduled two and a half hours, made for some dull, repititious viewing, particularly coming on the heels of the excitement of the Presidential procession from the Capitol to the White House. However, this was beyond control

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Rare Air...

He's a rare bird, this "Stretch" Sterling. He grows on you.
He's the tallest thing in his neck of the woods (New York radio), and he's still growing.
So are his audiences. So are his advertisers—many of whom have been faithful to him for his full nine years on WCBS Radio.

There are sound reasons for Jack Sterling's growth. One is his twenty years' experience in broadcasting—as raconteur, salesman, snake charmer, and tattoo artist. Another is Sterling himself. Instead of trying to be all things to all men, by simply being himself he winds up being a great many things to a great many people.

But the best news about the growth of New York's favorite Man in the Morning is this: there's more of him on the air. He's now on from 5:30 till 9:00 (with appropriate news intermissions) every weekday morning.

WCBS RADIO

New York • 50,000 watts • 880 kc

Represented by CBS Radio Spot Sales

Tele Followups

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and doing the "momma" telephone bit brought up to date and finally closing with his "My Mother's Eyes" trademark.

Julie London scored with a couple of tunes out of her "September in the Rain" album, the title tune and "February Brings the Rain," both in a throaty, breathless but delicately framed style. Setting and Skitch Henderson backing were tasteful and added to the solid effect. Modernaires closed things up with a series of impressions (Johnny Ray, Nat King Cole and Sammy Davis Jr.) which weren't too good—they are a fine vocal combo and ought to stick to that, as they proved with some Tommy Dorsey-Glenn Miller-days nostalgia like "There Are Such Things," "Sunny Side of the Street" and "Chattanooga Choo-Choo."

Strewn along the wayside somewhere were a couple of other guests, George Gobel; who did a snappy opener and disappeared, and Jayne Meadows (Mrs. Allen), who popped on the "Man in Street" bit with a family gag and likewise disappeared. Louis Nye and Tom Poston, who participate in the "Street" but, ought to get some more work to do on the show.

Chan.

Wide Wide World

"American Riches" takes in a wide field, but "Wide Wide World's" 90-minute NBC-TV pictorial pot-pourri Sunday (20) of necessity edited them down to the inauguration, scenes of a Utah copper mine, a peek at the St. Louis Post-Dispatch and a metal working plant in Oakland, Cal., among other places deemed worthy of coverage.

Obviously well timed were remotes from the nation's capital to trace the Inauguration parade route and a tour of President Eisenhower's boyhood home in Abilene, Tex. The inaugural ceremony, as emcee Dave Garroway so aptly noted, "is part of America's most esteemed riches."

But while a look-in on the Kennecott copper mine at Bingham Canyon, Utah, and the Allwork Mfg. Co. in Oakland no doubt were technical achievements, it remained for artist Thomas Hart Benton to give this General Motors bankrolled stanza a warm, personal touch.

For the pickup from Benton's family hearth was in the vein of one of the better "Person to Person" shows on a rival network. The crusty, outspoken painter of the American scene discussed a mural he's doing for the New York State Power Authority . . . generally agreed he belongs to the "realist" school and feels that controversy's valuable because "it stimulates people."

With such a responsive subject, it was a pleasure for both viewers and Garroway. Mrs. Benton and the couple's daughter, Jessie, also participated. Similarly rewarding was a remote from Omaha's Civic Auditorium, where Duke Ellington and his band were rehearsing for a one-nighter.

WWW cameras roamed about the Post-Dispatch's city room and composing room and focussed on an editorial conference to show "what is meant by the riches of a free press." Training of the new generation also came in for scrutiny via scenes from the Fox Point School in Providence, R.I.

Despite the pre-telecast fanfare, a special tour of the nation in a 20-minute live color segment emerged as merely a routine travelog—at least for black-and-white viewers. Included in this camera trek were scenes of the Uptown String Band in Philadelphia, New Orleans' Latin Quarter, Oklahoma City oil wells and the U. of California's Citrus Experimental Station in Riverside, Cal., along with sundry other points.

Gilb.

The Big Top

CBS-TV's "Big Top," which recently lost longtime sponsor Sealtest, continues dishing up the sawdust atmosphere as a coast-to-coast sustainer. Now in its sixth year, this moppet aimed hour-long show originating from Philly's WCAU-TV wisely still relies upon sight acts for after all they're the backbone of the circus tradition.

With veteran ringmaster Jack Sterling officiating, the Charles Vanda production put some eight acts on camera Saturday (19) from Philadelphia's National Guard armory. In addition to the conventional turns were several puppets who, aside from their individual antics, also were utilized to plug a couple of CBS-TV house shows.

Network is anxious to latch on to another bankroller. That's thoroughly understandable for this kidshow obviously is an expensive layout what with talent costs and line charges. Eliciting top applause from the armory's juve audience Saturday were such acts as Cinse's Scottish Collies, Three Edwards Bros., acro and balancing turn; The Great Giovanni, a cannonball juggler; The Bruxellos (3), comedy knockabout threesome, and the Quaker City String Band, among others. Topdrawer production such as this shouldn't be hard to sell.

Gilb.

Meet Mr. Wizard

Don Herbert, NBC-TV's "Mr. Wizard," probably deserves the laurel of "tv's slickest science teacher." After several years, his half-hour Saturday program remains a good lesson on the fundamentals of physics and chemistry for juveniles.

Last Saturday (19) Herbert unravelled the principals behind record-making. Graphically, intelligently he exposes to view many of the technological advances taken for granted, and that is his greatest service. Little has changed in the format since be became a network performer some years ago. For the subject of "Capturing Sound," he employed the kind of visual examples that are included in the agenda of a smart junior high-school science teacher. And so the kids can identify, he still sticks to the routine of explaining the rudiments through the medium of his workshop to a young performer, in this instance Pamela Fitzmaurice. Miss Fitzmaurice, who enacts Susan, was perhaps too precious and wide-eyed to be a sampling of today's youth, but there's nothing wrong with the theory behind using a juve at whom to pitch.

Art.

Tele Reviews

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which was pegged on a leafing through a picture album with Uncle Fletcher handling most of the "commentary." The facile color cameras of director Dave Barnhizer's crew added a lot of mobility to the essentially static treatment but the big burden was still on Rhymer's dialog which this time at least didn't have much punch.

Dave.

AMAZON ADVENTURE
With Joseph Sheckler, John Totten and Joe Holbrook
Producer: Sheckler
Director: Paul Yoakum
60 Mins., Wed. (16), 5 p.m.
WBNS-TV, Columbus

Shrunken heads, spears, deathly blowguns and fascinating films of an "Amazon Adventure" were on tap for WBNS-TV's Telementary No. 13.

Joseph Sheckler, 29-year-old bachelor-turned-expeditionist, was star of the public service program which recounted in detail the Columbus man's four and one-half-month trek through the South American wilderness.

John Totten, staff announcer for WBNS-TV, assisted Sheckler, not only by asking questions for Sheckler to answer but by acting as a calming influence for the camera-shy Sheckler. Joe Holbrook did a good job of narrating the films.

Conn.

Jerry Lewis

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"Amateur Hour" ran third with a 4.3.

On Monday (21), with Charles Van Doren hitting a new quiz prize peak of $104,500, "Twenty-One" closed the NBC-TV gap against "I Love Lucy." Quizzer jumped six point to 22.3, against 36.2 for "Lucy."

Back to Saturday night, Ernie Kovacs, who filled the 10 to 10:30 spot behind Lewis, also topped the competition, hitting a 24.5 to "Gunsmoke's" 22.9 and ABC's "Masquerade Party's" 8.2. Perry Como topped off the evening at 8 to 9 by outpointing Jackie Gleason, 30.1 to 23.1, with ABC's "Famous Film Festival" at 3.5. On Friday, "Person to Person," with Jackie Robinson guesting, hit its second highest rating of the season (next to the Duchess of Windsor), a 29.7, with NBC's fights scoring 9.5 and ABC's Ray Anthony 6.0 Also, Friday, "Blondie" increased its rating for the third week running, still behind ABC's "Jim Bowie," 19.1 to 15.3, but ahead of "West Point" on CBS, which scored 14.1. At 8:30, "Life of Riley" topped the list for NBC, 19.0 to 18.7 for "Zane Grey" and 13.2 for "Crossroads."

Animated Cartoons

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tertainment could be effectively transferred into the programming area, he feels.

Shamus Culhane Productions also has expansion plans in the industrial film field. It is his belief that there are other blue chip companies besides Bell interested in intriguing the public, especially the youth, in the field of science, particularly in light of today's shortage of engineers and other scientifically-trained personnel.

Shamus Culhane Productions, which also did the animated cartoon credits for "Around the World in 80 Days," is doing about $1,000,000 annually in filmed commercials, 60% of which are animated. Their commercials include those for Ajax and Halo Shampoo and the current $1,000,000 gross figure compares with the $1,000 chalked up by the firm 10 years ago.

Hartford—Peter B. Kenney, general manager of WKNB-TV and AM, has been named a v.p. and director of the New Britain Broadcasting Co. in its reorganization under the NBC wing. The local company became an NBC property on Dec. 13.

'O'Henry,' 'Grief'

Continued from page 27

open field east of the Mississippi, with majors like Pittsburgh, Philly, Boston and New York sold, but with the rest of the section pretty much untouched, G-K says, that most of its sales efforts have been concentrated west of the big river until now.

G-K, which makes and sells only one telefilm skein at a time, according to the policy bosses Jack Gross and Phil Krasne laid down last summer, is going to produce another series beginning next week. Title will be "African Patrol," with eight to be finished by March 1.

"Playhouse" has already started in 30 or more U.S. markets, the distrib declares, but "Grief" kicks off for the first time on Feb. 10. There was evidently a slowdown in Guild production of the half-hours, since it's been marking time with only 10 of 39 completed. Guild says its assuring purchasers that there will be 13 completed by Feb. 10, since it's reentering production this week. G-K has two-thirds of its total "O. Henry" lineup completed, it reports.

Inaugural on TV

Continued from page 31

of tv, constituting a quadrennial hazard from now on. On the credit side is the fact that coverage of each state unit provided the affiliates throughout country with regional stories that must have gone over with the home folk. In this respect, CBS scored, since it stayed on longer than others, signing off at 5 p.m. EST. (NBC bowed out 10 minutes sooner; ABC cut off at 4:30. All stayed behind scheduled time.) NBC came through, however, with a travelling camera panorama along the parade route bringing in as many state contingents as possible. This was an 11th hour departure from policy of bringing show from a single vantage point.

Mystery of the day was the inability of any web to sell the inaugural coverage, a failure generally attributed to low ratings of the political conventions and election. As result, local sponsors, who paid regular spot rates, got virtually a free ride and the webs picked up a combined tab of over $1,000,000 in preempted time.

CBS, which managed to lure Maybelline as sponsor, did most extensive coverage of the inaugural balls, taking its cameras to three out of the four dances, starting at 11:15. NBC scheduled 30 minutes programming, starting at 11:30, and focussing on two of the fetes.

KONO-TV Preems

San Antonio, Jan. 22.

San Antonio's fourth tv outlet KONO-TV went on the air with its first regularly scheduled programs on Monday (21) with the Inauguration Ceremonies of President Eisenhower.

John Roth, assistant station manager, reported that the station first went on the air with a test pattern on Monday (14) and had received calls from viewers in Corpus Christi, Austin, Kerrville, Boerne and Camp Wood. Station will be local affiliate of the ABC-TV network.

WRCA-TV's 'Baby Spec' Kicks Off Saturation Spot Campaigns Feb. 6

Extra plus for saturation spot campaigns is being offered by NBC-TV's New York flagship, WRCA-TV, in the form of a "baby spectacular" to kick off the campaigns. First client in for the new pattern is Sunrise Supermarkets of Long Island, which will kick off a 13-week campaign of 20-second spots on the station with a half-hour special show emceed by Hy Gardner on Feb. 6, in the Wednesday 10:30-11 spot.

Client, of course, pays for the one-shot as well as the subsequent spots, but idea is to give the spot campaign a solid intra-company as well as consumer sendoff via the attention-getting one-shot. Gardner, as emcee, will simulate an evening of beat-pounding to show how he collects his Herald Tribune column, but the show will be a studio origination with simulated nitery sets. Prior to the show, Sunrise is tossing a black-tie dinner at the Stork Club for its officials and invited guests.

STRIKE THREAT EASED IN CLEVE. DISPUTE

Cleveland, Jan. 22.

Agreement between KYW and AFTRA over freelance tv performers eased a strike threat (18) and is expected to set the stage for agreements between WJW and AFTRA before the week ends.

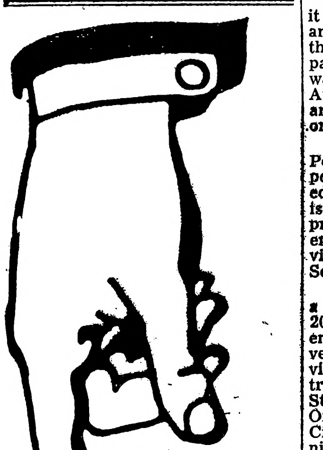
One stumbling block, however, remains in AFTRA's quest to bring all freelance performers into the unit; signing of letters of agreement by the city's agencies so that shows sponsored on WEWS, the Scripps-Howard station, would also fall under AFTRA. At the present time, AFTRA agreements exist at KYW (Westinghouse) and WJW (Storer).

Under the new agreement with KYW, freelancers under certain conditions will receive a fee increase of 10% on next July 1, and another 5% will be granted if the same performer has been working with the same program and same sponsor after 39 weeks.

Agency spokesmen admit they would sign letters of adherence, as they have done in the past—their last two-year contract expired in November—but the agencies want an easing of the clause that puts them in the middle vis-a-vis WEWS performers who are non-AFTRA.

OFFICE SPACE
7th Ave., 846 near 55th Street,
New York
Offices to rent $65 and up monthly
see Supt. prem. or call UL 5-4620

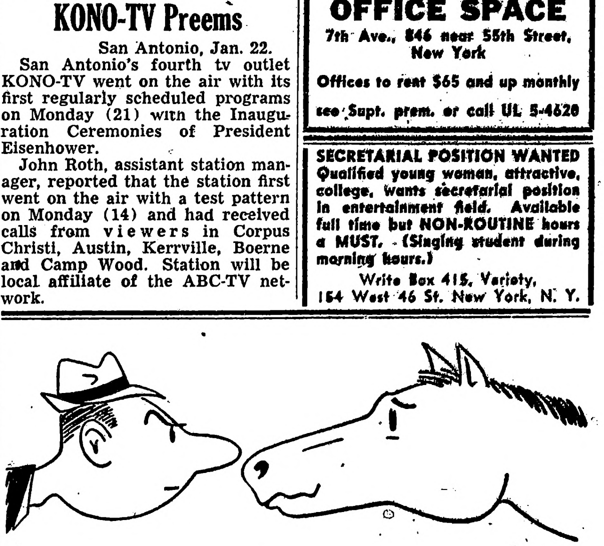
SECRETARIAL POSITION WANTED
Qualified young woman, attractive, college, wants secretarial position in entertainment field. Available full time but NON-ROUTINE hours a MUST. (Singing student during morning hours.)
Write Box 415, Variety,
154 West 46 St. New York, N. Y.



WGAL-TV
Lancaster, Penna.
NBC and CBS
AMERICA'S 10th TV MARKET
- 917,320 TV sets
- 989,605 families
- 3½ million people
- $5¾ billion annual income
- $3⅔ billion retail sales

Channel 8 Multi-City Market
Harrisburg, York, Hanover, Gettysburg, Chambersburg, Waynesboro, Frederick, Westminster, Carlisle, Sunbury, Martinsburg
Reading, Lebanon, Pottsville, Hazleton, Shamokin, Mount Carmel, Bloomsburg, Lewisburg, Lewistown, Lock Haven, Hagerstown
316,000 WATTS
STEINMAN STATION
CLAIR McCOLLOUGH, Pres.
Representative
the MEEKER company, inc.
New York
Chicago
Los Angeles
San Francisco

MR. CHANNEL 8



TRYING TO PICK A WINNER?
Picking the ponies is out of our line, but if it's a sales winner you're after, we've got the answer.
The form charts all show that KSTP-TV, the Northwest's *first* TV Station, is the odds-on favorite to sell your product.
KSTP-TV reaches and *sells* a market of 615,000 television homes and nearly four billion dollars in spendable income. For further information, call our jockeys!
KSTP-TV CHANNEL 5 MINNEAPOLIS SAINT PAUL
Basic NBC Affiliate "The Northwest's Leading Station"
Edward Petry & Company, Inc., National Representatives

WE CHALLENGE YOU TO MATCH THE ADVERTISING VALUE YOU GET ON

WSTV-TV

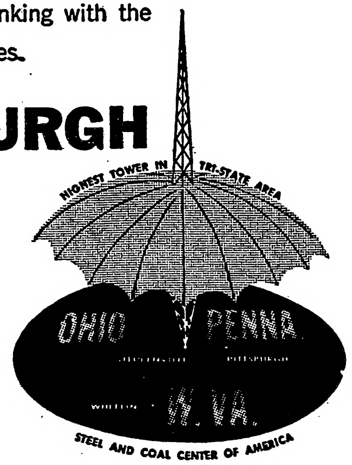
*BASED ON NIELSEN COVERAGE SURVEY #2

1,045,580 TV HOMES*

in our coverage area . . . **THE STEUBENVILLE-WHEELING AND PITTSBURGH MARKETS** —richest steel and coal area in the world—4,531,600 population, ranking with the nation's 4th largest market—$7⅓ billion income—$4½ billion retail sales.

FREE BONUS OF PITTSBURGH

Our rate is based on our Steubenville-Wheeling coverage, so you get our coverage among 399,810* Allegheny County (Pittsburgh) TV homes absolutely free.


HIGHEST TOWER IN TRI-STATE AREA
OHIO
PENNA
W. VA.
STEEL AND COAL CENTER OF AMERICA

A member of the FRIENDLY GROUP

WSTV-TV, WSTV-AM, Steubenville, Ohio
WBMS-AM, Boston, Mass.
WPIT-AM, Pittsburgh, Penna.

WSTV-TV

STEUBENVILLE, OHIO

Represented by AVERY-KNODEL

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LOWEST COST PER THOUSAND

COMPARE	TV. HOMES IN AREA*	COST OF 1 HR. AA TIME	COST OF 1 MIN. AA TIME	WEEKLY COVERAGE
WSTV-TV	1,045,580	$500	$100	552,870
Sta. B, Wheeling	424,510	500	100	226,350
Sta. C, Pittsburgh	1,218,110	2,000	500	971,790

PLUS

- Your own "Index of Advertising Effectiveness"—prepared by Richard Manville Research
- Complete directory of stores, buyers, wholesalers in WSTV-TV coverage area
- Comprehensive merchandising service—tailored to your needs

PHONE, WIRE OR MAIL COUPON FOR DETAILS TODAY

MR. JOHN J. LAUX, GEN'L MGR. WSTV-TV, STEUBENVILLE, OHIO V

☐ Please have your representative call.
☐ I'd like to see your new color film, "How to Make Money in the Steel Market."
☐ Send me a free copy of your "Index of Advertising Effectiveness."
☐ How can I get your DIRECTORY OF STORES, BUYERS, WHOLESALERS, ETC.?
☐ Send me your list of merchandising services.

NAME__________ TITLE__________

COMPANY__________

ADDRESS__________

CITY__________ ZONE______ STATE______

Radio Reviews

CLASSICAL MUSIC FOR PEOPLE WHO HATE CLASSICAL MUSIC
With George R. Marek; Gene Hamilton, announcer
Writer: Robert A. Simon
30 Mins.; Mon., 9:30 p.m.
NBC, from N. Y.

There's evidently a conspiracy afoot to elevate the musical tastes of the American people. Complementing Leonard Bernstein's periodic video music appreciation courses on the "Omnibus" show, George R. Marek, RCA Victor v.p. over the album division, has now come up with a radio series designed to convert the musical heathens to the true faith—the classics.

Title of this series is taken from a click Victor album released last year. In line with the gag title, Marek and script writer Robert A. Simon kept the commentary on a bantering level on the preem stanza Monday night (14). There was no attempt at analysis or even comment on the music as Marek's aim was to lure the enemies of the classics into the trap where the music itself would overwhelm them. Marek's idea of "not talking much about the music, but just playing it" is fundamentally right and the future of the series will hinge on the programming of attractive works for the general listener. Marek's comments can serve as garnish for the main dish.

On the kickoff, Marek served up a potpourri including a Debussy nocturne, a Greig piece, some Wagner and Liszt's "Liebestraum," a piece of classical music which Marek confessed that he hated. Show also has identification contest for listeners who must name the pianist on one of the selections.

Herm.

THE RED FOLEY SHOW
With Foley, Bill Wimberly's Country Rhythm Boys, Lloyd Evans; Joe Slattery, announcer; guests
Director: Bryan Bisney
30 Mins.; Sat., 12:30 p.m.
DOW CHEMICAL CO.
ABC, from Springfield, Mo.
(MacManus, John & Adams)

Produced and packaged by Radi-Ozark Enterprizes, this half-hour weekly entry is a cinch to please those dialers who like country-styled entertainment. That the show is actually geared for the more rustic citizens is evident in the farm-angled commercials. There's little in the product plugs of interest to urban dialers.

There is, however, a large segment of city folk who dig the corn pone musicalizing, of which there was an abundance on the opening show last Saturday (19). In this respect, the show's appeal goes beyond the rural regions. Red Foley, a top performer on the cider circuit, handles his emcee-songstering chores effectively, while Bill Wimberly's Country Rhythm Boys do okay on the instrumentalizing.

Other regulars, besides Foley and the Wimberly band, are Lloyd Evans, whose job is self-explanatory in his farm reporter billing, and announcer Joe Slattery. Both do satisfactory jobs. Also, appearing on the preem stanza were juve songstress Libby Horne, the Porter Wagner Trio, the Foggy River Boys Quartet, and for a pace-changer comic Pete Stamper.

Tunes offered by the vocal contingent included "Trying to Forget the Blues," "Peace in Valley," the spiritual "When We All Get Together," "Love Me Tender" and an ensemble closer, "Shake a Hand."

Jess.

MAKE BELIEVE BALLROOM
Wth Art Ford
205 Mins.; Mon.-thru-Sat., 10-11:30 a.m.; 5:35-7:30 p.m.
Participating
WNEW, N.Y.

Art Ford has been around the station long enough to have the WNEW disk jockey sound down pat. It's a deep-voiced, mellow-toned pitch that makes disk intros and commercial palaver easy to take.

In moving over to the station's top-rated "Make Believe Ballroom" on Monday (20), replacing Jerry Marshall, Ford didn't have to make any changes in his patter styling. The only change he'll have to accustom himself to is the spinning of strictly pop platters which has been "MBB's" longtime format. On his previous WNEW airers, Ford was able to fool around with the esoteric and offbeat, which undoubtedly makes a deejay's life more interesting.

However, on the morning segment caught Tuesday (22), Ford seemed to fall right into the pop way of life. Show was pegged on congratulatory wires pouring in from the music biz personalities and his acknowledgement with a platter spin. Even without the wires, Ford seems to be right in the groove to carry on "MBB's" pop platter tradition.

Gros.

MAKE UP YOUR MIND
With George Skinner, moderator; John S. Young, Edith Walton, panelists; others
Producer: Arthur Henley
Assoc. Director: Murdock Pemberton
15 Mins., Mon.-thru-Fri., 11:15 a.m.
ABC-Radio, from New York

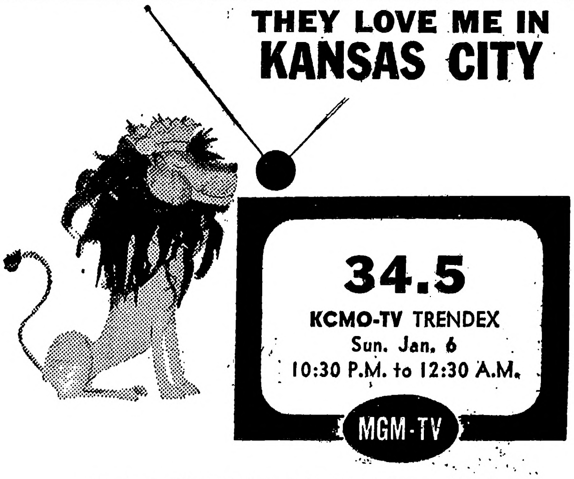
The unusual factor in this "personal problem" audience participation show, packaged by Arthur Henley, is that it boasts authorities, four recognized psychologists who rotate weekly. Judging though on the basis of Monday's show, that twist, while it may garner a greater degree of respectibility for the show, is its weakest element.

Holding the seat of psychology on show caught was Dr. Fred Brown, a New York professor associated with Mt. Sinai Hospital. He opined on such questions as to whether a girl should come down to meet her beau with her hair messed up; what a would-be modelling aspirant needs in the way of nerve and/or money in the big city. His capsule alternate opinions seemed like boiler plate material which fill many newspaper psychological feature columns. The questions, obviously selected for entertainment values, were on the frivolous side with next to nothing of the "deeper overtones" said to be implied by Dr. Brown.

The panelists and guests as well as moderator George Skinner, not burdened with attempting to give authoritative answers and taking the whole proceedings lightly, as they should be, fare much better. Monday's guest was Lisa Ferraday, tv actress who has a reputation for sounding off. She was true to form. Mixing it up with her was regular panelist Edith Walton, at times, it seems, taking the opposite position just for controversy's sake. John Young, the other panelist, didn't have too much to say, while moderator Skinner aptly handled his chores, tossing the question to the expert after the panelist's talkfest.

Audience participation gets into the act via selecting one panelist from the studio audience and utilizing questions submitted by the listening audience. Prizes are offered for those questions used on the 15-minute stanza. Locally, WABC is carrying the show at 1:15 p.m. instead of 11:30 a.m., the net time slot.

Horo.



Contact: CHARLES C. BARRY, Vice-President
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York, N. Y. • JUdson 2-2000

Radio Followup

NBC Bandstand

The "NBC Bandstand" may not have revived the band biz since its bow last year, but it is providing an excellent brand of music in its 10 a.m. to noon across-the board slot. The music is not only live but it seems to be alive as compared with the usual run of platter shows on radio.

For last week's sessions, the "Bandstand" spotlighted two excellent bands, led by Les Elgart and Richard Himber. In addition, Dick Haymes appeared in the guest slot crooning more effectively than he has been for some time. Bert Parks handles the emcee role in his usual ebullient style, using a steady flow of bright chatter, gags and puns between the numbers.

While Elgart's orch, with vocalist Don Forbes, played with a swinging dance beat, Himber's newly formed crew dished up a lush and highly listenable type of music, with Guy Pastor and Dolores Dauphine effective on the vocals and Lee Merrian featured on trumpet solos.

Herm.

Unit Four

Continued from page 21

latter deals with the exposure of family relations under the stress of an air raid, with an O'Henry twist, the viewer finding out in the last few moments that the family portrayed is Russian and the air raid is in Moscow, the theme being people are people throughout the world.

Only thing holding up the final ejection of Unit Four and an NBC-Talent Associates deal is the contractual commitments to Unit Four. While Unit Four is an indie production company, it is under contract to NBC and not to Kaiser. Unusual setup stems from the original sale of the time and the concept of a dramatic show by NBC to Kaiser. At the time, NBC reserved the right to produce the show, and simply contracted it out to Unit Four. Web is attempting to settle the contract now. When and if TA gets the deal, it will produce straight dramatic entries, rather than the documentary-type show it does for "Armstrong."

The trio, who alternate as producers on the show, got their notice of an approaching pink slip after a series of meetings with Y&R execs and Henry Kaiser, himself, at which time they were told to stay in the "Americana" non-controversial format.

KEESHAN-MILLER INTO ADULT FIELD

Keeshan-Miller Enterprises, the Bob Keeshan-Jack Miller packaging outfit which has parlayed its "Captain Kangaroo" into a kidshow bonanza, is now moving into the adult packaging field. Pair have just bought rights to "Hail the Champ," series seen locally in Los Angeles and regionally in the midwest, and are also prepping a spectacular based on an Arabian Nights story which is making the network-agency rounds.

"Champ," curiously enough for a first entry in the adult field by the team, was originally a kidshow which they are reformatting for an adult slant. A contest-quiz entry, it ran for three years (through 1952) on KLAC-TV, Los Angeles, and was subsequently aired for two years over an ABC-TV regional network out of Chicago. It was sponsored in L. A. by Powerhouse Candy and in the midwest by Chuckles Candy. Keeshan-Miller are pitching the reformatted entry at CBS-TV for early-evening time.

While the new adult entries are getting the major attention, Keeshan-Miller are also developing a new kidseries, "Willie 'n' Willie," which WRCA-TV, N.Y., is mulling as a local entry.

Jackie Gleason

Continued from page 2

for Audrey Meadows and the chances are she'll decide then in which direction she'll go. Others associated with the show have option dates that vary between April and June. Whether or not the "gang" breaks up will depend on how fast Gleason moves in making up his own mind.

Gleason says his yen to produce-direct extends beyond tv into films and legit, although all this is "iffy." As a starter he would like to tackle a 90-minute tv dramatic entry titled "Bay At the Moon" authored by Milo Frank. However, he's forbidden from doing it on "Playhouse 90" because of its Marlboro sponsorship, whereas Gleason is presently identified with Old Gold.

Whatever the fate of his tv show and staff, the parent Jackie Gleason Enterprises will continue intact, says the comic, particularly in view of his 12-year Capitol Records deal inspired by the 15 Gleason albums that have been on the best seller lists.

Meanwhile, the networks are dickering for Carney's exclusive services. Despite Gleason's protestations, Carney can be had if the right deal comes along, according to his agent, Bill McCaffery.

Frisco Strike

Continued from page 22

yiding that any station staying on air from midnight to 6 a.m. must use an announcer who'll work six-hour shift.

Employment guarantee raising KYA's announcers from three to four—other stations remain the same.

Restoration of week's pay to suspended KLX announcer Bob Dunn.

Agreement of no discrimination against management and exclusion of strikebreakers from stations' employ.

A 5% employer contribution to a pension and welfare fund.

Executive secretary Bruce Poyer said union was satisfied, pointed out raise added up to $18 weekly this year, $23 next year. He said pickets would be maintained until NABET settles with KSFO, IBEW with KLX, KYA and KROW. Pacts with engineers' unions, which respected AFTRA lines, are expected to be buttoned up shortly.

'Odyssey'

Continued from page 18

about returning to Miami. The charter boat took on half the crew and started for Miami, while the tug took the other half and started down the coast to rendevouz with an incoming fishing boat which was to take on the rest in an at-sea transfer. The transfer was effected without much trouble but with a lot of scares, and the fishing boat then started through some narrow channels through the Keys. So what happened? They ran aground, and while they were sitting on a reef in the dark the storm reached its pitch, with everyone soaked and miserable. The captain finally set off in the water on foot to find the channel, and succeeded, and with a rising tide managed to get off the reef. At 10 p.m., an exhausted crew reached Miami, to be greeted with, "So what's new?"

Topper is that on Monday, the storm abated.

New VHF Nods

Continued from page 18

proved the application of Public Service Television Inc. (owned by National Airlines) but to have deferred a final decision pending information from the Civil Aeronautics Board on policy questions raised by Sen. A. S. Mike Monroney (D-Okla.).

Sen. Monroney, who is chairman of the Aviation Subcommittee of the Interstate Commerce Committee, recently requested the Commission to hold up its decision on Miami until the Committee can determine whether a certificated airline, which is eligible for a government subsidy, should be permitted to operate a tv station and possibly obtain an advantage over its competitors.

AFTRA, WABD IN ANNOUNCER PACT

In the separate negotiations for local staff announcers, American Federation of Television & Radio Artists and tv station WABD, the last in New York to come around, have reached agreement on a new two-year pact. A station spokesman said that each of the four staff announcers was granted a guaranteed increase of approximately $6,000 a year.

Old guarantee was $7,960 for 52 weeks individual work, and it was written when WABD was the key for the defunct DuMont network. New guarantee is for $13,780 a year, $7,800 of which comes in the form of base pay and the rest in guaranteed commercial fees.

The 1954-'56 contract allowed WABD announcers a base pay of $135 a week and a six-month commercial fee guarantee of $520. Four staffers involved are Jay Simms, Tom Gregory, Lou Steele and Fred Scott.

WOR, WRITERS GUILD OPEN NEGOTIATIONS

WOR, the Mutual flag in New York, and the Writers Guild of America begin negotiations today (Wed.) on a contract to cover all of the station's newswriters. The nine-man shop voted earlier this month to make WGA its negotiating arm, since the shop hasn't had organized guild representation since it withdrew from the old Radio Writers Guild some years back.

The top minimum at the WOR shop, negotiated before the last WGA contract with NBC, CBS and ABC, is $162 a week. Current minimums at the other three networks are higher.

Heatter Expansion

MBS commentator Gabriel Heatter kicks off his 25th year as a broadcaster next month by adding five more minutes per week to a crowded air schedule—all sponsored. Starting Feb. 5, he'll be on the air 130 rather than 125 minutes per week.

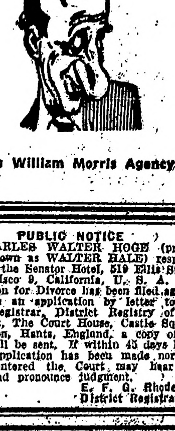
The additional five minutes will be an expansion of his Tuesday night airtime to 10 to 10:10 p.m., when Banker's Life and Casualty Co., of Chicago, returns to Heatter commentaries. Other Heatter sponsors include American Home Products, Beltone Hearing Aid, Sleep-Eze, Carter Products, and Hudson Vitamin.

Cancellation Sparks Suit

Omaha, Jan. 22.

Art Miller Pontiac, Inc., last week filed a $100,000 breach of contract suit against the Mid-Continent Broadcasting Co., operator of KOWH here.

Dispute, according to the District Court petition, concerns a contract for a cash radio ad program. The car dealer alleged that he wanted to continue the program but that the station canceled before the contract expired.



Mgt.: William Morris Agency

PUBLIC NOTICE

To CHARLES WALTER HOGE (professionally known as WALTER HALE) respondent late of the Senator Hotel, 519 Ellis Street, San Francisco 9, California, U. S. A.

A Petition for Divorce has been filed against you. Upon an application by letter to the District Registrar, District Registry of the High Court, The Court House, Castle Square, Southampton, Hants, England, a copy of the Petition will be sent. If within 45 days hereafter no application has been made nor appearance entered the Court may hear the Petition and pronounce judgment.

E. F. G. Rhodes
District Registrar.

THE BIG 3 ON TV
WAR AND PEACE — MAYERLING
BALLAD OF BABY DOE
All Costumed by
BROOKS

Ike Inaugural Footage Supplied by Networks For Global Distribution

Washington, Jan. 22.

Network newsfilm supplied foreign and domestic subscribers with thousands of feet of Inaugural footage. CBS cameras alone recorded an estimated 10,000 feet of such highlights as President Eisenhower's attendance at church, the swearing-in ceremony, Inaugural address, parade, the Inaugural balls, and other festivities.

Though film was rushed to subscribers all over the world, the accent for domestic stations was on regional interests, such as state floats, drill teams and marching bands during parades. Like the wire services, newsfilm covered local officials at various events.

NBC air expressed complete film story for use on BBC. BBC commentators Peter Dimmick and Allen Bray did running remote broadcast on the ceremony.

Moe Kerman Sets Up Mutual Film Distrib

Moe Kerman, vet telefilm distributor, has set up a new production company as a companion firm to his Tudor Pictures Inc. distribution operation. New outfit is Mutual Film Distributors of America, and Kerman planes to the Coast via Chicago later this month for huddles on production plans.

Kerman arrives on the Coast Jan. 25 for conferences with Paul Leslie Peil and William Nolte, writer and producer respectively, on future production for the new outfit. He's also set talks with Hal Roach Jr. and other indies on distribution deals. En route, he'll hold a two-day meeting in Chi on Jan. 23 with midwest franchise holders in Tudor.

CBS-TV Sets 'Lone Woman'

Hollywood, Jan. 22.

Lensing on CBS-TV 90-minute telefilm, "Lone Woman," for net's "Playhouse 90" series, gets under way Feb. 4 at California Studios here.

Rosenberg's Pilot On 'Pony Express' Tinters

Hollywood, Jan. 22.

Pilot for "Pony Express," telecolor series, will lens late this month under the Cliffwood Productions banner, for NBC-TV. Frank P. Rosenberg, part-owner of Cliffwood, is penning screenplay and will act as exec producer. Star has not been set yet.

Rosenberg also has a pact to make four telepix for Revue's "Schlitz Playhouse" series, and rolls "Carriage for Britain," starring Janet Leigh and Casey Adams, within a week. Don Weis directs.

Schubert Dickering 'Boy Pioneer' Series

Hollywood, Jan. 22.

Telepix producer-distrib Bernard L. Schubert is in town from N. Y., confabbing with Chester Erskine, formerly producer of ABC-TV "Reader's Digest" program, on a pilot film, "Boy Pioneer," penned by Erskine. "Pioneer" was originally a "Digest" story.

Schubert will also meet with Donn Mullaly on "Garrity & Co.," pilot for another projected series, to set shooting dates on two segments.

Samish to Metro TV

Hollywood, Jan. 22.

Director of programming of Metro's tv department is Adrian Samish, former net exec and indie packager, named last week.

He'll work with Sam Marx, in charge of production, and both will be under Charles C. "Bud" Barry, who heads all company's video operations.

MacNamara Exits Chertok

Hollywood, Jan. 22.

Paul MacNamara has ankled Jack Chertok Productions, where he has been v.p. in charge of sales for the past five years. Chertok describes the parting as "amicable."

MacNamara plans to open an indie publicity office.

FPA Negotiations

The New York Film Producers Assn. is meeting this week with local 52 of the International Alliance of Theatrical and Stage Employees to negotiate a new contract. There are 23 companies in FPA who have contracts with the union.

FPA wrote all member companies last week asking them to participate in the negotiations.

Uninterrupted Pix With WTVN-TV Com'ls Shown Fore & Aft

Columbus, Jan. 22.

"Something Different," a new tv late-movie program here, really is something different as far as Columbus is concerned. The playhouse, seen on WTVN-TV, shows an entire feature film without interruption for the usual commercials.

Seen at 10:30 p.m. Saturdays, "Something Different" is sponsored by the City National Bank & Trust Co. of Columbus, which spends about two and a half minutes at the beginning and another two and a half minutes at the end of the film devoted to advertising and identification slides.

Several times during the movie the film title and the name of the sponsor are superimposed over the picture. But in a few cases to date, the superimposition has been during a "busy" scene which made it practically impossible to read the words or see the action.

Feature movies from the Associated Artists Productions package of Warner Bros. films are shown. Employees of the five branches of the bank selected the 13 titles in the series from 34 titles submitted to them.

A Family Package

Six "Scattergood Baines" features, starring Guy Kibbee, and six "Lum and Abner" cinematics have been acquired by Atlantic Television from Post Pictures.

Atlantic will add the 12 to its six "Dr. Christian" theatricals to make a "Family" package of 18.

Canada's Answer to Davy Crockett

Radisson Vidfilm Series Costing $1,000,000 Finally Gets Off Ground

Ottawa, Jan. 22.

Canadian Broadcasting Corp. got its feet wet up to the hips in shooting its first long tv series, "The Adventures of Pierre Radisson." Originally skedded to preem Oct. 20, frequent heavy rain and inexperience caused three postponements; but Feb. 3 in French, Feb. 8 in English are now definite for CBC's two networks. Original budget of $7,000 per episode was gradually upped to $25,000, with series of 39 costing taxpayers—who own CBC—close to a cool million in the can. Later segments are still being shot.

Fur trader Radisson, once portrayed by Paul Muni in the Hollywood film "Hudson's Bay," is touted as "Canada's answer to Davy Crockett." He was about as much of a real-life hero as Crockett, having spied for both English and French when they were fighting for Canada in the 17th century.

Radisson caps—mostly made of surplus Crockett coons with tails sliced off and white feathers sewn on—are being readied by manufacturers, along with dolls and toys. No royalties from these go to CBC, but all to John Lucarotti, young English adman now living in Toronto who wrote the half-hour scripts at $300 each for one-shot use (50% higher than CBC's minimum adult half-hour drama rate). Actual inceptor of the Radisson idea was Monica Clare, CBC's national organizer of children's programs.

Actors get $60 a 10-hour day, $5 an hour overtime. No Indians were available for redskin roles because St. Lawrence Seaway construction paid the braves better. Omega Productions, Montreal, supplied technical crews and facilities, and shooting started Aug. 20.

Radisson is played by Jacques Godin, who did a small role in "Henry V" at the Stratford, Ont., Skakespeare Festival last summer. Rene Caron is his sidekick Groseillers, and Pierre Gauvreau directs. Theme song, written by Lucarotti and Johnny Cowell (Toronto Symphony Orchestra trumpeter whose "Walk Hand In Hand" was one of last year's top 20 U.S. sellers) is published by singer Denny Vaughan's house and recorded by Wally Koster, co-star of tv "Cross-Canada Hit Parade," on Spiral (a Toronto label whose musical director is Vaughan).

'MAN FROM COOKS' TELEPIX SERIES SET

A new telefilm series titled "The Man from Cooks," an adventure-comedy, will be filmed by Gene Gutowski and Sid Ellis. Gutowski and Ellis signed an exclusive deal with the Thomas Cook Travel Agency to film the adventures of a Cook's representative abroad.

Gutowski did the Raymond Massey "I Spy," series for Guild Films. Ellis is story editor and senior writer for Guild. "The Man from Cooks" will be shot on location in Europe and other parts of the world, with shooting scheduled to start in the spring. Talent currently is being lined up.

O'Brian's P.A. SRO

San Francisco, Jan. 22.

Hugh O'Brian may make a national personal appearance tour based upon a test booking Saturday (19) at the Richmond, Cal., Memorial Auditorium. Star of Lou Edelman's ABC-TV film show reportedly shook hands with some 8,000 patrons.

Billed as "Hugh O'Brian and His Wyatt Earp Western Variety Show," the unit drew capacity business at matinee and evening performances. Similar results prevailed the next day in San Jose.

"A Sure Bet for 'EMMY' Nomination"-HEDDA HOPPER

On November 25, 1956, Ronald Reagan introduced

THE ROAD THAT LED AFAR

starring

Dan Duryea & Piper Laurie

An outstanding dramatic program in a distinguished series. The public has expressed its approval by a Nielsen rating of 51.6.

The GENERAL ELECTRIC Theater

Every Sunday at 9:00 PM EST on CBS-TV

From the Production Centres

Continued from page 20

games on KTTV . . . **Fred Wile** back from his meetings with **"Pat" Weaver** but nothing yet firm or definite . . . Must be cold back east. Never saw so many Manhattan veepees around . . . **Bert Lown,** CBS western division station relations head, off on a three-state swing of the net's affiliates . . . **Hubbell Robinson** and his missus will scout the British scene to ferret out fresh talent for CBS-TV . . . **Bruce Lansbury,** brother of Angela, film-tv acrtress, is program coordinator at KABC-TV . . . CBS-Radio's "Amos 'n' Andy" stays a half hour on KNX while elsewhere around the country it expands to 45 minutes.

IN LONDON . . .

A new commercial tv series titled "Yes, It's The Cathode Ray Tube Show," starring **Peter Sellers** and **Michael Bentine** makes its bow, Feb. 11 on the Associated-Rediffusion channel. The show will run for six weeks . . . BBC-TV plan to fill the 6 to 7 p.m. nightly gap in transmission, okayed for use by the Government from Feb. 16, with a show tentatively titled "Tonight." The program will only be seen from Mondays to Fridays, and will be made up mainly of topical news snippets presented in an offbeat manner . . . ATV's "Portrait of A Star" last Sunday (20), featured **Broderick Crawford** . . . **Jon Pertwee** will make his first return appearance in a BBC teleplay "Rise Above It" after a gap of 10 years next Thursday week (31) . . . **Laurence Harvey** and **Susan Shaw** star in Associated-Rediffusion's "Play of The Week" series, a film thriller titled "The Wall Of Death."

IN CHICAGO . . .

Jim West upped to veepeeship in charge of tv and radio at the Kastor agency . . . **Al LeVine** named director of Kling Films syndication division. He'll continue his Sportlike distribution outfit as a separate adjunct . . . Chi NBC sports chief **Johnny Erp** after 18 years of writing copy for somebody else is getting his own fling at the mikes with a daily five-minute sportcast on WMAQ . . . **Sig Mickelson,** CBS news and public affairs v.p., set to address the Broadcast Advertising Club next Monday noon (28) . . . Cook County Sheriff Joseph Lohman starts a tv lecture course on sociology on WBKB Feb. 2 in conjunction with the U. of Chicago . . . NBC-TV weatherman **Clint Youle** working his WNBQ shows with his left arm in the sling after a skating accident . . . WBBM sports writer **Tom Flaherty** joins the N.Y. sports staff of Life mag next Monday (28) . . . **Carole Kaplan,** WIND sales promotion staffer, working a nightly deejay stint on WTAQ, suburban FM'er . . . WBBM grabber **Paul Gibson** off on a flying trip to Europe with his tape recorder . . . **Dick Linkroum,** exec producer of NBC-TV's THT, and **Norman Frank,** producer of the revamped "Tonight" bowing Monday (28), out today (Wed.) to brief local contacts on the Windy City's stake in the new treatment to be anchored here by Sun-Times columnist **Irv Kupcinet** . . . **Ben Larson** added to the WBBM announcing crew . . . A. E Rood has taken over as administrative head of Foote, Cone & Belding's Chi office, vice **Harold Webber** who resigned last week. Webber hasn't disclosed his new plans.

IN BOSTON . . .

Edythe Fern Melrose, national prexy AWRT, in for guest speaking stint at Broadcast Execs Club last week . . . **Georgia McCarthy,** aud promosh, MCA-TV films, in Hub as guest of WNAC-TV . . . **Dinah Shore** in for WBZ-TV luncheon and March of Dimes dinner . . . **Ed Pearle,** promosh dep't, WNAC-TV, arranged special interview with playwright **George Axelrod** on **Louise Morgan's** "Dear Homemaker Show" Thursday (24) at 1 p.m. . . . New members of the Boston Press Club from WNAC-TV are: **Ruth B. Sylvano,** press dep't; **Jack Malloy,** program director; **Marguerite Phillips,** nat. sales service; **Ruthann Faber,** press dep't . . . **Harriet Baker,** WNAC traffic; **Gay Swankin,** Harry Wheeler Co. radio rep, visited **Marjorie Wylde,** WNAC copy dep't, at her home in Sherbrooke, Quebec . . . Lechmere Sales Co. bought spots on WNAC-TV to promote vacuum cleaners this frame . . . Most ambish public service project in local tv now in progress at WBZ-TV where **Franklin A. Tooke,** gen. mgr., says the entire year of 1957 is being devoted to freedom in order to instill a new appreciation and to sell the idea for 365 days that "freedom is not a sometime thing"

IN SAN FRANCISCO . . .

Dave Segal, owner-operator of KOBY, is much elated by November-December Hooper index which shows his pops outlet crowding near the top of all Frisco area independents. Direct result is a raise in KOBY rates, effective Feb. 1 and Segal's decision to stay on the air until 1 a.m. He claims "business is pouring in," and it's probably true that month-long AFTRA strike of top indies has helped him. It may—or may not—be sour grapes, but some of Segal's competitors point out that only KOBY and KJBS, which also ranks high in Hooper survey, subscribe to Hooper service. Competitors pooh-pooh possibility of Segal breaking into Frisco market in big way, but he says he'll knock off top-rated KCBS within six months . . . Frisco visitors last week were NABET President **George Smith,** organizing Boss **Tyler Byrne**—they gave KNBC the onceover . . . "Hour of Prayer," oldest radio devotional hour in the U.S., shifted from KSFO to KWBR, after 31 years

IN PHILADELPHIA . . .

Glenn Gray guested on WPEN **Bud Brees'** hour-long session . . . **Joe McCauley, Jack Pyle** and **Bob Menefee** broadcasting from Chalfonte-Haddon Hall, Atlantic City (19) . . . **Gertrude Berg** was honored by Women's Council of the Federation of Jewish Agencies for her contribution to the "happiness and welfare of humanity," at a luncheon in the Drake Hotel (16) . . . **Lloyd Yoder,** general manager of WRCV, WRCV-TV, named chairman for the annual dinner of Chamber of the Commerce . . . **Deborah Adams,** WFIL-TV, is hostess for cooking sessions at Stanley Warner and A. M. Ellis Theatres . . . **Margaret Mary Kearney,** educational director for the WCAU stations, resting after hospital siege . . . Sportcaster **Tommy Roberts** has been added to Monitor's staff to do radio interviews with top athletes.

IN PITTSBURGH . . .

Ed Scaughenecy switching from emcee of daily "Hometown" hour on KDKA-TV to host of afternoon "Big Movie," with **Sterling Yates** taking over former show . . . **Noel Mills,** wife of **Tommy Rogers,** WCAE deejay, has role in upcoming Playhouse musical, "Love From Judy" . . . **Henry DaBecco,** WJAS platter-spinner, had his tonsils out and **Wally Dickson** pinchhit for him . . . **Moe Woolsey,** one of first tv directors here with WDTV, now with KWK-TV in St. Louis . . . **Mival Harvey,** traffic manager of WCAE, and her husband home from a Florida vacation . . . **Pie Traynor** and **Jack Henry** celebrated third anni as a sportscasting duo on KQV . . . Local girl **Jill Corey's** weekly quarter-hour tv film for National Guard now playing Ch. 6 in Johnstown and UHF Ch. 16 here.

IN CLEVELAND . . .

Bill Baldridge named director of publicity for WGAR succeeding **Bob Robertson** who heads for California . . . **William Jackson,** sports editor for Call & Post, doing weekly WSRS stint . . . **Tom Haley** takes his KYW-TV "Open Camera" for a week-long stay at the bike races . . . **Edgar Bergen** visited town to hypo his net show with WJW-TV hosting . . . **Skitch Henderson** and **Helen O'Connell** pacted for upcoming KYW "Twin Heats Ball" highlighting station's first anniversary with proceeds going to the Area Heart Society . . . **Ken Courtright** manned the all-night WERE microphone (15) with weather information . . . KYW news broke first story on attempts to restart gambling in the state and helped spark gubernatorial call for meeting of all sheriffs in state on crime . . . **Helen Birchfield,** WERE flack, skedded to exit this month.

IN DALLAS . . .

Dick Drummy upped to manager at WFAA-TV . . . **Maribel McCoy** new managing editor of TV Preview, weekly program log of Dallas-Fort Worth stations . . . KIXL manager **Charles F. Payne** left to join a local ad agency . . . "Midnight," weekly live hour show on KRLD-TV helmed by **Bruce Hayes** and **Art Nelson,** KLIF deejays, folded . . . **Jerry Doggett,** who'll do the play-by-play of the Brooklyn Dodgers this year, will buy a home in New Jersey. He's a former WRR and WFAA sportscaster . . . WFAA's roving editor, **Murray Cox,** on tour last week to San Angelo, Tex., and Wichita, Kan., with President Eisenhower's drougth-inspection party . . . "Wide, Wide World" producer **John Goetz** will use remote crews from WBAP-TV, Fort Worth, and WFAA-TV, Dallas, for Feb. 3 pickups from here, Fort Worth, Denton and Kilgore Tex. . . . **Dinah Shore** will do her live Chevy Show from Riverlake Country Club here Feb. 7 . . . KFJZ-TV Fort Worth indie, bought 754 Warner Bros. feature films and 725 more from Metro.

Quiz Problems

Continued from page 20

duction company refused to have another contestant "accept" stock, saying this sounded like a "promotion scheme" by the Wall Street firm offering the stock free to an under-age "financial wizard" who appeared on "Big Surprise."

A copy of the waiver or release which limits a contestant, and particularly on a sponsored show, is in the hands of the Federal Trade Commission, as is also a copy of the complaint filed in the Federal Court action by Miss Logue's attorneys, the N. Y. firm of Cerutti & Sheresky. The FTC's physical acquisition of material is only the preliminary to a possible investigation. An investigation is started when the FTC, as is common with other Government agencies, believes there is a "case." That parties have been made defendants in a court of law is a coincidence, since FTC can proceed without a formal litigation being launched.

The only official statement that EPI preferred to make last week refers in part to the "definition" of the FTC. The full text from the packager follows:

"Neither the producers nor anyone connected with the 'Big Surprise' have been notified that the Federal Trade Commission or any other governmental agency is investigating the program. We understand that if an investigation had been undertaken by the FTC in a matter of this kind, the producers would generally be notified immediately. Obviously, every complaint to a governmental agency does not warrant an investigation.

" 'The Big Surprise' has been on the air since October, 1955. All connected with the program are anxious to demonstrate that it has always been conducted with fairness and good faith to all contestants.

"However, we have been advised that while the suit brought by Miss Dale Logue is pending in the courts, we may not discuss the merits of her case or our defenses."

'Cinderella'

Continued from page 19

ceding 7:30 p.m. slot to alternate with Jack Benny in place of "Private Secretary."

Howard Lindsay and Dorothy Stickney have been signed to play the king and queen in "Cinderella." They're the first supporting players to be signed for the tv musical.

Telespec will mark the first time Lindsay and Miss Stickney will appear together in a musical. Their best-remembered teaming was in "Life With Father" on Broadway.

Waco—Lynn Christian has been appointed operations director here for KCEN-TV. He was formerly producer-director for KNUZ-TV, Houston.

Chas. Batson Elected

Columbia, S. C., Jan. 22.

Charles A. Batson, v.p. and managing director of WIS-TV, Columbia, was elected president of the South Carolina Radio and Television Broadcasters Association.

Batson is the first tv broadcaster elected to head this 10-year-old group, succeeding James Coggins of WKDK, Newberry, S. C.

Vote Third VHF For New Orleans

Washington, Jan. 22.

FCC formally moved last week to assign a third VHF channel to New Orleans. Agency called for comments on proposals to add channel 12 to New Orleans and to Beaumont-Port Arthur, Tex., giving the latter area a third V also.

In addition, the Commission requested comments on proposals to assign a second V to Lake Charles, La., and Lafayette, La. Each of these cities presently is allocated two U's and one V. Another proposal called for assignment of a VHF channel in Houma, La., which is now allocated an ultra high.

Indicating early action on the assignments, the Commission gave only three weeks for filing comments and an additional 10 days for reply comments.

NBC-TV TRIES AGAIN ON 'FIRST MEETING'

NBC-TV, which "sneaked" an on-the-air audition of Gary Stevens' "First Meeting" package in at Sunday at 5 late in October, doesn't give up too easily. In spite of a spate of critical blasts, the web is scheduling another sneak of the same show for this Sunday (27) at 5.

This time, emcee will be Pulitzer Prize winner Frank Conniff, instead of NBC Washington correspondent David Brinkley, who handled the first show. Format is to bring two celebrities together for the first time. Earlier sneak had Carl Sandburg meeting Bea Lillie.

WPIX's St. Pat Parade

Hoffman Beverages, via Grey, has inked for full sponsorship of WPIX's, N. Y. telecast of the "St. Patrick's Day" parade on March 16.

Four-hour telecast will be announced as in previous years, by WPIX's Jack McCarthy.

HAWKEYE
AND THE
LAST OF THE
MOHICANS
starring
John HART
Lon CHANEY

James Fenimore Cooper's all-family classic has a ready-made audience. Hawkeye's everybody's idol! Thrilling outdoor action—an "Eastern" filmed on location in actual French-Indian War Country. You get better sponsor identification. Excellent markets still available. Wire or phone collect right now for your market before another sponsor beats you to it.

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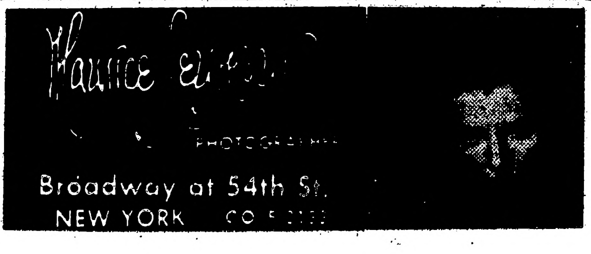


TV Vs. Newspapers

Continued from page 21

editor? Do the citizens of your community rely on tv as the prime source of news? Of course not.

"Television does not affect newspaper readership. An eight-year study of 'Videotown' (New Brunswick, N. J.) by Cunningham & Walsh shows that newspapers remained unaffected by tv's arrival in the American home—in fact, newspapers alone of all major media remained unaffected. The FCC in its recent annual report shows the U.S. has 496 commercial tv stations on the air against a mere 69 only seven years ago. This means that nearly 300 communities have at least one station, and 90% of the American people are within viewing range. And, with 128 applications for new stations on hand, the FCC expects the phenomenal growth to keep right on.

"Despite this growth, the circulation of daily newspapers has increased during this same period 4,300,000 copies per day, a steady increase, year by year, unbated, to the present pinnacle of 56,000,000. While U. S. adult population has grown 19% since 1940, daily U.S. newspaper circulations have grown 27%, almost twice as fast.

"Newspaper sales and newspaper readership and newspaper advertising have risen to heights never before thought possible. And tv has helped this growth. Tv has whetted the appetites of people for the printed word of the daily newspaper.

"There is a decline in viewing during prime evening hours, a loss of more than two hours a week over 1955 (11.1 hours this year vs. 13.2 hours last). There's a decline also in afternoon viewing, which dropped in 1955 and gain in 1956 from its 1954 peak of one hour 39 minutes a week. Morning viewing is also considerably less than its '54 peak, as it was in '55.

There is a decline in the number of sets in use during the average weekday evening. Last year, 96%; this year, 89%, down 7%. The trend toward greater selectivity continues. Members of the family do not spend as many hours viewing on any one evening as in the past. Contributing to the decline is the greater pursuit of group activities, entertaining, calling on friends, club meetings, sports, etc.

"Here's how other media made out in tv homes. Magazine reading in tv families took a big drop. Big loss was among housewives, more than offsetting a slight actual increase for men readers. Radio listening, after its serious declines in the early years of television, appears at a stablized plateau. Number of people listening during the day slipped 1% over last year.

"Newspaper reading has been maintained at a daily high level among tv families. In fact, newspaper reading in tv homes went up in 1951, again in 1952 and 1953, and has since shown but 'very slight fluctuations.' Among all media, the newspaper alone has remained unaffected by television . . .

"There is no extension of newspaper audit figures into theoretical gobble-de-gook. No over-extension-no over interpretation—simple figures of valid sales. We sell our papers—56 million a day. We print them, we distribute them, we collect for them. People read them or they wouldn't buy them. It's that simple, nothing to be multiplied or added to—nothing projected to any mythical conclusion."

Five-Day Week?

Continued from page 19

Far fetched, but still a consideration, is that tape will eliminate the need for a coaxial setup. Pundits point to the fact that RCA topper Gen. David Sarnoff years ago objected to excesses of recorded radio program material since it might supercede a regular network hookup. His recent objection to an oversupply of film on tv was in the same vain.

The motion picture industry, after an entire history of the six-day week, turned to a five-day week last year. In that case, the unions prompted the change, maintaining as they did substantially the same pay scales for five days that they previously negotiated for six. However, where tv is concerned, the employers are those presently most interested in the change, since the industry is based on a five-day week plus overtime, and the elimination of overtime means savings.

WNAC-TV

Continued from page 20

hour long film, now being edited, to be shown in February.

The film showed the arrival of a haywagon full of refugees at 2 o'clock in the morning on the border, shots of the children, the Xmas party at which Luther played the accordion and entertained with two renditions of "Jingle Bells," while translators aided. Luther narrates ending while shots of refugees going to new countries are shown with summary in which he explains how parents drugged their children so they would not cry out and bring the communists down upon them and tells just how the refugees feel and react and the responsibility for help inherent in free men.

New York—Bruce Bryant has been upped from account exec to eastern sales manager at CBS Television Spot Sales, replacing Tom Judge, who left last week to join the newly-formed Closedcircuit Television Corp. as v.p. in charge of sales.

Martin Stone Partner In Mt. Kisco Radio Station

Martin Stone, head of Stone Associates, will become a radio station operator. Stone, together with E. Monroe O'Flyn, a Mt. Kisco N.Y. realtor, has been granted a license to operate a station in Mt. Kisco. Station, still without call letters, is expected to go on the air around June.

New station will operate on 1310 kilocycles and will be powered at one kilowatt. Studio will be in the downtown business section of that community, with its transmitter and aereal to be located on the outskirts of that town.

New station will serve all of northern Westchester and will be beamed at a small cluster of prosperous communities including Armonk, Chappaqua, Ossining, Peekskill, Pound Ridge, Ossining and part of Fairfield County, Conn. It'll be a daytimer going on the air at 6 a.m. and signing off 12 hours later.

It's Stone's first venture as a station op.

Use of Canned Com'ls A Factor in Marshall Ankling WNEW Slots

It's always something of a puzzle to the trade when a performer walks out on a sure $100,000-a-year contract to confront the vagaries of the unknown, but the Jerry Marshall ankling from WNEW and its "Make Believe Ballroom" does clear up one thing. The large metropolitan New York indie is slowly shifting away from a longtime policy of doing its radio commercials live—"tailor-made" for sponsors by the highpriced jocks on the station.

A part of the Marshall ankling was admittedly due to his wanting to do his pitches personally and the station wanting otherwise. It seems that while WNEW was doing very comfortably dollars and cents-wise with its scheme of personal pitches, there was an important minority of advertisers that wouldn't buy "Ballroom" unless they could use their own canned commercials.

Walkout wasn't necessarily a question of money, since Marshall, partially explaining his leaving the station, said that the increase in the number of transcribed commercials didn't decrease his earnings one iota. He was paid the same price for commercials on his twice daily show, whether he delivered them or not. There is a possibility, one observer feels, that Marshall anticipated that in his next WNEW contract the station might insist on lowering commercial fees on transcribed material.

Marshall disclosed that his station pact prevented him from doing any other broadcasting or telecasting work. He has received offers of late for additional work, which he could not accept. Marshall started on the "Ballroom" Jan. 1, 1954, when Martin Block left for ABC. Marshall was with WNEW since 1943.

Honolulu — Trent Christman is the new radio-tv director for Holst, Cummings & Myers, Hawaii's largest advertising agency. Christman came to Hawaii from NBC-TV in Hollywood and was program manager of KONA-TV, Honolulu, before joining the agency.

Frank Folsom's Reasons

Continued from page 2

years, he was perhaps remiss in being too wrapped up in his career as a captain of industry, and he expressed himself to intimates as not wanting to continue "this sort of pace any more than I can help it."

The death of Mrs. Folsom accelerated the formal corporation announcement on two fronts: (1), the decision to step down in advance of the actual 1959 (i.e., 65th birthday) retirement and (b), with a desire to take his annual month-of-February vacation in Palm Beach ("come hell or high water"), he and the General decided to make the announcement now, instead of at the February board meeting "when surely my scheduled annual holiday (I take mine in February and the General takes off the month of March) might have been misinterpreted."

Folsom will be chairman of the executive committee. This will be the body which makes major policy decisions in between board meetings. It will comprise board chairman David Sarnoff; the new RCA president, John L. Burns, senior partner in the management consultant and engineering firm of Booz, Allen & Hamilton ("who has been intimately associated" with RCA's activities for the last 10 years, according to General Sarnoff's formal statement), General Walter Bedell Smith, who is chairman of the pension fund, Harry C. Hagerty of Metropolitan Life, who is chairman of the finance committee; and Folsom.

In effect, Folsom will realize pension benefits five years ahead of General Sarnoff, who just marked his 65th birthday and 50th anniversary with RCA. With Sarnoff continuing in harness for another 10 years, his pension advantages will not take effect until half that term has run its course. Folsom's supplementary five years as consultant, when he hits 65 in 1959, gives him the funds at that time.

It is no secret to Folsom's intimates that he has had lifetime goal "to work for the Church." He is a prominent Catholic layman, holds all the high honors that the Vatican could bestow on an American layman of the Roman Catholic faith, is an intimate of the prelates and hierarchy of the Church, and wants to spend "at least two or three months every year in Rome."

Folsom "no longer feels like working so hard and doing the pick-and-shovel work, making speeches, gallivanting all over the country, setting up factories, supervising merchandising, etc."

Folsom reiterates his preference for "not working so hard" but that he will continue to supervise the merchandising activities and direct them; that he probably will even retain his twin suite of offices alongside General Sarnoff; that the two-year "transition" period until his retirement at 65—save for the five-year supplementary term—is realistic, as a means for insuring the corporate welfare.

It was under Folsom's regime, after he sequed from Montgomery, Ward to RCA—following Government service as Chief Procurement Officer of the U. S. Navy during World War II—that RCA achieved its first billion-dollar grossing billings. This was in 1955. RCA hit the over-the-billion again last year ('56). A near-$7,000,000 investment to merchandise color television in 1956 figured in the statement. Incidentally, the $1,000,000,000 gross was one of the "presents" that General Sarnoff had asked of his organization for his 50th anniversary with the company. He got it a year ahead of schedule, and again this past year.

The Booz, Allen & Hamilton organization, it might be footnoted, was brought into RCA by Folsom.

Folsom went to Washington over the weekend for the Inauguration. At last week's Poor Richard Club award to Folsom, in Philadelphia on Thursday (17), an honor given in the Horatio Alger tradition for American success stories of the "rags to riches" genre, he was in high spirits and stated that this was among the "pleasanter speeches" a corporation executive has to make as part of his career.

President Eisenhower was among the congratulatory telegram-senders, including a personal invitation to the Inaugural.

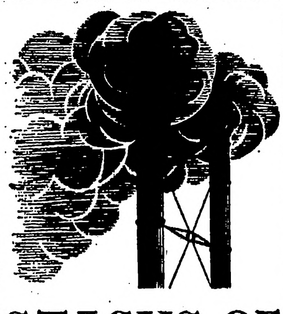
Lamb

Continued from page 20

channel 11 in Toledo, O., which is awaiting an Examiner's report. He also holds a construction permit for channel 23 in Massillon, O., and owns radio stations in Erie, Pa., and Toledo. Recently, he sold his newspaper, the Erie Dispatch, through which he bombarded the FCC.

The Lamb case was designated for hearing in June, 1954, after the Commission had held up renewal of the WICU license for about 10 months. Hearings began July 28, 1954, and were highlighted by turnabout testimony of two government witnesses, Lowell Mason and Mrs. Marie Natvig. Mrs. Natvig was subsequently convicted of perjury and sentenced to a term in prison.

In an initial decision issued Dec. 7, 1955, Examiner Herbert Sharfman recommended renewal of the license. The Examiner, in somewhat philosophical vein, concluded that Lamb may have had "a gleam in his eye" when he wrote glowing accounts of trips to Soviet Russia in the 30's but that the evidence did not show him to be a Communist. He held, however, that there was justification for the hearing.

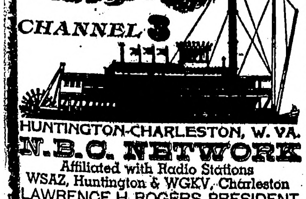


STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market.

Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.



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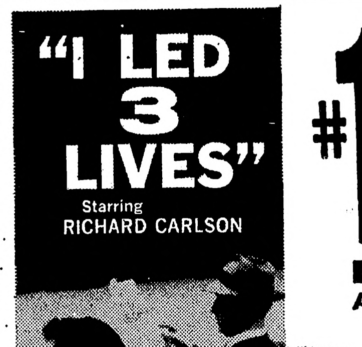

"I LED 3 LIVES"
Starring
RICHARD CARLSON

#1 SYNDICATED SHOW IN FT. WORTH 23.5

RANKS #6 ALL WEEK
AMONG ALL NETWORK SHOWS!

BEATS:
6. $64,000 CHALLENGE (TIE). 23.5
7. DISNEYLAND..... 23.4
8. BOXING........ 22.5
9. LAWRENCE WELK. 22.1
10. PHIL SILVERS... 20.8

PULSE, August, 1956

ZIV TELEVISION

NOTHING TURNS ON THE HEAT LIKE A ZIV PRODUCTION!

Jocks, Jukes and Disks

By MIKE GROSS

Nat King Cole: "You Are My First Love" - "Ballerina" (Capitol). In "You Are My First Love," Nat Cole once again has the kind of romantic ballad that's a shoo-in for a big payoff on all levels. It's warm and appealing and excellently tailored to the King's mellow taste. His revival of the **Vaughn Monroe** hit, "Ballerina," may get the tune going for another good pop ride.

Julius LaRosa: "Stashu Pandowski"-"Jeanette" (RCA Victor). The bright novelty flavor of "Stashu Pandowski" gives Julius LaRosa a strong chance to swing back into the hit lists. It's a rollicking item set against a forceful polka beat and LaRosa gives it an ingratiating, happy vocal touch. He may get some competition from **Russ Carlyle's** ABC-Paramount side which also captures the gay mood but with more emphasis on the Polish accent. LaRosa takes "Jeannette," a pleasant ballad, for a likeable ride on the flip side.

Terry Gilkyson: "Marianne"-"Goodbye Chiquita" (Columbia). The calypso rush is on "Marianne," and it looks like Terry Gilkyson will pick up most of the spins despite strong competition from **The Hilltoppers** on Dot and **The Lane Bros.** on RCA Victor. Gilkyson gets the most out of the Trinidad tempo and builds it into a socko side with colorful steel band rhythms. He also has a flavorsome side in "Goodbye Chiquita," which deserves a run after the "Marianne" craze is over.

Jaye P. Morgan: "I Thought It Was Over"-"I Pledge Allegiance To Your Heart" (RCA Victor). Although reminiscent of last year's click, "The Longest Walk," there is enough merit of its own in "I Thought It Was Over," to get Jaye P. Morgan a payoff play. It's a strong ballad entry which she belts with assurance. Despite the cumbersome title, "I Pledge Allegiance To Your Heart" rates some spinning attention.

Rusty Draper: "Let's Go Calypso"-"Should I Never Love Again" (Mercury). The calypso barrage continues with Rusty Draper's "Let's Go Calypso" and if the disk aud doesn't tire of the beat, this side has a chance to step out. Tempo, lyric and delivery give it the proper Trinidad flavor. Draper isn't as lucky with "Should I Ever Love Again," a ballad set against a rhythm & blues pattern.

Don Cornell: "Afternoon In Madrid"-"Let's Get Lost" (Coral). The bullfighter's "moment of truth" has been put into a dramatic ballad, "Afternoon In Madrid." Don Cornell gives it a big-voiced reading that'll capture deejay interest and build into an okay commercial bet. On the reverse side, Cornell gives the oldie, "Let's Get Lost," a modern touch that doesn't quite come off.

Ernie Kovacs - LeRoy Holmes Orch: "Hey, Taxi!" - "Oriental Blues" (MGM). "Hey, Taxi!" is a frisky instrumental imported from France. A good programming bet and a natural for the jukebox trade. Ernie Kovac's vocal is limited to assorted yells of "Hey, Taxi!" LeRoy Holmes also gets a lot of melodic punch into "Oriental Blues," tune from the Kovac's tv'er.

Cathy Carr: "Una Momento"-"It Looks Like Love" (Fraternity). Cathy Carr has a pair of picture tunes to work with on this coupling and turns 'em both into attractive sides. The spinning nod will probably go to "Una Momento," a latino-flavored ballad with a strong melodic line and lyric to match. Tune is from Paramount's "Three Violent People." "It Looks Like Love," from Par's "Hollywood or Bust," gives her a chance to show off a bouncy and gay vocal quality.

Karen Chandler: "Your Wild Heart"-"It's An International Language" (Decca). The hillbilly-like lilt to "Your Wild Heart" won't hurt this side in the pop field. The beat is winning and Karen Chandler matches it with an infectious lyric handling. She switches to the current calypso craze on "It's An International Language." It's just par for the Trinidad course.

Richard Maltby Orch: "Sayonara-Goodbye"-"Forbidden Fruit" (Vik). The oriental melodic motif of "Sayonara" helps build this side into a likeable programming entry. Richard Maltby gives it an arresting orch styling which should please many deejays. There's also a strong possibility that "Forbidden Fruit" will grab a good spinning ride due to Maltby's rich orch handling of the catching melody.

April Ames: "Love Not Subject To Change"-"You Are Mine" (Sonic). April Ames has a solid rhythm number to toy with in "Love Not Subject To Change." A newcomer in the wax sweepstakes, thrush displays plenty of savvy in getting the mood across. Could be a leftfield score. She's in a slow ballad mood on "You Are Mine," also good.

Best Bets

NAT KING COLE	**YOU ARE MY FIRST LOVE**
(Capitol)	*Ballerina*
JULIUS LAROSA	**STASHU PANDOWSKI**
(RCA Victor)	*Jeannette*
TERRY GILKYSON	**MARIANNE**
(Columbia)	*Goodbye Chiquita*
JAYE P. MORGAN	**I THOUGHT IT WAS OVER**
(RCA Victor)	*I Pledge Allegiance To Your Heart*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
Thesaurus Transcriptions
283d Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P. M. E.S.T.
Sponsored by
Dodge Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10:30 p.m. EST
Sponsored by
Dodge and Plymouth Dealers of America

Album Reviews

Although it looms as a Broadway casualty, "Candide" (Columbia) is a solid entry in its wax form and an important addition to the show-album shelf. Disentangled from the book, the **Leonard Bernstein** score shines through as a witty and inventive musical effort. From the sparkling overture to the hymn-like finale, "Make Our Garden Grow," the set is packed with musical surprises. The lyrics, contributed by **Richard Wilbur,** the late **John Latouche,** and **Dorothy Parker,** help spotlight the Bernstein score and keep pace with him as he whips up tangos, ballads and operatic parodies. Cast, headed by **Max Adrian, Robert Rounseville, Barbara Cook** and **Irra Petina,** is uniformly excellent. Package was grooved with care by Col prexy Goddard Lieberson.

Mabel Mercer: "Midnight at Mabel Mercer's" (Atlantic). To New York cafegoers familiar with Mabel Mercer's Byline Room this set is evidence that the romantic spell she casts in her songs has nothing to do with late hours, smoke-filled clubs or tippling. It's all in her song-handling and the Atlantic boys have put it right into the groove. Working with **George Cory & Sam Hamilton** (pianos) and **Milton Hinton** (bass), Miss Mercer strikes a captivating mood as she works through a potpourri of 16 showtunes and pops, some familiar, others offbeat, all good.

The Gateway Singers: "Puttin' On The Style" (Decca). Preem album by The Gateway Singers, new folk group from the Coast, is a knockout. Their spirited harmonies virtually bounce out of the grooves and their vocal exuberance is infectious. The 13 numbers in the set are topped off by rousing renditions of the title song, "Rock Island Line" and "Midnight Special."

George De Witt: "Name That Tune" (Unique). This package, tied in with the CBS-TV quiz show, should have a ready-made buying audience. And the tv show's host, George De Witt, has a vocal style pleasant enough to keep the album listeners happy. His technique is soft and easy and he's picked a bagful of familiar items that don't strain his tonsils. Musical backing is tastefully handled by **Harry Salter's** orch.

Ann Hathaway: "The Intimate Ann" (Motif). Album's title is the tipoff as to the way Ann Hathaway handles a song. It's a warm and personal mood that she creates in a soft and sincere song-selling manner. Her lyric interpretation makes the oldies in the package worth hearing again and gives the newies a standard quality. Thrush could also work out as a pop single potential. Musical direction is by **Andre Brummer,** whose toned down jazz backing is an important plus.

Andre Colbert Orch: "My Paris" (Capitol). The market's been inundated during the past year with instrumental packages carrying the "Paris touch." Andre Colbert's "My Paris," however, should make its mark in this overworked field. It's a musical tour of the French capital handled with fresh melodic angles. Tunes are all originals contributed by Colbert, **Jacques Strop** and **Dany Michel.** Cover photo of the beefy femme ice-cream vendor is cheesecake in reverse, but it will attract a lot of attention. *Gros.*

Longhair Reviews

Verdi & Toscanini (RCA Victor). The death last week of Arturo Toscanini lands an extra significance to this Victor package in which the maestro is heard conducting passages from assorted Verdi operas, taken mostly from NBC broadcasts. Included in this set is an historical curiosity from the pre-cold war era, namely, Verdi's "Hymn of Nations" which somebody thought to improve by including both "The Star Spangled Banner" and "The Internationale." Overall, an excellent sampling of the Toscanini approach.

Charpentier Louise (Epic). A superlative performance of the tragic and lovely French opera by the orchestra and choruses of the Theatre National De L'Opera-Comique of Paris with **Berthe Monmart, Andre Laroze, Solange Michel** and **Lois Musy** in the main roles. Liner and libretto are presented trilingually in French, English and German, a symptom of the growing international market for disks.

Piano Music by Ernest Bloch (MGM). Maro Ajemian, a distaff pianist with sensitivity and intelligence, plays a highly attractive Bloch program consisting of the charming "Enfantines," and the impressionistic "Poems of the Sea" and "Five Sketches in Sepia."

Shostakovich: Symphony No. 1; Prokofiev: Scythian Suite (Angel). Two early and striking works by the modern Russian masters conducted with bite and color by **Igor Markevitch** with the National Orchestra of the Radiodiffusion Francaise. *Herm.*

N.Y. PHILHARMONIC'S RASH OF PREMIERES

Some 15 premiere performances have been programmed by the N. Y. Philharmonic-Symphony for the second half of its current 28-week season. Unveilings will include seven world preems, four first U. S. performances, and four Gotham inaugurals.

Listed among the world preems are Laurence Rosenthal's "Ode," Jan Meyerowitz's Symphony, "Midrash Esther"; Variations, "Dr. Jekyll and Mr. Hyde" by Morton Gould; "Fantasy" by Robert Mann, and Gail Kubik's "Symphony No. 3."

Kai Winding's septet booked for Kent, O., State Univ. Feb. 2 as the first stop in a tour following the combo's current stand at the Ball & Chain club in Miami.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**GUY MITCHELL** (Columbia)	Singing The Blues Kneedeep In The Blues
2	2	**ELVIS PRESLEY** (Victor)	Too Much Love Me Tender Love Me
3	5	**HARRY BELAFONTE** (Victor)	The Banana Boat Song Jamaica Farewell
4	9	**SONNY JAMES** (Capitol)	Young Love
5	10	**PAT BOONE** (Dot)	Don't Forbid Me Anastasia Friendly Persuasion
6	3	**FATS DOMINO** (Imperial)	Blueberry Hill Blue Monday
7	..	**TAB HUNTER** (Dot)	Young Love
8	4	**JIM LOWE** (Dot)	The Green Door I Feel The Beat
9	..	**FRANKIE LAINE** (Columbia)	Moonlight Gambler
10	8	**JERRY LEWIS** (Decca)	Rock-A-Bye Your Baby

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	**†SINGING THE BLUES**	Acuff-R
2	7	**†YOUNG LOVE**	Lowery
3	4	**†THE BANANA BOAT SONG**	Marks-B
4	2	***TRUE LOVE**	Buxton Hill
5	5	**†THE GREEN DOOR**	Trinity
6	3	**†LOVE ME TENDER**	Presley
7	10	***MOONLIGHT GAMBLER**	Meridian
8	..	**†DON'T FORBID ME**	Roosevelt
9	6	***BLUEBERRY HILL**	Chappell
10	8	**†JUST WALKING IN THE RAIN**	Golden West

CALYPSO HERE I COME--MAYBE

Victor Accents Bigger Dealer Cut In Revamping 'Save-on-Records' Plan

Following an extensive survey of retailers, RCA Victor is revamping its "Save-on-Records" coupon program, effective March 1, to boost acceptance from the disk outlets. New setup will only slightly affect the consumer phase of the S-O-R plan under which a customer buys a coupon book for $3.98 which entitled him to three cuffo Victor disks over the year, in addition to a $1 reduction on three special monthly releases.

Major change in the program involves the boosting of the dealer profit on the monthly selections from 25% to the regular 38% markup. In addition, the monthly albums will be available on the dealers' counters. Formerly, the consumer received his album through the mail after the dealer had forwarded the coupon to the Victor factory. The change is designed to increase store traffic by making it as simple as possible for the customer to pick up the monthly bargains.

From the consumer angle, the customer will now be able to buy three rather than two albums a month, at $2.98. Each month, Victor issues a special in the longhair, pop and jazz fields and, up to now, the customer could only choose two out of the three. The customer is also being given a choice of two bonus albums, rather than having to take the single package previously made available. The coupon buyers are entitled to pick up free albums each July and October.

To kick off the revised program, Victor's S-O-R selections in March will be "An Evening With Belafonte," as the pop selection; "Polka Dots and Moonbeams," by the Johnny Hamlin Quartet (jazz); and Vladimir Horowitz's recording of Beethoven's "Moonlight" and "Waldstein" sonatas (classical).

Bands in Ballrooms Not Tailored for Terp Trade Rubs Hub the Wrong Way

Boston, Jan. 22.

"If every ballroom played only bands that make you want to dance, people would be dancing instead of watching bands on tv free of charge," Meyer Stanzler, owner of Rhodes-on-the Pawtucket, Cranston, R. I., told members of the Boston press this week.

"The new sounds may have impressed music critics," Stanzler said," but in the process the dancers have been forgotten."

Hub radio stations that emphasize sound gimmicks over dance music were chided by Eddie Rugg, Boston Record columnist. His remarks were caused by the expulsion of Guy Lombardo records by WORL because they were "not sufficiently pops."

Rugg wrote: "Quaint programming in light of the fact that Guy Lombardo is the biggest New England ballroom draw in the orchestra field."

Juke Giant Seeburg Fined $2,000 in Antitrust Rap

Chicago, Jan. 22.

J. P. Seeburg Corp., regarded as the nation's largest jukebox manufacturer, which was purchased by Fort Pitt Industries, Pittsburgh, last November, was fined $2,000 on restraint of trade charges here last week by Federal District Court Judge Walter La Buy.

The indictment charged the Seeburg agreements with distributors not to compete in jukebox player sales or leases violated the Sherman Antitrust Act.

BOOK STRATFORD JAZZISTS

Stratford, Ont., Jan. 22.

Billie Holiday, Count Basie and orch, pianist Teddy Wilson, Gerry Mulligan Quartet and Toronto's Ron Collier Quartet will play at the Jazz Festival here July 31-Sept. 6. This is the last two weeks of the fifth Shakesperean cycle.

Calypsoph

Hollywood, Jan. 22.

The last of the red hot mamas is going native.

For her next swing around the nitery circuit, Sophie Tucker—taking cognizance of current trends—will dip deeply into the calypso style for her material. Mac Maurada already has written several special material items for her and she'll integrate them into her act for her European dates in the spring.

The "Calypso Mama" will be unveiled to U. S. audiences at El Rancho Vegas.

Composers' Guild Rebuff by NLRB Spurs SPA Talks

Possibility of new merger talks between the Songwriters Protective Assn. and the Composers & Lyricists Guild of America has been hypoed by the recent rebuff by the National Labor Relations Board in CLGA's attempt to bargain for writers for television. The NLRB, in substance, took the SPA stance that songwriters had to negotiate on an individual and not on a unionized basis.

CLGA, which mostly represents background cleffers in the film and tv fields, has also now agreed to negotiate on an individual basis. SPA execs, meantime, believe that one overall organization of writers would be the most effective agency to represent the creators of music. One SPA spokesman said that the organization would welcome all efforts to bring the two organizations together.

Merger talks between the CLGA and SPA were held before the former outfit petitioned the NLRB for jurisdiction in the tv field. The talks, however, were broken off by the CLGA execs, and SPA then opposed the CLGA move before the NLRB.

BIG ROSTER SALUTING PHILLY'S 100th ANNI

Philadelphia, Jan. 22.

One of the greatest concourses of talent ever to appear the Academy of Music stage will highlight the special Centennial program at the 100-year-old concert hall on Saturday night (26).

Eugene Ormandy will conduct the Philadelphia Orchestra and the guest artists will include Contralto Marian Anderson, Soprano Hilde Gueden, Violinist Isaac Stern, Pianist Arthur Rubinstein, tv star Dinah Shore and Comedian Danny Kaye. This last named gentlemen will take over the podium to conduct the Orchestra in his own highly individual style.

Ticket prices for the concert range from $25 to $250 for a capacity gate of $230,000. Following the entertainment the entire house (3,000 capacity) will repair to the new Sheraton Hotel for a "Centennal Ball," with music by Meyer Davis. Ballyhoo is making the Academy's 100th anni, the Philly social event of century.

Proceeds of the concert and dance will be applied to Academy's current drive for $1,000,000 to give the ancient auditorium a facelifting and general overhauling.

Roy Hamilton's Encore

Roy Hamilton is returning to the disk wars. Crooner, who took himself out of action about eight months ago, is set for new sessions for the Epic label beginning Jan. 29.

Personal appearance treks are also being lined up for Hamilton.

CAN KIDS DANCE TO CARIBE BEAT?

Pop tunesmiths are on the scent of a new beat—calypso. Doffing the rock 'n' roll guise which has been so stylish for the past couple of years, the Brill Bldg. set—New York, of course—has gone south-of-the-border and is now grinding out calypso tunes by the steel drumful.

Since the onset of 1957, the desks of the artists & repertoire chiefs of all the diskeries have been loaded with the made-to-order calypso numbers. Apparently the word has gotten around that a new cycle is beginning to roll ("Hot Trend: Trinidado Tunes") and the enterprising professional cleffers are climbing aboard before the whole thing cools off.

The a&r men, meantime, are not flipping their lids for the calypso entries. While the "Banana Boat" songs, in various versions, have been showing strength, there's a tendency to watch and wait whether this is only a flash in the Pan (Tin) or whether it's going to develop into a flownblown trend, such as country music was several years ago and rock 'n' roll has

(Continued on page 48)

CBS in Switch Of Legal Talent To Fight Cleffers

Columbia Broadcasting System, one of the defendants in the $150,000,000 suit of the 33 ASCAP songsmiths against Broadcast Music Inc. and the major networks, has switched attorneys in the action. New legal rep for the network in this suit is the firm of Cravath, Swaine & Moore, which took over the work from the firm of Rosenman, Goldmark, Colin & Kaye. Latter still continue as CBS' general counsel and also as legal spokesmen for BMI in the songwriters' suit.

Cravath, Swain & Moore were utilized by CBS execs before various Congressional committees investigating broadcasting practices. When the recent hearings conducted by the House antitrust committee headed by Rep. Emanuel Celler focussed on the ASCAP songsmiths' claims, CBS Inc. prexy Frank Stanton used the same legal reps. Former Judge Bruce Bromley, a member of the Cravath, Swain & Moore firm, was at Stanton's side during the hearings and will likely be active in the songwriters' action.

'Mamie, We All Love You' Among Inaugural Songs

Washington, Jan. 22.

A rash of new songs sprouted during inaugural festivities. None is likely to land on "Hit Parade," but they combined to liven up festivities.

"Peace On Earth," written by Robert McGinnis, composer of "Shadrack, Meshack, Abednigo," and sung by a mammoth, combined college choir, highlighted Young Republican fete. Fred Waring introduced two new tunes at Inaugural concert—"Mamie, We All Love You," and "Ike, Mr. President." And Guy Lombardo preemed a new ditty by brother Carmen, "We're Waltzing With Ike." In addition, Army band had a new march dedicated to Ike.

The highly touted AFM float, sole union rep in Inaugural parade, broke musicians' hearts by breaking down smack in front of NBC-TV cameras. However, Petrillo's honor was saved by quick repair, enabling the replica of an old-fashioned band stand to pass by presidential party intact. Float built at cost of $10,000, is being offered to any community organization for permanent use as band stand or observatory.

Microfusion As Pressing System That Can Give An Indie Long Pants

The disk field, one segment of American industry where the small entrepreneur can operate successfully, is now getting even more attractive for the independent via a new technological development that can turn every man's garage or cellar into a pressing plant.

A new pressing machine, using a trademarked Microfusion process, has now come into the market with a $7,500 pricetag. The machine is capable of turning out about about 60 platters a minute at a cost equal to or less than the cost of a conventional pressing plant. Moderate cost of the machine, simplicity of operation and high quality of the finished product can now give the indies a new flexibility of repertoire, manufacturing independence from the relative handful of major company plants which also press on a custom basis.

New machine was introduced last week at the Cook Laboratories in Stamford. Emory Cook, sound engineer and head of a disk label under his own name, is head of the company, Microfusion, Inc., producing the machine. Company, located in Puerto Rico, was formed by Cook, Lawrence Scully of the Scully Machine Co., makers of recording lathes, and John O'Sullivan, pen manufacturer.

The machine consists of two pneumatic presses for heating and cooling the mold and a standard air compressor. Vinyl plastic powder, used as the disk ingredient, is compressed in a magnesium mold after vibration causes the powder to spread evenly in the circular disk mold. The Microfusion machine is smaller and simpler than the high-pressure hydraulic presses used in conventional plants.

Canny Scots

Hamilton, Scot., Jan. 22.

Eddie Williams, local vaude operator, cashed-in on the rock 'n' roll trend by featuring lively Scot country dancing in contrast.

Vaude show at the Granada Theatre was topped by rock 'n' rollers and jivers alongside Scottish country dancers.

Title of show "Rock Vs. Reel."

Big 3 & FD&H Plan Expanded Reciprocal Ties

The recently concluded tieup between the British publishing firms of Francis, Day & Hunter, B. Feldman and Robbins Ltd. and the Big Three combine in this country is sparking new moves for trans-Atlantic representation and exchange of material between the U. S. and Europe. Mickey Scopp, head of the Big Three, and Fred Day, chief of FD&H, laid the groundwork for closer links during Scopp's visit to London last month with attorney Julian T. Abeles.

Under the new program, which is owned by the Big Three, FD&H and B. Feldman, will set up a company here to exploit its catalogs and represent other British and foreign publishers in the U. S. The Big Three combine will probably handle selling and other administrative arrangements for this setup.

Feldman-FD&H are also hypoing their exploitation activities abroad to attract other American publishers. A deal is now in the works for this combination to handle British rights for Joy Music. Feldman already handles a substantial block of music from the Music Publishing Holding Corp., the Warner Bros. subsid. In addition, the Feldman-FD&H teamup will continue to operate its Continental chain of affiliates to handle exploitation outside of British territory.

Scopp and Day, who finalized the deal last month under which a jointly owned holding company was set in Britain for their respective companies' catalogs, are due to powwow together soon, either in New York or London, to push the plans of the new combine.

COL'S 'KING OF PARIS' DISK FROM TOP NOVEL

Columbia Records and Simon & Schuster are riding tandem on "King of Paris." S&S' bestselling novel by Guy Endore has inspired a tune put into the groove by Col with Jo Stafford. The book publishers are sending out cuffo copies of the novel with the platter to the disk jockeys around the country.

Tune was written by Paul Weston, Miss Stafford's husband, and Marilyn Keith.

Lieberson to S. America

Hollywood, Jan. 22.

After a three-day quickie here on business, Goddard Lieberson, president of Columbia Records, returned to New York over the weekend.

He leaves on a 17-day flying trip to South America tomorrow (Wed.) to visit Chile, Argentina, Brazil and other branch offices of the worldwide Col organization.

Lieberson delivered a lecture at the Univ. of Denver while west and o.o.'d the diskery's Hollywood operations.

Jimmy Dorsey orch and floorshow booked for concert appearance at Municipal Auditorium, San Antonio, Feb. 27.

Ella Fitzgerald, Others Win $7,500 Settlement From PanAm on Bias Rap

An out-of-court settlement for $7,500 was awarded to singer Ella Fitzgerald, jazz promoter Norman Granz, pianist John Lewis and Georgiana Henry (Miss Fitzgerald's secretary) by Pan American World Airways. The plaintiffs filed suit for $270,000 against the airline in December, 1954, at N.Y. Federal Court charging discriminatory and damaging acts by Pan-Am at the Honolulu airport.

Represented by Bergerman & Hourwich, the plaintiffs claimed that on July 20, '54, enroute from San Francisco to Sydney, Australia, for a series of concert appearances, the airline refused to allow Miss Fitzgerald, Miss Henry and Lewis to reboard their plane and continue to their destination in their assigned seats following a temporary stopover in Honolulu where they were joined by Granz. The plaintiffs held that these acts were maliciously motivated by prejudice against them because of race and color and in violation of the Federal Civil Aeronautics Act prohibiting prejudice and discrimination against passengers.

Industrialist Garthwaite Tapped for Decca Board

Albert A. Garthwaite, president of Lee Rubber & Tire Co., has been elected to the board of directors of Decca Records. He fills the vacancy created by the death of Robert W. Lea a couple of months ago.

Garthwaite, a member of the board of Decca's subsid, Universal Pictures, is also a director of the Gillette Co., the Philadelphia Electric Co. and Central-Penn National Bank.

Decca's board now consists of prexy Milton R. Rackmil, exec v.p. Leonard W. Schneider, Harold I. Thorp, Samuel H. Vallance and Garthwaite.

Bill Haley's 'Rock' Tops Holland Platter Bestsellers During 1956

Amsterdam, Hol., Jan. 22.

Though platter sales are not made public in Holland, daily newspaper De Telegraaf has made an estimate of the records that had the biggest run in 1956. At the top is Bill Haley's "Rock Around The Clock," and in the second place, "La Panse," in versions sung by Renato Carasone, and Dutch singers Max van Praag, Truus Koopman and Maria Zamora.

The Top 10:

1. Rock Around The Clock... Bill Haley Comets
2. La Panse... Renato Carasone
   The Great Pretender...... The Platters
3. Heimweh .... Freddy
4. Whatever Will Be.. Doris Day
5. The Records of......... Johnny Jordaan
6. Oh Johnny...... "Tante Leen"
7. Mia Cara Carolina.. Van Wood
   Memorie Are Made Of This Dean Martin
8. Malle Vent Ja...... Toby Rix
9. Arrivaderci Roma.. Jo Stafford
10. Dixieland..... The Butterflies

"Malle Vent Ja" is a comedy version of "Malaguena" by Dutchman Toby Rix. The Butterflies are a male duo who had a big click with "Dixieland." Johnny Jordaan is a Dutch singer who came up meteorically and already has sold 1,000,000 records, it's reported.

Elvis Presley has not yet made the top 10, but it may be expected that with the release of the 20th-Fox "Love Me Tender" the records from songs in that pic will lift him.

Omaha Windfall: $245

Omaha, Jan. 22.

Number of dancehall permits in Omaha jumped from 83 to 85 in 1956, city figures reveal.

The city's tax takes thus increased from $5,031 to $5,276.

Bill in Congress Would Trim ASCAP's 'Hotel' Coin

Washington, Jan. 22.

A bill that would shave ASCAP's income was thrown into the Congressional hopper last week. Measure provides that hotels playing disks or offering their guests radio and/or video programs shall not be held to be offering "public performances for profit."

This bill runs counter to ASCAP's efforts to widen its licensing powers to include jukeboxes, which are now exempt under the 1909 Copyright Act. Legislation to this end has been the subject of Congressional hearings for the past couple of years.

SEEK 'JAZZ AGE' FLAVOR

Helen Morgan Biopic Will Have Old-Time 'Bits'

Hollywood, Jan. 22.

Warner Bros. is negotiating with a number of top names to lend "authentic" flavor to its "Jazz Age," the biopic of Helen Morgan. Walter Winchell is already set for a running part in the picture.

The studio is now negotiating with Rudy Vallee, Gilda Gray, the Duncan Sisters, Ray Bolger, Joe E. Brown, the Ritz Brothers, Jimmy McHugh (who was Miss Morgan's accompanist), Jimmy Durante, George Jessel, and Joe Frisco for small parts or musical numbers. The picture stars Ann Blyth and Paul Newman starred.

Mills' 'Straight Showtune' 'Waltz' Out of 'Toreadors'

Mills Music is moving in on the showtune field via a straight drama. Firm has acquired the title song of the Jean Anouilh (Lucienne Hill translation) play, "The Waltz of the Toreadors." Play opened on Broadway last week.

Tune, penned by John Hotchkiss, was acquired through arrangement with the British publishing house, Francis, Day & Hunter. The show stars Sir Ralph Richardson.

Gershwin Concert Mar. 9

A third all-Gershwin concert takes place March 9 at Carnegie Hall, N.Y. with Morton Gould on the stick and the Symphony of the Air playing.

After expenses net goes to the Gershwin Memorial Foundation which operates an annual contest for young symphonic composers.

Toledo Scale $3 to $9 For Peristyle Jazz Skein

Toledo, O., Jan. 22.

The 1,800-seat Peristyle, marble-lined classical concert hall of the Toledo Museum of Art, has booked a series of three jazz concerts, repeating a successful innovation of last year. Jimmy McPartland's All-Star Six is booked for Feb. 1, with an added attraction the Rev. Alvin Kershaw, $32,000 winner on the subject of jazz on the "$64,000 Question" tv program. Latter will appear as program commentator. The Billy Taylor Trio is set for March 6, and Louis Armstrong and orch for March 30.

Series is scaled from $3 to $9, while single concerts are from $1.50 to $3.50. No single seats will be sold until all series orders are filled.

ASCAP Gabs With Roosevelt in D. C.

Washington, Jan. 22.

Herman Finkelstein, general counsel), and president Paul Cunningham, of ASCAP, conferred over the weekend with Rep. James Roosevelt (D., Cal.) about charges against the performing society's method of distributing royalties to its members.

Complaints were made to Rep. Roosevelt about a week before that ASCAP discriminates against younger composers and publishers. He was also told that the ASCAP method of voting was unfair. Chief beefs come from younger composers in California.

Roosevelt assured Finkelstein and Cunningham that he has not yet received specific, detailed complaints. If he receives them, he said, he'll consider a probe by a Congressional committee and also a recommendation to the Justice dept. to look into the matter. However, he promised the ASCAP spokesman a full opportunity to present their side of the case.

'JAZZ A LA' FAT $7,900 IN PORTLAND SINGLE

Portland, Ore., Jan. 22.

Irving Granz' "Jazz a La Carte" grabbed a nifty $7,900 in a one-niter concert at the Public Auditorium last week (17). Layout included George Shearing Quintet, Dave Brubeck Quartet, Billie Holiday, Stan Getz Quartet, and Shorty Rogers & The Giants. There was no window sale due to sudden cold weather. The 3,600-seater was scaled at $4.50.

Zolly Volchock and Jack Engerman are bringing in "Rhythm & Blues" unit in March and "Birdland Show" in May.

Guy Mitchell, Torme, Eck, Geo. Lewis Dated in Brit.

London, Jan. 15.

Guy Mitchell—much in the public eye here through the success of his recording of "Singing the Blues"—will make a 10-day tour of Britain in February.

He stars in Val Parnell's "Sunday Night at the London Palladium" on Feb. 10 and will appear in his own show for the ATV "Saturday Spectacular" series Feb. 16. He will also do some one-night concert appearances at leading London and provincial halls.

Dates are set for Mel Torme and Billy Eckstine to return to Britain for variety tours during the summer. Torme, who clicked big here, opens on July 22 and will remain for about three months. Eckstine will be coming here for the fourth consecutive year to play a 10-week season in variety, and will open Aug. 19.

George Lewis, 56-year-old New Orleans clarinetist, is to tour Britain March 10 to 24. He will oppear as a solo instrumentalist with the local Ken Colyer Band supporting him.

U.S. country & western disk singer Mitchell Torok is to start his British tour next month with a fortnight at the Prince of Wales Theatre, London, commencing Feb. 18. On the previous evening he will be seen in "Sunday Night at the London Palladium" on tv.

Ray Lang's Deccalypso

Decca Records has hopped aboard the calypso bandwagon. Diskery last week cut some Caribbean-type tunes with a new singer, Ray Lang, who was backed by a calypso band from the Jamaican Room, an eastside spot.

Tunes are "Last Train" and "Keetch."

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.)	TOTAL POINTS
1	1	**GUY MITCHELL** (Columbia) **"Singing the Blues"**	1	..	6	1	..	1	9	6	1	9	3	1	7	1	..	10	1	3	1	1	2	134
2	7	**SONNY JAMES** (Capitol) **"Young Love"**	4	2	1	3	..	..	..	2	..	1	1	8	..	..	..	..	3	..	..	..	1	84
3	11	**TAB HUNTER** (Dot) **"Young Love"**	..	..	..	3	1	7	1	..	..	..	..	..	1	..	3	1	..	2	7	..	..	73
4	6	**HARRY BELAFONTE** (Victor) **"The Banana Boat Song"**	..	4	..	2	2	..	2	3	..	..	..	..	6	..	2	..	4	..	4	..	..	70
5	14	**PAT BOONE** (Dot) **"Don't Forbid Me"**	6	..	5	..	..	..	..	4	3	..	..	..	..	3	1	..	..	5	..	3	3	66
6	2	**JIM LOWE** (Dot) **"The Green Door"**	2	..	..	9	..	2	3	8	6	..	7	4	..	..	..	6	..	..	2	7	..	65
7	25	**ELVIS PRESLEY** (Victor) **"Too Much"**	..	1	3	..	..	..	..	1	..	2	..	..	..	..	5	5	..	1	..	..	6	64
8	9	**FRANKIE LAINE** (Columbia) **"Moonlight Gambler"**	8	..	..	4	..	..	4	9	8	..	2	5	3	6	6	..	..	..	9	..	5	63
9	5	**CROSBY & KELLY** (Capitol) **"True Love"**	..	10	..	..	..	4	..	..	..	6	..	2	..	5	..	..	..	..	..	2	8	40
10	16	**FATS DOMINO** (Imperial) **"Blue Monday"**	..	..	4	..	8	..	8	..	..	3	5	..	..	..	7	..	..	7	..	..	7	39
11A	4	**ELVIS PRESLEY** (Victor) **"Love Me Tender"**	7	..	..	..	..	6	..	..	..	..	6	7	..	10	..	..	2	..	10	10	4	37
11B	3	**FATS DOMINO** (Imperial) **"Blueberry Hill"**	3	..	..	..	..	..	..	7	7	..	..	6	..	7	..	8	5	..	..	8	..	37
13	12	**TARRIERS** (Glory) **"The Banana Boat Song"**	5	..	8	..	..	5	..	..	4	..	..	..	..	4	..	..	..	6	..	..	..	34
14	8	**JOHNNIE RAY** (Columbia) **"Just Walking in the Rain"**	9	..	..	..	..	..	..	5	10	..	..	3	2	..	..	9	8	..	..	..	..	31
15	13	**ELVIS PRESLEY** (Victor) **"Love Me"**	10	5	10	..	..	..	..	..	..	..	..	9	..	..	8	..	..	..	3	5	..	27
16	23	**HARRY BELAFONTE** (Victor) **"Jamaica Farewell"**	..	6	..	..	..	..	..	..	..	..	8	..	..	..	4	..	..	4	8	..	..	25
17	15	**JERRY LEWIS** (Decca) **"Rock-a-Bye Your Baby"**	..	..	..	..	5	..	6	..	..	..	..	10	8	..	..	4	..	..	..	..	..	22
18	10	**GEORGE HAMILTON 4TH** (ABC-Par) **"A Rose and a Baby Ruth"**	..	..	..	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	6	4	..	20
19	17	**MICKEY & SYLVIA** (Groove) **"Love Is Strange"**	..	3	9	..	..	..	5	..	..	..	..	..	..	..	..	..	..	8	..	..	..	19
20A	..	**LaVERN BAKER** (Atlantic) **"Jim Dandy"**	..	..	2	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	18
20B	..	**CREW-CUTS** (Mercury) **"Young Love"**	..	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	..	..	..	..	..	18
22	..	**IVORY JOE HUNTER** (Atlantic) **"Since I Met You, Baby"**	..	..	..	..	4	..	7	..	..	..	9	..	..	..	10	..	..	..	..	..	..	14
23A	18	**EDDIE FISHER** (Victor) **"Cindy, Oh Cindy"**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5	..	9	10
23B	24	**JOHNNIE RAY** (Columbia) **"You Don't Owe Me a Thing"**	..	..	..	..	..	..	..	..	..	5	..	..	..	9	9	..	..	..	..	..	..	10
25	18	**PATIENCE & PRUDENCE** (Liberty) **"Gonna Get Along Without You"**	..	..	..	10	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	6	..	8

1	2	3	4	5	6	7	8	9	10
CALYPSO	MY FAIR LADY	ELVIS	KING AND I	JERRY LEWIS JUST SINGS	EDDY DUCHIN STORY	OKLAHOMA!	THIS IS SINATRA	BELAFONTE	HIGH SOCIETY
Harry Belafonte	Broadway Cast	Elvis Presley	Film Soundtrack	Jerry Lewis	Film Soundtrack	Film Soundtrack	Frank Sinatra	Harry Belafonte	Film Soundtrack
Victor	Columbia	Victor	Capitol	Decca	Decca	Capitol	Capitol	Victor	Capitol
LPM 1248 EPA 1248	OL 5090	LPM 1382	W 740 EAP 740	DL 8410	DL 8289	SAO 595 SDM 595	T 768	LPM 1150 EPA 1150	W 750

Telefilm Backlog Distribs Lending Willing Ear to Payoff on Tunes

Television film distributors who recently acquired the pic backlogs from the major Hollywood studios are now facing the problem of paying off to music publishers for tunes used in the old productions. The music publishers contend that they originally licensed the tunes for theatre exhibition only and that the reruns on tv constitute a new usage that rates a new payoff. Harry Fox, publishers' agent and trustee, already has begun talks with some of the major vidpic companies on a formula to pay for the tunes.

The film distribs are apparently ready to talk turkey on the music payoff. While they maintain that the original contracts for the tunes also, in most cases, covered the possibility of an eventual use in some other medium, the distribs do not wish to endanger the sale of the pix to video outlets by a brouhaha with the music industry. One vidpic exec pointed out that the music publishers could get all sorts of injunctions against the use of their tunes on the soundtracks which would prevent their showing on tv. Video stations are not likely to buy any package which would involve them in lawsuits.

The vidpix distributors are ready to pay flat sums to cover the use of the music on the soundtracks. One exec admitted that he didn't know how many tunes were involved in his particular library since there had not been a breakdown of the cue-sheets. He said, however, that he would gladly make them available to Fox for his inspection and would be willing to talk about a "package payoff" for all the music.

SET EXPANSION GAIT FOR LOESSER SUBSIDS

Frank Music, tunesmith Frank Loesser's publishing operation, is gearing for its 1957 expansion program with a personnel reshuffle. Stu Ostrow, currently heading Frank's activities on the Coast, will return to the New York office in March as an exec assistant to Herb Eiseman, firm's general manager.

Joe Linhart, who's been with Frank's N. Y. office for the past several years, will shift to the Coast to replace Ostrow. Charlie Janoff will continue as professional representative in the N. Y. office.

In the expansion blueprint are projected buildups for all of Frank's subsid operations. They are the recently formed Frank Productions, which will hold future legit musical scores and tv spec scores; Saunders Publications, a purchased catalog which is now holding most of Arthur Hamilton's songs; Empress Music, which contains the Bessie Smith catalog; Audubon Music, which holds foreign copyrights; Liberty Songs, firm jointly operated by Frank and Liberty Records; Globarry Music, recently established firm for arranger-composer Buddy Bregman copyrights, and Desilu Music, firm set up to hold tunes emanating from telepix produced by Desilu.

Wingy's 'Trumpet' Set Plus Pops for Decca

Wingy Manone, vet jazz trumpeter, has been inked by Decca Records to cut an album titled after his recently published autobiog, "Trumpet on The Wing."

Manone will also cut pop vocals. His first coupling in this market is "Party Doll" and "Real Gone."

The diskery also added The Toppers to its roster. Male quartet, comprised of Bob Harter, Ed Cole, Bob Flavelle and Paul Friesen, have been regulars on the Arthur Godfrey CBS shows.

Geo. Melachrino Hurt

London, Jan. 22.

Bandleader George Melachrino, w.k. in the States for his LP albums for RCA Victor, has dislocated a bone in his neck while conducting his orch.

He is now confined to the London Clinic with his neck harnessed by weights and it will be some time before he is able to take up his duties again.

Irish Platter Trade Shellacked by Taxes

Dublin, Jan. 15.

The platter trade took a shellacking here in 1956, following upping of import duties and levies. LP disks took the sharpest dip because all are imported. An increased percentage of 78s are now being pressed at HMV factory in Waterford, not only for HMV but on contract for Phillips and other labels.

Bestsellers of the year were: LPs, Mario Lanza in "The Student Prince" (HMV), Bill Haley's "Rock Around The Clock" (Decca), Father Sydney McEwan's "Songs of the Gael" (Nixa), Victor Borge's "Comedy in Music" (Phillips), 78s, Malcolm Vaughan's "St. Teresa of the Roses," Pat Boone's "I'll Be Home" (Decca), The Platters' "Only You" (Nixa) and Doris Day's "Que Sera Sera" (Phillips).

ASCAP Suit Vs. 2 Radio Stations

The American Society of Composers, Authors & Publishers, through its member publisher firms, is cracking down on some broadcast stations playing ASCAP music without license. Actions against two radio outlets, WMID in Atlantic City, N. J., and WSAY in Rochester, N. Y., have been filed in the Federal courts.

While infringement suits by ASCAP members against restaurants and niteries are routine, such legal crackdowns on the broadcasters are relatively rare. In both the WMID and WSAY cases, the stations had ASCAP licenses at one time, but it's understood these were cancelled by the Society because there was no payoff.

Suit against WSAY was filed by the Gershwin Publishing Corp., Chappell, Leeds Music, Songsmiths Inc., Remick Music and Frank Loesser. The action against WMID was brought by Buxton Hill Music, Chappell, Alan Jay Lerner & Frederick Loewe (authors of "My Fair Lady" score) and Shapiro-Bernstein Music.

Plaintiffs are asking for an injunction against the stations, a ban on playing their songs, and for damages of not less than $250 for each unauthorized performance, together with court costs and attorneys' fees.

USSR Discovers R&R

Washington, Jan. 22.

Rock 'n' Roll is described in New Times, foreign affairs journal of Soviet Russia, as "convulsions of the body, not described in any of the medical textbooks, to the accompaniment of savage shouts."

Publication describes r&r as originating in the U.S., "the home of many other specimens of Western civilization," and says the music has been spread through Europe and Asia by "enterprising American showmen." Article also comments on the success of Elvis Presley.

RCA 'Aida' Album As 90th Birthday Toscanini Tribute

RCA Victor, which was planning to mark Arturo Toscanini's 90th birthday March 25 with a special album release of Verdi's "Aida," is turning the album into a commemorative package due to the maestro's death last week. The opera set was mostly taken from a 1949 NBC broadcast, but Toscanini was not satisfied with the quality of the tapes and held up the album. In 1954, Toscanini came out of retirement to conduct the orchestra and soloists at Carnegie Hall, N. Y., in a special session where he re-performed the unsatisfactory portions. This was the last time Toscanini wielded a baton.

By a coincidence, Toscanini also bowed as a conductor on June 25, 1886, at the Pedro II Imperial Theatre in Rio De Janeiro with a performance of "Aida." He was substituting for the regular conductor and after his first performance, Rio critics saluted him with rave notices.

Since Toscanini's career with Victor extended over a 36-year period, the company could not assemble figures on his disk sales to answer numerous inquiries from the press. In 1954, however, Victor stated that Toscanini sold over 20,000,000 records at an estimated retail price of $33,000,000.

Victor is currently distributing a booklet containing a discography of available Toscanini disks with a foreword by Stefan Zweig.

Bob Duffy's Vik Post

Bob Duffy, indie disk publicist, has been added to Vik Records, the RCA subsid label, as promotion head. He also handles sales coverage for the eastern part of the country.

Duffy will work under Ben Rosner, newly appointed manager of Vik.

Disposition of DeSylva Earnings Doing An Encore in Suit Vs. MPHC

Begoff Saxist Agented Into an Encore by FBI

Houston, Jan. 22.

A "real gone" trombonist is gone no longer. The FBI announced that 25-year-old Robert Owen McDonnell, sideman in the Ramsey Prison Farm Band, was recaptured last week on a Milwaukee street.

McDonnell was one of two convicts who walked away from KPRC-TV studio here Dec. 13, a few moments before band was to tape weekly sesh for "Behind Prison Walls" show. He and saxophonist Paul E. Myre, the son of a Houston minister, took a right turn out of the line of convicts, parked their horns in the station coffee shop and ran off through the surrounding fields.

The FBI said McDonnell, who had eight years along on a 50-year "stand" for armed robbery when he escaped, reached his his .32 at the agents closed in on him, but was handcuffed before he could use it. A tip in Houston led to McDonnell's arrest, but nothing has been learned to date concerning Myre's whereabouts.

Memory Laine: Merc Hits for Col

Hollywood, Jan. 22.

Frankie Laine is re-recording for Columbia Records some of his great Mercury disk hits. He will use hi-fi techniques and get "big band" backing on such former disclicks as "Shine," "River Sainte Marie," "That's My Desire," "Lucky Old Sun" for LP.

Mercury restrictions on re-etching ended last April, but this is Laine's first opportunity to cut. Billy May is doing the jazz arrangements, Paul Weston the string arrangements which will be used on four sides. Next May, after his London Palladium and other European dates, he will cut an album in Paris with Michel LeGrand in which Laine will sing in French, Italian, Spanish and Portuguese.

J. C. Heard Goes Epic

J. C. Heard, former drummer with the Count Basie, Cab Calloway and Benny Goodman orchs, has been inked to Epic Records.

His first for the label will be a calypso album which he cut in Australia.

The fight over the late B. G. (Buddy) DeSylva's copyrights is back in the courts despite the recent Supreme Court decision which gave Stephen Ballentine, the composer's illegitimate son, a one-half interest in the tunes. Mrs. Marie DeSylva, the widow, has the other half.

Ross Jungnickel Music, a subsid of Jean and Julian Aberbach combine which picked up the Ballentine share of the tunes for an advance payment of $100,000, filed suit last week in N.Y. Supreme Court against Music Publishers Holding Corp., seeking an accounting of all money due on the share of the copyrights owned by DeSylva's son. According to the plaintiffs, the Warner Bros. music subsid has refused to recognize the copyright renewal rights exercised by the son through his guardian mother, Marie Ballentine.

The WB attorneys, meantime, are attempting to switch the case to the Federal courts, claiming that there is a copyright ownership question involved and not a matter of legal accounting. Argument in N.Y. Federal Court over which court shall have jurisdiction is due shortly. If the case should wind up in a Federal court, a series of appeals by one side or the other could conceivably again bring the case before the U. S. Supreme Court which may or may not hear it again. The high court last year turned down a petition for a rehearing of its decision granting the son equal rights in the renewal with his mother.

120 Tunes Involved

The Ross Jungnickel complaint charges that, since June of last year, the MPHC firms have licensed the tunes without an accounting to the plaintiff. The suit seeks an accounting of the money earned on the DeSylva tunes during the renewal period thus far.

Suit involves 120 tunes written by DeSylva with others, but chiefly with Ray Hendrson and Lew Brown. Among the tunes are "California Here I Come," "Whoopee," "Why Do I Love You," "When Day Is Done," "Somebody Loves Me," "Birth of the Blues," "Black Bottom," "A Kiss in the Dark" and "I Found a Four Leaf Clover." Lew Dreyer is legal rep for Ross Jungnickel.

'GARDEN OF EDEN' HITS FAST ON BRIT. CHARTS

London, Jan. 15.

Biggest song click here in recent years is "Garden of Eden" which broke through within days of being issued. Three records, Frankie Vaughan's version on Phillips, Gary Miller's disk for Pye-Nixa and Dick James' waxing for Parlophone are getting action. At the same time, the sheet music published here by Duchess Music, entered the charts at No. 15.

Despite the BBC's cautious attitude towards any song that suggests even faintly a religious theme, "Garden of Eden" is being broadcast frequently on the national wavelengths.

However, Britain's most powerful disk jockey Jack Jackson, who runs his own "Record Round-up" television show on the ATV network every Sunday night, has refused to allow the song to be performed on his program. He considers the lyrics are in bad taste—particularly for a Sunday evening audience.

Bernstein and Raphael's New Golden Music Co.

Hollywood, Jan. 22.

Composer Elmer Bernstein has formed a new publishing firm with vet publisher Fred Raphael (Raphael, Dena, Carlott). Outfit will teeoff with material from a new, original jazz album which Bernstein is preparing for Decca release. Pubbery will be called Golden Music, Inc., the name obviously taken from Bernstein's Academy nomination score for "Man with the Golden Arm."

Firm currently is dickering for publishing rights on three contemporary film scores and will delve heavily into that field.

VARIETY 10 Best Sellers on Coin Machines

1.	ROCK-A-BY-YOUR BABY (6)	Jerry Lewis	Decca
2.	YOUNG LOVE (2)	Sonny James Tab Hunter Crew-Cuts	Capitol Dot Mercury
3.	SINGING THE BLUES (11)	Guy Mitchell	Columbia
4.	THE BANANA BOAT SONG (2)	Fontane Sisters Harry Belafonte Tarriers	Dot Victor Glory
5.	DON'T FORBID ME (1)	Pat Boone	Dot
6.	LOVE ME TENDER (13)	Elvis Presley	Victor
7.	HEY, JEALOUS LOVER (6)	Frank Sinatra	Capitol
8.	THE GREEN DOOR (15)	Jim Lowe	Dot
9.	CINDY, OH CINDY (10)	Eddie Fisher Vince Martin	Victor Glory
10.	MOONLIGHT GAMBLER (1)	Frankie Laine	Columbia

Second Group

CINCO ROBLES	Russell Arms Les Paul-Mary Ford	Era Capitol
ON MY WORD OF HONOR	Platters	Mercury
SINCE I MET YOU, BABY	Ivory Joe Hunter Mindy Carson	Atlantic Columbia
LOVE ME	Elvis Presley	Victor
WRITTEN ON THE WIND	Four Aces	Decca
GARDEN OF EDEN	Joe Valino	Vik
JUST WALKING IN THE RAIN	Johnnie Ray	Columbia
GONNA GET ALONG WITHOUT YOU NOW	Patience & Prudence	Liberty
BLUEBERRY HILL	Fats Domino	Imperial
A ROSE AND A BABY RUTH	George Hamilton 4th	ABC-Par

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST														SOUTH								MIDWEST										FARWEST							
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Lonny Starr—WNEW—New York	Jerry Strong—WMAL—Washington	Ken Garland—WPOR—Portland, Me.	John Ademy—WAYE—Baltimore	Perry Brown—WTAO—Boston	Tal Hood—WFGM—Fitchburg	Dick Smith—WORC—Worcester	Bob Wells—WEBR—Buffalo	Bill Dwyer—WHAM—Rochester	Lou Barile—WKAL—Rome-Utica	Nedd Flemming—WAEB—Allentown	Bud Brees—WPEN—Philadelphia	Bill Sheridan—WADK—Newport	Arlie S. Huff—WICE—Providence	Bob N. Perry—WCKR—Miami	Jim Carley—WPIN—St. Petersburg	Bob Roth—WSAV—Savannah	Eddie Clarke—WTIX—New Orleans	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	Jack Karey—WCFL—Chicago	Robin Seymour—WKMH—Dearborn	Carl Shook—WCAR—Detroit	Dan Anderson—WLOL—St. Paul-Mpls.	Johnny Dark—WHB—Kansas City	Harry Holland—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Gene Piatt—KELO—Sioux Falls	Gene Edwards—WRIT—Milwaukee	Bill Kelso—KOPO—Tucson	Al Radka—KFRE—Fresno	Earl McDaniel—KPOP—Los Angeles	Lee Kopp—KSJO—San Jose	John Fairchild—KTMS—Santa Barbara	Paul Britt—KDEF—Albuquerque	Bruce Vanderhoof—KGW—Portland	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	13	Guy Mitchell	Columbia	†Singing the Blues	1				4			1	1		3		3	1	2	1	3	2	9	1						8	2	8	3				6	1			6	1		2	173
2	3	6	Pat Boone	Dot	†Don't Forbid Me	2		5			4	7	6	3	3							5	1	4		2	3	4	1	2	2	4	3								3					142
3	2	4	Sonny James	Capitol	†Young Love			2			2			9	1		4	7				6	6		5		5		3	1	1			1	4		2		10	5			3		1	142
4	4	6	Tarriers	Glory	†The Banana Boat Song	3	8			2	5	9		7	4			4	2	1				1				2	2	4					9		9				10				4	112
5	9	7	Frankie Laine	Columbia	*Moonlight Gambler	7		10						8	5	2		5	4	6	8	10	7	5	2			3			3	1	5	8			1	10								110
6	5	10	Betty Johnson	Bally	†I Dreamed	5	1	1						10			2				2			7		7	10	8			10		9				5	4	4		2	1		4		106
7	11	2	Tab Hunter	Dot	†Young Love	4					1		2		1				5		5							1													5	1	7	3	1		96
8	8	5	Russell Arms	Era	†Cinco Robles	6		3	7	1			9					8	8		7		4					7							1	1			5			3		8		87
9	6	13	Frank Sinatra	Capitol	*Hey, Jealous Lover									2				2	3		6		5	3										4	6				7	7			2				74
10A	21	10	Jerry Lewis	Decca	*Rock-a-Bye Your Baby		7			9								9						3		4			5				7		10			4				6		10	5	9	55
10B	13	11	Ivory Joe Hunter	Atlantic	†Since I Met You, Baby								10	4		4			6			7				8	2		8			5					10		8			5				55
12	9	10	Elvis Presley	Victor	†Love Me			6								10	3			4						5						10		4						2	7	5					54
13	16	9	Patience & Prudence	Liberty	*Gonna Get Along Without		4								8		1					2		2															6						6		8	51
14	22	12	George Hamilton 4th	ABC-Par	†A Rose and a Baby Ruth												6	9	7					8		6								2				2	9				5			45
15	18	6	Harry Belafonte	Victor	*Jamaica Farewell		3			7						7				5							1				4	6																44
16A	23	2	Johnnie Ray	Columbia	†You Don't Owe Me	10					7		4												9	9			4	7	7	8														5	40
16B	16	2	Harry Belafonte	Victor	†The Banana Boat Song	9							3			1	5											4								9		8							9		40
16C	29	17	Don Rondo	Jubilee	*Two Different Worlds													1		9															1			3		1								40
19A	33	4	Platters	Mercury	†On My Word of Honor							8			2											4			5								7			10						30
19B	..	1	Elvis Presley	Victor	†Too Much							1	8																												2					3	30
21A	26	2	Mickey & Sylvia	Groove	†Love Is Strange	8		9			3	4				8													5																	29
21B	28	3	Steve Lawrence	Coral	†The Banana Boat Song																	1					4				5			5													29
23	..	2	Fontane Sisters	Dot	†The Banana Boat Song				1											3						3																							26
24	..	4	Pat Boone	Dot	*Anastasia				6							9																			2	6								7		25
25A	7	18	Jim Lowe	Dot	†The Green Door													10		7					3																			2			22
25B	34	14	Patti Page	Mercury	*Mama from the Train					3													9			7															3								22
27	44	3	Les Paul-Mary Ford	Capitol	†Cinco Robles																					10	6		6								1											21
28A	39	2	Bill Hayes	ABC-Par	*Wringle Wrangle					6					9						10							9										3										18
28B	..	1	Four Lads	Columbia	*Who Needs You												7				4																	4											18
28C	..	2	Crew-Cuts	Mercury	†Young Love															3						1																									18
31A	27	2	Fats Domino	Imperial	†Blue Monday							6														10						9										3						16
31B	11	18	Crosby & Kelly	Capitol	*True Love	2																																						4			16
31C	..	1	Line Renaud	Capitol	*I'd Love to Fall Asleep																																					4		2		16
34A	20	15	Fats Domino	Imperial	*Blueberry Hill									6		5																		10										9			14
34B	..	1	Platters	Mercury	†One in a Million																												9									4				10	7	14
36	14	15	Elvis Presley	Victor	†Love Me Tender									5								4																								13
37A	34	2	Beverly Sisters	London	†Greensleeves																															3						7					12
37B	..	1	Fats Domino	Imperial	†What's the Reason			4																							6															12
39A	..	1	Jill Corey	Columbia	*I Love My Baby			8																				6						8												11
39B	..	1	Guy Mitchell	Columbia	†Kneedeep in the Blues						6														8																		8					11
39C	..	1	Toni Arden	Decca	†Without Love																																			5	6								11
39D	..	1	Frank Sinatra	Capitol	*Your Love for Me												10																										1						11
43A	36	6	High Lights	Bally	†City of Angels																		10	6										7														10
43B	45	2	Frank Sinatra	Capitol	*Can I Steal a Little Love						9						8												6																		10
45	19	15	Eddie Fisher	Victor	†Cindy, Oh Cindy															10			9										6														8

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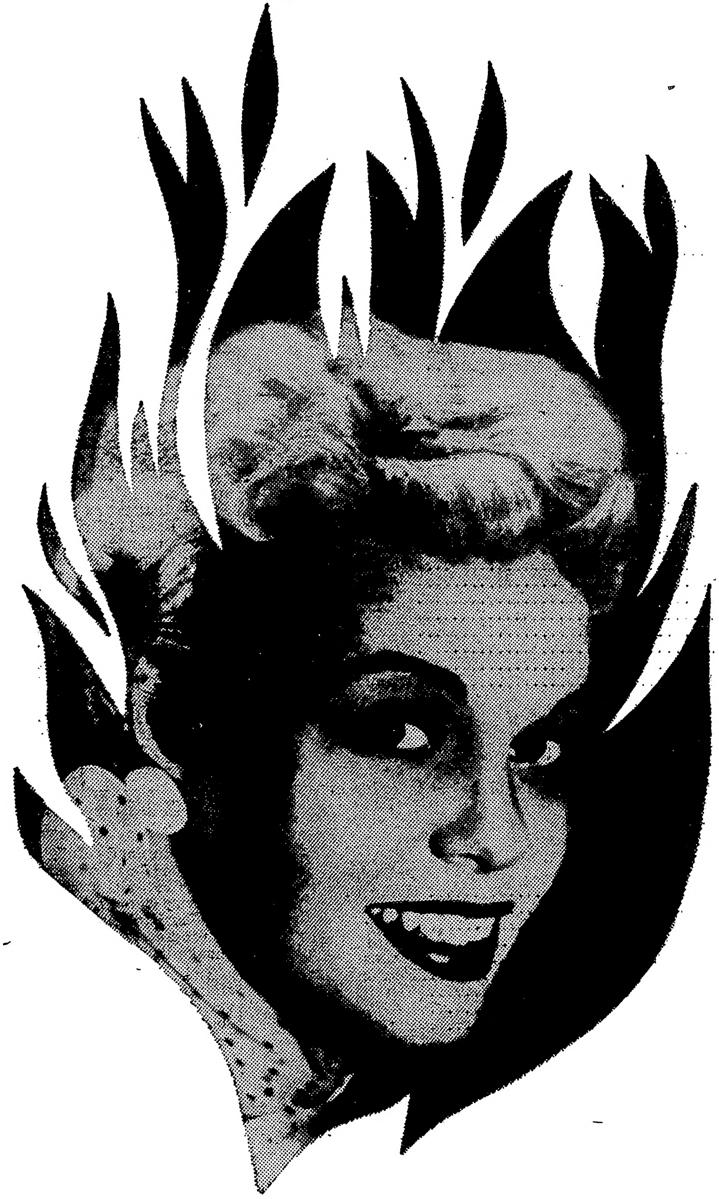


sure fire!

JAYE P. MORGAN's
newest record,
sure to be her
biggest ballad hit yet....

I THOUGHT IT WAS OVER

I PLEDGE ALLEGIANCE TO YOUR HEART

20/47-6798

and 6 that are getting hot!...

MELVIN ENDSLEY

I Ain't Gettin' Nowhere With You

Bringin' the Blues to My Door

20/47-6795

Endsley, the talent that wrote "Singing the Blues", comes through with two new smashes.

BOB CORLEY

Income Tax

But Doctor

20/47-6801

Spin either one of these hilarious monologues... your customers will flip!

DOREE POST

Who Am I

Rock and Roll Calypso

20/47-6799

Rising new personality jumps several rungs on her way to the top.

PEE WEE KING

Sugar Beet

I'll Be Walking Alone In a Crowd

20/47-6793

The King of Western Swing rocks the realm with a fast-moving platter.

DOROTHY OLSON

Mama Llama, Papa Llama

Calico Pie

20/47-6770

The singing schoolteacher proves her class with a pop hit.

THE DeCASTRO SISTERS

I Hear a Melody

I Never Meant to Hurt You

20/47-6774

Great melody... great harmony... and going great guns!

Your customers will hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola."®

America's favorite speed... 45 RPM **RCA VICTOR**

DECCA RECORDS

Best Bets

YOUR WILD HEART

It's an International Lanquage
(DECCA 9-30207; 30207)

KAREN CHANDLER

Karen lends her versatile voice to a great new version of this unusual waltz tempo tune with R & R feel. Watch "Wild Heart" move like wild fire! Flip is new entry to the Calypso craze. Score this disc a hit!

WRITTEN ON THE WIND

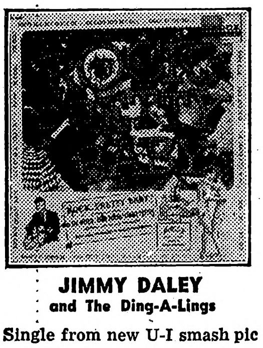
Someone to Love
(DECCA 9-30123; 30123)

FOUR ACES

With opening of sensational U-I film, this record is destined to soar even higher than present brisk activity. A solid smash and one to hitch up with . . . fast!

ROCK, PRETTY BABY

Music From Sound Track of
Universal-International Picture,
"Rock, Pretty Baby"
(DECCA 9-30163; 30163)
DL 8429 ED 2480-81-82



JIMMY DALEY
and The Ding-A-Lings

Single from new U-I smash pic supplies R & R tune to keep dancing feet moving. Jimmy Daley's fast-moving version of sound track title song is surefire hit material. This one heads the rhythm track to the top! Also available on Long Play and Extended Play albums.

DECCA Records
a New World of Sound...

Peatman Annual Survey of Song Hits on Radio and TV

(For the Year 1956)

The 35 song hits with the largest radio and television audiences are listed below in order of the total ACI points received in the ACI surveys during the year. Songs in stage, film or TV productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began in the fall of 1955 are noted by the date . . . (1955).

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Production	Publisher
1	38423	38	*I Could Have Danced All Night	"My Fair Lady"	Chappell
2	35976	38	*On the Street Where You Live	"My Fair Lady"	Chappell
3	27162	27	Poor People of Paris		Connelly
4	26086	25	Lisbon Antigua (1955)		Southern
5	24758	24	Standing on the Corner	"Most Happy Fella"	Frank
6	24386	25	Theme From Three Penny Opera (Moritat)	"Three Penny"	Harms
7	24049	19	Rock and Roll Waltz		Sheldon
8	23489	24	Canadian Sunset		Meridian
9	23432	21	Hot Diggity		Roncom
10	22522	26	*True Love	"High Society"	Buxton Hill
11	19724	35	*I've Grown Accustomed to Your Face	"My Fair Lady"	Chappell
12	19400	14	Memories Are Made of This (1955)		Montclare
13	18960	31	Mr. Wonderful	"Mr. Wonderful"	Laurel
14	18697	36	Allegheny Moon		Oxford
15	17828	17	No Not Much		Beaver
16	16497	27	Whatever Will Be, Will Be	"Man Who Knew Too Mcuh"	Artists
17	15521	10	Sixteen Tons (1955)		American
18	15473	26	Wayward Wind		Warman
19	15013	18	*Friendly Persuasion	"Friendly Persuasion"	Feist
20	14485	29	Too Close for Comfort	"Mr. Wonderful"	Laurel
21	14295	16	Great Pretender		Panther
22	14231	14	Blue Suede Shoes		Hi-Lo-Hill & Range
23	14089	11	*Love Me Tender	"Love Me Tender"	Presley
24	13244	15	Band of Gold (1955)		Ludlow
25	12916	20	Picnic	"Picnic"	Columbia Pic
26	12118	13	Tender Trap (1955)	"Tender Trap"	Barton
27	11916	16	Tonight You Belong to Me		BVC
28	11600	14	*Just Walking in the Rain		Golden West
29	11347	24	How Little We Know		Morris
30	11223	18	Happiness Street		Planetary
31	11176	15	My Prayer		Shapiro-Bernstein
32	10852	15	Ivory Tower		Melrose
33	10747	17	Hound Dog		Presley-Lion
34	10660	14	*Cindy, Oh Cindy		Marks-Bryden
35	10594	21	Can You Find It in Your Heart		Witmark

Top Standards on Radio and TV

The 35 standards with the largest radio and television audiences are listed below in order of the total ACI points received in ACI surveys during the year 1956.

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Publisher
1	19567	36	Autumn Leaves	Ardmore
2	13530	23	Tea for Two	Harms
3	9036	8	Happy Birthday to You	Sunny
4	8620	5	Easter Parade	Berlin
5	8596	28	Just One of Those Things	Harms
6	8552	26	's Wonderful	Harms
7	8222	11	Tiger Rag	Feist
8	8175	5	White Christmas	Berlin
9	7250	7	Alexander's Ragtime Band	Berlin
10	6613	15	My Blue Heaven	Feist
11	6564	12	I Got Rhythm	New World
12	6136	9	Winter Wonderland	BVC
13	5906	15	In a Little Spanish Town	Feist
14	5734	4	Santa Claus Is Comin' to Town	Feist
15	5363	7	Granada	Southern
16	5346	12	April in Paris	Harms
17	5226	17	Tenderly	Morris
18	5078	10	I've Got the World on a String	Mills
19	4925	6	Stars and Stripes Forever	Church-Hill & R
20	4882	17	Star Dust	Mills
21	4503	9	Somebody Loves Me	Harms
22	4456	16	From This Moment On	Chappell
23	4419	9	On the Sunny Side of the Street	Shapiro-Bernstein
24	4413	8	Side by Side	Shapiro-Bernstein
25	4234	6	When the Red Red Robin	Bourne
26	3991	10	St. Louis Blues	Handy
27	3973	11	Taking a Chance on Love	Feist
28	3932	13	Birth of the Blues	Harms
29	3910	18	September Song	DeSylva-B&H
30	3894	5	Take Me Out to the Ball Game	Broadway
31	3740	6	Twelfth Street Rag	Shapiro-Bernstein
32	3723	3	God Bless America	Berlin
33	3503	11	You Do Something to Me	Harms
34	3496	7	Ain't She Sweet	Advanced
35	3387	9	I've Got My Love to Keep Me Warm	Berlin

TEACHING TRADES MARKET

Student Companion Records Starts With Seymour Bernstein

Student Companion Records, new indie recording firm, will issue longplaying piano disk, performed by Seymour Bernstein, aimed at the teaching trade. Keyboarder performs about two dozen well-known student pieces, including standards by Bach, Mozart, Haydn, Clementi, Beethoven, Schumann, Grieg, Heller, Chaminade, Strauss, Prokofieff, Kabalevsky, Bartok and others.

Disks are produced by Arthur Zinkin, head of Musette Publishers, Inc., which has specialized in books, music and records for number of years. Idea has authorized written endorsements from Nadia Boulanger, Samuel Chotzinoff, Arthur Judson, Clifford Curzon, Isidor Philipp, Leopold Mannes and other top longhair personalities.

Disks will retail at $4.95 and will be marketed through dealers and also by mail, through teachers, conservatories, etc. Later, it's planned to issue disks devoted to similar material for violin, cello, clarinet, flute and oboe.

'Stars of '57,' 'Birdland' Set for Northwest & Can.

Seattle, Jan. 22.

Irving Feld's "Biggest Show of Stars of 1957" has been set in nine Northwest and Canadian cities by Northwest Releasing Corp., of Seattle, headed by Zollie M. Volchok and Jack J. Engerman. Pete Domino, Bill Doggett, the Five Keys and other performers will appear in Butte (Mont.), Calgary and Edmonton (Canada), Spokane, Tacoma, Portland, Vancouver (B-C.), Seattle and Salem beginning Feb. 28.

The "Birdland Revue," starring Billy Eckstine, Sarah Vaughan, Count Basie and others, has been set by Volchok & Engerman to start May 14 in Portland, followed by Tacoma, Vancouver, B.C., Seattle, Spokane, Billings, Great Falls, Calgary, Edmonton, Winnipeg and St. Paul.

Brit. Airs R. I. Jazz Fete

London, Jan. 22.

Recordings of the jazz festival held in the U. S. at Newport, R. I., featuring Louis Armstrong, Duke Ellington and Count Basie, will be aired in the Light Program of the BBC next Wednesday (30), and on Feb. 13.

Both programs will run 35 minutes and will be heard in the "World of Jazz" series. Steve Race will present the shows.

KRASNOW VEEPING FOR REYNARD IN UPBEAT

Hecky Krasnow has joined Reynard Publishing Co., a Sam Fox Publishing affiliate, as v.p. In addition to expanding the recording push on Reynard publications, Krasnow will create material for both the educational and pop markets as well as handle record production.

Reynard's plans include production of its own disk for the educational market and supplying material for the major labels. Krasnow, who'll report to Frederic Fox, Reynard prexy, recently exited his Columbia Records' post as director of the children's and educational disk division.

Bamboleo Frenetico Vs. Rum 'n' Rhumba in Cuba

Havana, Jan. 22.

The land of rum 'n' rhumba has now acquired rock 'n' roll, too. The craze has hit Cuba, and the music can be heard on radio, tv, in theatres, etc. The first-run America and Rodi theatres are showing the Alan Freed film, "Rock, Rock, Rock" (Bamboleo Frenetico in Spanish, meaning "Frentic Rocking"), and on their stage they have T.N.T. Thomas ("Dinamita") and his orch.

T.N.T. put on a show at the dog track recently, and the Cuban rock 'n' roll orch of Rafael Somavilla has performed at Tropical Stadium ($1 admission).

The Trianon and Payret theatres have scheduled Elvis Presley's "Love Me Tender" for February.

Jazz Ltd. Vs. Unlimited

Chicago, Jan. 22.

William and Ruth Reinhardt, owners of Jazz Limited nitery here, have filed an injunction suit in Superior Court here aimed at forcing Jazz Unlimited, an association of progressive jazz enthusiasts, to change its name.

The dixieland Jazz Limited claims that its name is being adversely affected by the public confusion between the two.

The HIT! OF THE WEEK
LEROY HOLMES
AND HIS ORCH.
Hey, Taxi!
Vocal by ERNIE KOVACS
and
Oriental Blues
MGM 12408
K 12408
M-G-M Records

BUDDY GRECO
QUARTETTE
Currently
EDEN ROC
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a Great New Star

with his First Release
on Jubilee...

BOB WHALEN

CHAPEL OF THE ROSES

JUBILEE 5266

WITH ALL MY LOVE I THEE ENDOW

with
MARTY
GOLD
and his
Orchestra
with the
Golden
Chorus

DJ's thanks for the wonderful welcome
Bob

jubilee RECORDS
1650 Broadway, N. Y. C.

Calypso Here I Come

Continued from page 41

been and is. One a&r man said he wants to see whether the calypso cycle will develop in face of the inability of most kids to dance to that beat. The main strength of rock 'n' roll, of course, has been its simple, danceable beat.

The a&r exec pointed out that calypso tunes have always cropped up now and then as hit songs. "Rum and Coca Cola," for instance, was a smash during the last war, then came the calypso-ish "Enjoy Yourself, It's Later Than You Think," and other numbers which had a Trinidad influence. One or two or even three such hits in a row, he said, wouldn't necessarily mean that calypso was taking over the music biz.

Some copyright hazards have already developed in the calypso market since so much of the material is based on public domain stuff. The "Banana Boat Song," for instance, has two different versions, one published by E. B. Marks Music under that title and the other by Harry Belafonte under the "Banana Boat" title. A new calypso tune, "Marianne," is similarly turning up in different versions.

Over the Christmas holidays, one publisher visited the Bahamas and picked up a flock of "authentic" calypso tunes for possible publication here. He called in a professional writer to dress them up. The latter discovered that one of the "authentic" numbers was a note-for-note copy of a calypso tune he had copyrighted several years back.

Decca Signs Fay Morley

Fay Morley, Coast actress-singer who has been making a comeback following an auto accident that paralyzed her four years ago, has been inked by Decca Records. In the past couple of years, she has been playing roles in films and tv.

BMI Check List

OF New RECORD RATINGS
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
ARE YOU READY (TO LIVE FOR YOUR LORD) (Bluejay)			
JIMMIE WIDENER (Downbeat)	C&W 78 (Good)	C&W B (Very Good)	
CLOWN ON THE EIFFEL TOWER (Zodiac)			
LES BAXTER ORCH. (Capitol)	79 (Good)	B+(Excellent)	Excellent
DON'T YOU ROCK ME, DADDY-O (Ludlow)			
BOB CORT SKIFFLE GROUP (London)	78 (Good)	Best Bet	Very Good
LONNIE DONEGAN (Mercury)	71 (Good)	Best Bet	Best Bet
HEART OF A FOOL (American)			
LEE DENSON (Vik)	76 (Good)	B (Very Good)	
I HEAR A MELODY (Huston-Simon-House)			
DE CASTRO SISTERS (Victor)	76 (Good)	Best Bet	
IT'S SO EASY TO FORGET (Dominion)			
THE FOUR LADS (Columbia)	Best Buy	Disk of the Week	Very Good
KNEE DEEP IN THE BLUES (Acuff-Rose)			
GUY MITCHELL (Columbia)	Best Buy	Sure Shot	Excellent
MARTY ROBBINS (Columbia)	C&W Best Buy	C&W Bullseye	
LONESOME TRAIN (Snapper)			
JOHNNY BURNETTE TRIO (Coral)	78 (Good)	B (Very Good)	
LOOK HOMEWARD, ANGEL (Greta)			
JOHNNIE RAY (Columbia)	Best Buy	Sure Shot	Good
OVER AND OVER AGAIN (Snapper)			
THE MOONGLOWS (Chess)	R&B Best Buy	R&B Sure Shot	
PLAYING FOR KEEPS (Hi-Lo)			
ELVIS PRESLEY (Victor)	Best Buy	Disk of the Week	Best Bet
QUE PASA, MY LOVE (Winneton)			
EILEEN BARTON (Epic)	73 (Good)	Best Bet	Good
SKYLINER (Indigo)			
CARMEN McRAE (Decca)	77 (Good)	B (Very Good)	
SUGAREE (Acuff-Rose)			
THE JORDANAIRES (Capitol)	78 (Good)	B (Very Good)	
TOO MUCH (Southern Belle-Elvis Presley)			
ELVIS PRESLEY (Victor)	Best Buy	Disk of the Week	Very Good
WESTWARD HO, THE WAGONS (Wonderland)			
BILL HAYES (ABC-Paramount)	83(Excellent)	Disk of the Week	Very Good
YOU BROKE YOUR PROMISE, MR. SANDMAN (Stardust)			
LAWRENCE WELK & LENNON SISTERS	78 (Good)	B (Very Good)	
YOU CAN RUN, BUT YOU CAN'T HIDE (Republic-Bess)			
RICHARD HAYES (Decca)	78 (Good)	Best Bet	Best Bet

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17 N Y
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles—(Preeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Singing the Blues (Acuff-R	2	1	1	1	2	1	1	2	1	3	1	4	112
2	2	*True Love (Buxton Hill)	3	..	2	2	..	2	3	3	7	4	2	2	80
3	3	†Love Me Tender (Presley)	7	..	6	5	1	..	2	1	6	1	5	..	65
4	5	*Blueberry Hill (Chappell)	9	..	3	6	6	..	5	5	2	5	4	..	54
5	6	†The Green Door (Trinity)	..	2	..	3	8	7	..	6	3	2	6	..	51
6	4	†Cindy, Oh Cindy (Marks-B)	..	3	..	7	..	..	9	4	..	8	3	5	38
7	7	†Walking in Rain (Golden West)	..	..	..	4	9	9	..	7	8	6	7	1	37
8	15	†Young Love (Lowery)	1	..	10	..	3	..	7	..	4	..	10	6	36
9	10	†Banana Boat Song (Marks-B)	4	..	5	..	5	..	..	9	5	9	..	8	32
10	9	*Moonlight Gambler (Meridian)	5	8	..	..	..	4	8	..	..	..	..	3	27
11A	8	*Friendly Persuasion (Feist)	..	5	8	8	..	..	10	8	..	..	8	..	19
11B	11	†Love Me (Hill & Range)	..	..	..	..	..	3	4	..	..	7	..	..	19
13	..	*Anastasia (Feist)	10	..	7	..	4	..	..	..	..	..	..	7	16
14A	13	*Hey, Jealous Lover (Barton)	..	4	..	10	..	..	..	10	9	..	9	..	13
14B	..	†Don't Forbid Me (Roosevelt)	6	..	9	..	..	..	6	..	..	..	..	10	13

No More Tizzy Re Dizzy On Coast; Berkeley Gets Gillespie, Trumpet & All

San Francisco, Jan. 22.

Dizzy Gillespie's going to have a square, but game, audience when he blows his trumpet in suburban Berkeley next Sunday (2). And next time Oakland promoter Mannie Schwartz wants to bring Gillespie and his 17-piece band into a public building in Frisco, maybe be will get a more sympathetic ear.

This seemed to be the upshot of an invitation Frisco Mayor George Christopher extended last week to the managers of the Veterans Auditorium and the Opera House after the managers had barred a pair of jazz concerts from their halls' precincts. The mayor, in a letter to the Opera House manager, Edward Sharkey, wrote:

"On frequent occasions there are differences of opinion on the type of concerts which should be performed in the Veterans Building or the Opera House. Many of us, of course, are not familiar with the diverse forms of entertainment, and on occasion it is the opinion of some people that perhaps an injustice has been done in refusing the use of either of these auditoriums to one group or another."

The "injustice" to which he referred was the action of the American Legion War Memorial Commission in barring Gillespie's band, and a small Cal Tjader combo, from the Auditorium for a Jan. 26 concert. In addition, the Opera House trustees barred the "Birdland Stars of 1957" from the Opera House for a late-April concert. Both actions were taken at the recommendations of the houses' managers, who feared riots and damage to the buildings' furnishings.

The mayor added, verbally: "We can be excused for not knowing Bach, Beethoven or Dizzy Gillespie, but we cannot be excused for denying others the right to hear them."

Suggestion of Al Wilde, New York promoter of the Birdland show, that racial prejudice might be involved in barring his show (which includes Count Basie, Sarah Vaughan and Billy Eckstine) and the Gillespie band, brought anguished protests from Sharkey. The house manager said he simply wanted to protect public property, felt the jazz performers weren't the type of entertainment that should be booked into the 3,500-seat auditorium.

Krips Stays in Buffalo

Buffalo, Jan. 22.

Contract of Josef Krips, conductor of the Buffalo Philharmonic Orchestra, has been renewed for the 1957-58 season by the Society's Board of Directors on terms declared to be "substantially the same as at present."

However, the same percentage increase as granted to the musicians by their existing contract will apply to Krips.

Belgium's Disk Bestsellers

Antwerp, Jan. 22.

1.	**Que Sera, Sera** (Philips)	D. Day
2.	**Heimwee** (Polydor)	Freddy
3.	**Pinten** (Ronnex)	Jan Fluwyn
4.	**Great Pretender** (Mercury)	Platters
5.	**Go, Man Polka** (Ronnex)	D'c'p Org.
6.	**End of Earth** (Capitol)	Nat Cole
7.	**Que Sera, Sera** (Philips)	Leemans
8.	**Only You** (Mercury)	Platters
9.	**La Pansi** (Philips)	Maria Zamora
10.	**My Prayer** (Mercury)	Platters

PITT'S LENNY LITMAN SPREADS R&B WINGS

Pittsburgh, Jan. 22.

Lenny Litman, nitery owner who operates Copa downtown, is branching out as an impresario in the rhythm & blues field. With Nick Lomakin, who runs two music-record stores here, he's bringing the Ted Heath-Eddie Heywood-June Christy-Al Hibbler unit to the Mosque here for two shows on Feb. 13. Litman is also promoting the same lineup for a one-night stand two days before that in Canton, O.

In addition, he's been associated with both Barry Kaye, WJAS deejay, and Jay Michael, WCAE platter-spinner, in the package entertainments they've been presenting from time to time locally.

Ray Anthony's Wham 8,520 At 1st Palladium Weekend

Hollywood, Jan. 22.

Ray Anthony pulled the biggest Palladium opening crowd in years Friday (18) with 4,176 customers. He drew 4,344 on Saturday to launch the big ballroom's weekend policy with a walloping 8,520 tally.

House is now open two nights weekly, remainder of week being sold to private parties.

15 Film Stars' Disk Debut

Hollywood, Jan. 22.

A "Celebrity" package of 15 film names never before considered singers has been recorded by Geordie Hormel, president of Zephyr Records, for release shortly. Package, consisting of 28 sides, has been in work "secretly" for the last seven weeks.

Among those to be heard on the disk are Debra Paget, Pat O'Brien, Eva Gabor, Marge & Gower Champion, Mark Stevens, Ida Lupino, Preston Foster, Corinne Calvet, Ricardo Montalban, Margaret O'Brien, Howard Duff, Rita Moreno, Eve Arden and Rory Calhoun.

Hormel says "some of these people are capable of going into singing careers on their own—and all of them are certainly good bets for musical comedy."

MERCHANDISE PUSH ON FOR PRESLEY IN BRIT.

London, Jan. 15.

Henry G. Saperstein, president of H. G. Saperstein & Associates of Beverly Hills, Calif., has set up a European organization with a London base and is to tee off with licensing Elvis Presley merchandise. In the first instance they will be limited to about eight to 10 items. As soon as the new outfit gets underway it will also prep a merchandising campaign for "Wyatt Earp," "Lone Ranger" and "Lassie,'" all of which are shown on British tv.

Walter Tuckwell has been named to head the European organization and is operating from temporary Mayfair offices. Part of the campaign will be to publish an Elvis Presley fan mag in Britain, modelled on the publication already in circulation in the United States. They'll also be associated with the singer's upcoming British tour, negotiations for which are on currently.

Saperstein said that sterling earnings from license fees would be devoted exclusively to the purchase of merchandise to be used as premium prizes for various campaigns in the States.

Dixie-Calypso Marriage

The Brooklyn Academy of Music hopes that dixieland and calypso mix as well as rum and Coca-Cola.

A date that was originally slated to star Stan Rubin's Tigertown Five Jan. 29 has now been augmented with another combo, the Trinidad Steel Band, to cash in on the expanding talk about calypso.

a wonderful seasonal song
STYNE AND CAHN'S
LET IT SNOW! LET IT SNOW! LET IT SNOW!
CAHN MUSIC

NOW . . .
AND ALL THROUGH THE WINTER SEASON
Leroy Anderson's
Sleigh Ride
100% Recorded
MILLS MUSIC

On The Upbeat

New York

Jean Sheperd, in affiliation with The Village Voice, Greenwich Village weekly, sponsoring a Town Hall jazz concert Feb. 2. Heading the bill are **J. J. Johnson, Barbara Lea** and **Mae Barnes** . . . **Andre Williams**, Epic pactee, into the Apollo Theatre Friday (25) . . . **Joe Derise** pacted to RCA Victor . . . **The Four Tunes**, Jubilee artists, at the New Golden Hotel, Reno, for the next three weeks . . . Local 802, AFM, holding its annual ball at Roseland Dance City May 13 . . . **Neal Hefti** conducted and arranged recent disk dates for **Ron Colby** (Vik) and **Leny Eversong** (Coral).

Bobby Scott set for a Basin Street weekend Jan. 25-26 . . . **The Platters**, returning from a tour of Australia, headline Brooklyn's Town & Country Club Jan. 29-Feb. 10 . . . ABC-Paramount thrush Annette Warren opens at RSVP today (Wed.) . . . Vik artist **Anamorena** set for three frames at the Ritz-Carlton, Montreal, beginning Feb. 20 . . . **Anita Ellis** in from the Coast for a series of recording sessions for Epic.

Joe Loco's mambo quintet headlining at the Golden Slipper, Glen Cove, L. I. . . . **The Calyptonians**, featuring **Irene Seniot**, head layout at new Trinidad Room, opening on New York's eastside this week. Pressagent **Ed Smollett** recuperating from a knee operation at Mt. Sinai Hospital . . . **Bill Nielson**, Epic sales chief, back at his New York desk after a quickie trek to Baltimore.

The **Herb Pilholfer Octet** signed by Zephyr Records, an indie Coast label. Combo is from Minneapolis.

Wyoma Winters, formerly with RCA Victor, has joined the RKO-Unique roster. She cut her first session for Unique last week.

Chicago

Duke Ellington, Chicago Symphony, Jose Iturbi, Boris Goldowski to perform for Multiple Sclerosis Foundation April 3 in Medinah Temple . . . **Chuck Foster** booked for the Martinique Feb. 13 to April 23 . . . **Xavier Cugat** opened yesterday (Tues.) at the Sahara, Las Vegas, through Feb. 18 . . . **Charlie Spivak** to do one-nighters through midwest next month . . . **Eddy Howard** making one-nighter rounds in Chicago . . . **Steve Kisley** at the Detroit Statler indef . . . **Charlivels** enter the Roosevelt, New Orleans, Jan. 31 for four weeks . . . **Jimmy Bowman** replaces **Buddy Chaples** at the piano during latter's vacation in Black Orchid's Little Club . . . **Marty Hirsch** new deejay contact man for RCA in Chicago.

London

Songster **Jimmy Young** signed for February tv appearances in Holland and Belgium . . . Agent **Harold Davison**, who handles this side of the Anglo-U.S. band exchanges, will be flying out with the **Ted Heath** band for opening U.S. date in Washington Feb. 8. He'll spend a few days in the States, return to London and then rejoin the band for its closing spots . . . Jazz trumpeter-leader **Humphrey Lyttelton** and band, currently touring with the **Eddie Condon** outfit, lined up for a possible U.S. tour . . . Songstress **Eve Boswell** offered title part in German biopic . . . Peter Buchanan appointed personal manager to **Lonnie Donegan** . . . **Ronnie Scott Sextet** and **Tommy Whittle Quartet**, featured on BBC's "Jazz Band Ball" program today (Wed) . . . **Marvyn Harman** has left **Lawrence Wright** to join the exploitation staff of Disney Music . . . **Nat Shapiro**, executive of Columbia and Epic record labels, due in London Jan. 30 for talks about British appearances of his recording artists . . . An Oscar will be awarded for the first time to the artist who's been the most cooperative to work with during the past year, by members of the Music Directors' Assn. when they hold their Baton Ball on March 10.

Hollywood

George Shearing Quintet into Peacock Lane for three weeks . . . **Ray Anthony** orch playing series of weekend engagements at Hollywood Palladium . . . **Freddy Martin's** orch holds over two weeks at Cocoanut Grove for **Harry Belafonte's** Jan. 30 opening . . . Songstress **Julie Mitchum** pacted by Quest Records . . . **Ramez Idriss** set as musical director on Albert C. Gannaway's "The Gun and the Gavel" . . . **Ned Washington** to pen lyrics to "Smoky," German tune released on the Polydor label . . . **David Rose** will conduct two Woolworth Hour Concerts in Gotham, Feb. 10 and 17 . . . **Bill Baker Trio** opened at the Villa Frascati Monday (21) for indef run.

Al Anthony, organist at La Paz, Palm Springs, formed a trio and the new combo debuts there Feb. 8 . . . The Big Three Publishing Co. is releasing title tune to Metro's "The Little Hut" . . . **Chico Hamilton Quintet** opens at Jazz City Friday (25) . . . All the ten tunes in the **Elvis Presley** starrer, "Something for the Girls," will be supplied by the singer's own publishing company. Sole selling agent for tunes will be Hill & Range Music.

Pittsburgh

Jack Purcell, former Symphony trombonist, and his danceband playing Symphony Ball for seventh consecutive year at Penn-Sheraton Hotel. He'll be in main ballroom with **Ralph De Stefano** group in adjoining Urban Room . . . **Max Roach** quintet at Midway Lounge for a week, following the **Sonny Stitt** combo . . . **Tommy Carlyn** signed to play for Newspaper Guild's Page One Ball March 2 . . . **Lenny Lartin** band, now using **Ida Marlo** on vocals, set for series of Saturday night dances at Fort Ligonier Inn... **Joe Negri**, guitarist, back fronting his own jazz foursome after filling in for three weeks with reorganized **Three Suns** in St. Louis . . . **Tune Tailors** returned to Bali-Kea, where they are featured three nights a week . . . Options of **Luke Riley** orch and **Del Monaco** quartet picked up at Holiday House . . . **Cadillacs** replacing **Platters** in **Dinah Shore**-Variety Club benefit show at Mosque Friday night . . . **Johnny Mitchell**, organist, featured every afternoon at annual auto show in Hunt Armory, with **Benny Benack** band evenings . . . **Barry Kaye**, WJAS deejay, presenting rhythm & blues show for two performances at Syria Mosque Feb. 9. and lineup includes **Frankie Lymon & Teenagers, The Drifters, Bo Diddley, El Dorados, El Vikings, Mickey & Sylvia, Turbans, Dakota Staton** and **Red Prysock** orch.

Philadelphia

Guy Mitchell in for one-nighter at the Erie Social Club (27) . . . **Dinah Washington** opened at Pep's (21) for a week, followed by **Lionel Hampton** orch (28) . . . **Four Aces** set for Sciolla's (21) with **Steve Gibson & Red Caps** booked the following week . . . **Roy Eldridge** and group playing Blue Note . . . **The Jodimars** headline the opening show at Las Vegas' new Hacienda . . . For second time this season **Erroll Garner** failed to show for a date at the Red Hill Inn. **Anita O'Day** subbed . . . **Gloria Mann** signed into Celebrity Room (17-26), then **Dick Lee** takes stand for two weeks . . . **Mills Bros.** bow into Chubby's for week (28) . . . **Four of a Kind**, local combo, head the rock 'n' roll jubilee at Atlantic City's Capitol Theatre, Jan. 26.

Dallas

George Shearing quintet due at Louann's Jan. 31 and at the Terpsichorean Ball Feb. 1 . . . **Bob Cross** orch observed first anni at Statler-Hilton's Empire Room . . . Veteran maestro **Blue Steele** and combo into Chez Maurice this week . . . **Fabulous Dorseys** band set for one-nighter Feb. 24 at Riverlake Country Club . . . **Johnny Duke** combo a holdover at Club Marquis, as is **Lou Bredice's** trio at King's Club . . . **Bill Snyder's** combo pacted as opener later this month in Baker Hotel's private Club Imperial, formerly the public Mural Room.

Scotland

Paul Conrad new musical director for singer **David Whitfield** in vaude at Gaumont, Dundee . . . **Eric Delaney** playing first Glasgow ballroom stint with his orch at Playhouse . . . **Tex Ritter** set for Glasgow Empire March 11 . . . Singer **Kathie Kay** into Prince Wales (London) vaude . . . **Eddie Condon** teed off British tour at St. Andrew's Hall, Glasgow.

Local 802's 3-Yr. N.Y. Hotel & Nitery Pact Ups Scale, But Work Week as Is

Local 802, N.Y. unit of the American Federation of Musicians, wrapped up a new three-year contract with the major niteries and hotels in Manhattan on Monday (14). The union obtained some financial benefits for the musicians, but failed in its bid to establish a five-day work week as a new industry pattern.

Under terms of the pact, musicians working the Class A spots get a flat $10 a week raise, bringing the minimum from $107 to $117. During the second and third year of the pact, an additional $5 per week will be paid to musicians working shows that run over a half-hour but less than an hour. Proportionate payments will be made for longer shows.

Deal was wrapped up by Local 802 prexy Al Manuti and an industry committee representing 30 night clubs and restaurants. There are numerous other spots which usually follow the pattern set by the major spots. Between 400 and 450 musicians will be affected by the new deal.

★ ★ ★

✓ The Name:

DANNY COSTELLO

✓ Prognosis:

Stardom

✓ Modus Operandi:

Caravan Records

✓ The Songs:

"ABBRACCIATO"
(In Each Other's Arms)
c/w
"LIKE A BROOK GETS LOST IN A RIVER"
Caravan Record 15701

✓ More Modus:

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ROBBINS MUSIC CORPORATION

LOOK OUT FOR . . .
BABY DOLL
FROM THE WARNER BROS. PICTURE
6 BIG RECORDS
REMICK MUSIC CORP.

If Lake Club Survives, Credit It To Springfield's (Ill.) Civic Spirit

Springfield, Ill., Jan. 22.

Community pride can be credited with an important contribution if Springfield's Lake Club, "Reno of the Midwest," wins its financial struggle for survival in Sangamon County Circuit Court here Feb. 18, extended from Jan. 10.

Facing mortgage woes which will be climaxed in a $10,700 payment-on-demand action by the Chicago Title & Trust Co., the capital city nitery has gained moral support, at least, from several quarters.

Vitally concerned is the Springfield Assn. of Commerce & Industry, ne Chambers of Commerce, which has a subscription drive going to insure immediate cash and later patronage. It is no secret that one of the city's biggest convention selling points is the Lake Club, which usually has a marquee attraction.

Should civic encouragement triumph, the inauguration of a new policy of operation by bonifaces Hugo Giovagnoli and Harold Henderson appears certain.

The nitery now operates on a basis of $1.20 admission from 6 p.m. opening until 4 a.m. closing. Revised procedure would abolish admission (or cover) fee during early dinner hours with supper served on an a la carte basis after 9 p.m. Admission would be charged only after that hour.

Sudden support from local organizations can be attributed to the prestige management of co-owners Giovagnoli and Henderson, whose 15-year-old establishment has lived up to its slogan, "The Show Place of Downstate Illinois." The citywide rally in backing the club is unique in the fact that it represents the first time an amusement place in this area has received such endorsement. The civic support is unusual, also, since the Lake Club's roster of regular patrons includes few Springfield firms.

Through the years, with the exception of "top name" attractions, the supper spot has relied on Decatur, Peoria, Bloomington and other area cities for as many "special parties" as Springfield. As an Illinois lawmakers' hangout, Lake Club is an "every other year" spot, since the legislature convenes only biennially.

Off to a rousing boxoffice month with the Deep River Boys' 14-day draw in the till, the nitery's plight is not without a brighter outlook. The General Assembly convenes Jan. 28 with proposed legislation including a bill to meet annually in the future. And, as aforementioned, Springfield city fathers are eager to keep the Lake Club in business—lest any pleasure-loving visitor has cause to sigh, "Oh, How I Wish I Were In Peoria Tonight."

Canadian Fairs Seeking Clarification of Laws On Lotteries and Games

Ottawa, Jan. 22.

Representatives of Canadian exhibitions and fairs have called on federal cabinet ministers urging continuance and clarification of laws that make lotteries and games of chance legal if they are held on the exhibition grounds while the exhibition and fairs are underway.

With the rewriting of Canada's criminal code coming up soon, the delegation approached the ministers of justice and agriculture, whose departments are concerned with the code and fairs, asking that the section of the code permitting lotteries and games of chance be continued when the code is rewritten. The delegation also sought clarification of the law particularly where it concerns lotteries held in connection with advance ticket sales. The section is currently not clear, the muddle enhanced by municipal and provincial laws in some instances prohibiting them.

Merle Jacobs' Cuban Deal

Merle Jacobs, Cleveland booker, has been assigned as talent buyer for the Hotel Nacional, Havana. The Nacional's Parisian Room & Casino is operated by the owners of the Desert Inn, Las Vegas, which buys its talent through Frank Sennes.

The Vegas spot will continue to be serviced through Sennes.

S. F.'s 'Silent' Strips

San Francisco, Jan. 22.

Another show business tradition has slid quietly into oblivion in Frisco.

Police Chief Frank Ahern last week banned barkers, claiming high-pressure salesmanship outside the strip joints of this city's International Settlement violated the police code by disturbing the peace.

Background on Plans Weinger Had to Shift CC Revue to Copa City

Miami Beach, Jan. 22.

Sudden death of Murray Weinger last week (16) may have negated planned move of his smash Cotton Club revue from present old Beachcomber site to Copa City. Latter is the lavish nitery he built eight years ago and lost three seasons back after a series of unprofitable runs.

Despite reports that move was to have been made to gain larger seating capacity, the reverse is true. The Beachcomber layout had some 200 more seating capacity. However, Weinger's goal for years had been to regain the lush edifice he titled Copa City, after spending close to $1,000,000 on its construction and interior equipment. Those close to him say it was a dream-offer, when the moveover deal was proffered by present owner Lou Chesler, to bring in his Cotton Club revue. Despite the calculated loss in weekly revenue, Weinger took on the deal and was in the midst of negotiations which arranged for payoffs of lines and long-standing debts to acts such as Jane Powell, Nat Cole, as well as issuance of liquor license; when a heart attack felled him.

Weinger's brother George, Sam Newfeld, Benny Davis and another partner are, at present, holding the Cab Calloway-Cotton Club revue package at the Beachcomber location. The biggery can gross well over $60,000 weekly, if near-capacity business is maintained, and higher if the sellouts and three shows on heavy nights are continued.

Besides personal-pride motive in the contemplated move to Copa City, Weinger had pointed out that the more modern kitchen and equipment there would result in better patron relations; that the larger cocktail lounge-bar adjunct, running on an all-night policy, would have made up, in part, the loss in main-room seating capacity returns.

Cotton Club revue continues to do what is probably the best business any indie night club has seen since the big hotels took the play away with name act attractions three seasons back.

Hub Rickshaw Folds Lounge After 1 Year

Boston, Jan. 22.

The Rickshaw has closed its upstairs intimery, where talent had been used for almost a year in an attempt to bring flesh back to the fried rice circuit. Joe Sinatra Trio gave its last performance there Saturday (19).

The upstairs lounge in the lush Chinese eatery opened with thrush Cindy Parker, switched to trios and hired disk jocks and radio personalities to lure customers. George and Virginia Dare, assistant managers, and Bob Abrams, manager of the Rickshaw, said the lounge will be used now as a function room.

Sings for His Motorcycle

Springfield, Vt., Jan. 22.

When Richard Dyer-Bennet, minstrel singer, gave a concert here Jan. 20, his fee was one English motorcycle instead of cash.

The singer, a motorcycle enthusiast, agreed to this arrangement with the Friends of Vermont Symphony, which sponsored the program to raise money to finance a concert by the Vermont Symphony here in the spring.

ENTERTAINMENT FOR HOLIDAY AT RENO

Hollywood.

Editor, VARIETY:

Your story in last week's issue covering the Holiday (Hotel) in Reno is slightly out of kilter. While it is true that the hotel has no gambling casino it does keep its guests interested with 50 slot machines in its spacious lobby.

Further, the hotel does have an entertainment policy. No floorshows, but the cocktail lounge employs alternating cocktail units dispensing continuous vocal and instrumental tid-bits from cocktail time until the late hours.

As a matter of fact another entertainment feature will soon be added. There will be dancing in the Rainbow Room nightly, giving Reno its only nightly dance policy.

But no gambling casino.

Sam Rosey,
Director of Entertainment
The Holiday in Reno.

Murray Weinger, Dead At 40, Reached Zenith Via Cotton Club Click

Murray Weinger, who died last week (16), was a cafe operator who refused to be counted out. After many unsuccessful years, Weinger at last came up with a hit show in Miami Beach and planned to move his magnum opus into the club that he helped create, when he died suddenly of a stroke.

Weinger produced the Cotton Club revue which he put into the Beachcomber, rechristened Cotton Club for the season. He had been readying a move into Copa City, which he had operated for many years, when the strain of production, operation and moving caught up with him.

Weinger, only 40 years of age, originally moved into Florida as the operator of the Copacabana, which was successful. He then obtained backing for the construction of Copa City, for which architect Norman Bel Geddes was retained. Club was blueprinted as the most grandiose bit of nitery construction in the world and incorporated the most modern staging devices known. This was so he could concentrate on production and get away from what he regarded as the "tyranny" of acts and agencies in regard to talent prices. When he realized he needed names, he went into triple headliners and spent as high as $25,000.

After a few years, Weinger had tough sledding. Prices for talent as compared to income didn't jibe. There were several reincarnations of Copa City, each with different backing, but he was forced to abandon the spot some years ago. He turned to the operation of nearby Ciro's, and for a brief time was producer for the defunct Moulin Rouge, Las Vegas.

This year, he angled the entertainment toward the old Cotton Club days—meaning inspired by New York's vintage Harlem—getting a revue topped by Cab Calloway, who aided in the production, being a legitimate survivor of that period who knew the modus operandi of that type of show. The layout was the most resounding Florida click in years. Following its successful debut recently, Weinger planned to move into Copa City, success of which was still a project dear to him.

Weinger started in show biz as one of the operators of the Atlantis, Coney Island, then he became associated with Bill Miller. Together they went to Florida to take over the Copacabana. When it burned down, Copa City was started by Weinger after a split with Miller.

Mass. Governor's 'Have State, Need Tourists'

Boston, Jan. 22.

Gov. Foster Furcolo is pressing for creation of a special division of promotion to hypo resort biz and lure more tourists. He urged this in special message to the legislature last week.

"Our vacation business has not had the attention that it deserves," the governor said. "It is the third largest industry in Massachusetts. Tourism can bring in many benefits."

Inside Stuff—Vaudeville

The N.Y. Supreme Court is keeping quite busy with the case of the Cerneys who are attempting to break away from Artists Corp. of America. ACA keeps filing a set of papers to pave the way for an injunction against the act from working for any other agency, and with monotonous regularity the court keeps returning the papers and informing the plaintiff that it may file again. That instance occurred again last week when Justice Jacob Markowitz, without an opinion, sent back the ACA complaint.

Just a Lot of 'No Talent' Towns; Names Eye 1-Niters to Fill Void

The one-nighter concert field is showing signs of becoming stronger and looms as the sole outlet for several types of names in a number of cities. Some agencies are now finding that many of their performers have nowhere to go in the way of bookings. With vaude out in nearly every city of the country a load of top entertainers have shifted to cafes. In some towns, there are now no longer niteries or hotels buying names in the bracket of those who used to command around $5,000 weekly. As result, the talent agencies are again turning to the concert and one-nighter field.

Indication of the earning power of the one-niters is seen in the Edith Piaf pickings. Miss Piaf racked up nearly $3,000 in a Sunday (13) date at Carnegie Hall, and on flat fees collected $1,500 in a Philadelphia soiree and $1,000 on a Washington shindig.

Ballrooms such as the Rhodes, Cranston, R. I., are buying record names on a guarantee and percentage basis. The entertainers have been picking up hefty amounts for a single night's work.

The agencies are probing the quickie field to a greater degree now that many towns are without any outlet that can accommodate the more expensive performer. One office is mulling a package to encompass what is tantamount to a regulation vaude show under a generic title of "concert varieties." It's doubtful that this label will be used officially since Billy Rose had that label in a venture at the Ziegfeld Theatre, N. Y.

Another factor favoring the one-nighters and concerts in moderate-sized establishments lies in the dwindling number of "personality" tours in the arenas. Costs of these shows have been mounting tremendously, and with arenas loathe to give any guarantees, the percenteries are veering to the less expensive one-night stands.

John H. Harris O'Seas To O.O. Icer Talent

Pittsburgh, Jan. 22.

John H. Harris, producer of "Ice Capades" and head of the Harris Amusement Co. here, flew in from the Coast last week for quickie huddles with his associates in the local theatre chain. Then he took off again for overseas to visit Madrid, London, Paris and Berlin on his annual hunt for skating talent.

Harris expects to return Feb. 4 and will rejoin show for a short time before going back to Hollywood to work on '58 edition.

1957 Rings in Some Exits In Seattle; Olympic Hotel Cuts Down, Curfew Tighter

Seattle, Jan. 22.

Two closings mark change in town's entertainment picture, which has seen many changes in past few years. The Olympic Hotel has closed the Georgian Room, its main dining spot, for dinner, and Mayor Gordon S. Clinton has ordered all dance spots without liquor licenses to stop selling setups and also to adhere strictly to 2:30 a.m. curfew.

Georgian Room was for long one of the town's top niteries, presenting such stars as Sophie Tucker, Hildegarde, Dorothy Shay, Harry Richman, Martha Wright and orchestras of Dick Jurgens, Hal Pruden and Jackie Souders. Recently room has had music for dancing only on Saturday nights. It will continue to serve luncheon.

Other closing will affect more of the public, perhaps, because dance places and late spots serving setups have traditionally been ports of call in that part of downtown Seattle labeled variously the "Skidroad," "Chinatown" and "South of Yesler."

Some of these cafes have been in operation for many years and have provided jobs for musicians. Business people in the area, along with Chet Ramage, business agent of Musicians Local 76, have protested closings. Ramage says 12 musicians have lost jobs because of the mayor's order, which was effective Jan. 1. Places affected hold either ci' cabaret or cafe-dance licenses, which under municipal regulations must close at 2:30 a.m.

In a further tightening, Chief of Police James Lawrence has ordered that no police officer may hold an off-duty job in any establishment that does not observe license regulations. The mayor said he had been told that several officers had off-duty jobs in south end resorts.

Trade Watches Gate As Auto Shows Drop Names

Chicago, Jan. 22.

Chicago agents are eyeing midwest auto shows this year with special interest. Towns like Des Moines, St. Louis, Cedar Rapids and Topeka are cutting back on or eliminating name entertainers from this year's show. Reported reason: people come to watch the performers and not to look at cars. The complaint harks back to the food and homes shows of a few years ago. The result of their dropping talent was that attendance fell off. Similar result is predicted for the auto shows by bookers here.

Chicago's annual boat show will be held in the Amphitheatre this year Feb. 8-17 without entertainment but for a different resaon. Promoters didn't want to take the 25-man minimum required by the local American Federation of Musicians.

Freberg's 'Customs'-Made Material for Click Trek In Aussie; Plan U.S. Tour

Hollywood, Jan. 22.

A domestic tour is being mulled by Stan Freberg as result of a click trek in Australia for promoter Lee Gordon. Freberg previously had been seen only in a few nitery appearances in the U.S.

The takeoff performer originally went Down Under for an 11-day stand with a unit but was held over by Gordon to join the next unit which came in from the States. During the course of the trek he became the first U.S. comedian to play Perth, the Australian city on the Indian Ocean across the continent from what is regarded as the "usual circuit" of Sydney, Melbourne and Brisbane.

The jaunt, says Freberg, confirms his opinion that while humor is universal, it has to be localized for best effect. To achieve this, Freberg went to Australia a week early to research local customs and language usage to insure top response to his material. As a result, he says, none of his material was tagged as being "too American" for consumption Down Under. Gordon, who listed the Freberg show as the best of its type since he began promoting shows for Australia, also is discussing a deal with Freberg for a British tour later this year.

Freberg, best known for his comedy diskings for Capitol Records, is now working on plans for a new comedy act which he could break in on a tour of this country before going to England and subsequently returning to Australia for Gordon.

VEGAS' SPIRIT OF ST. MOOLA

Paris, Or the What's What of Boites; Pub-Crawling Fadism on the Fade

Paris, Jan. 15.

Is Paris nitery life withering away as the new year starts? True, there are still over 100 boites in town plus the many little drinking spots that can also claim this moniker. But international tensions, falling buying power and more selective crowds are cutting into the number of paying boites, and many are falling out as others show large stretches of empty, white-clothed tables. Enough to make one snow-blind, to hark back to an old borscht circuit gag.

Main trouble seems to be that night spot fadism appears to be almost extinct. Nothing has really replaced the old philosophical pull of St.-Germain-Des-Pres, and efforts to transfer it to the Palais Royale district, Montmartre and Montparnasse never came off. The bigleague clubs are still making it, as are some staple supper clubs, but the early postwar yen is dying out. Striptease and rock 'n' roll are doing okay in many situations, but sorely missed is the bonanza that the longhair philosophizing of Jean-Paul Sartre unloosed on the Left Bank.

Flesh, in the Pigalle tradition, still has its regulars and will always exist as long as there are tourist and provincial visitors. "Pig-Alley" gets by even if a few of the boites have gone the way of garages and theatres. Such places as the Naturistes, Nouevelle Eve, Pigall's, Sphinx and others put out the nudes without any sociological or topical frills, and some sumptuosity, via revue backing, makes them always acceptable fodder.

Gas and Other Hurdles

With gas rationing and tourists holding off during troubled times, many boites are hit, notably the Moulin Rouge, but its insistence on good vaude names and reasonable tabs keeps this in fair biz. Next door the Nouveau Moulin Rouge tries to ape the big daddy Lido but with lacklustre results.

Lido is still the topper and its magnificence draws mobs every night. It is what Paris cabaret, in taste and elegance, is supposed to be and it will pay off. Strip still rules as the other top draw, with main purveyor the Crazy Horse, followed by Le Sexy, which adds a more revue-like aspect to the peels

(Continued on page 54)

Palace Beckons To Noel Coward

The Palace Theatre, N. Y., having signed Liberace for a run from April 20 to May 13, is now going after even bigger game. RKO Theatres prexy Sol A. Schwartz and booker Dan Friendly are now throwing out offers to Noel Coward, who if he accepts would be making his first variety house appearance in the U. S. Under plans now being considered, Coward would follow Jerry Lewis, who starts a four-week session Feb. 7.

There are also negotiations on for Harry Belafonte to take on a stand at that house. He would probably follow the run of Liberace.

Coward some years ago played a date at the Hotel Waldorf-Astoria. Otherwise, his U. S. appearances have been confined to legit and video.

San Antonio Hotel's Indian-Giver Couvert

San Antonio, Jan. 22.

Eddie Davis, catering manager of the St. Anthony Hotel, said that a new policy will be put into effect at the Peraux Room where Dick Barlow and his orch play for dancing. A cover charge of $1 will be instituted. But if dancers consume as much as $2 worth of food and beverages, the admission charge will be dropped.

The policy will prevail on week nights only.

See Houston Empire Room Resuming After a Revamp

Houston, Jan. 22.

Rice Hotel's Empire Room, downtown landmark since its opening in 1938 and which went dark following a sock New Year's Eve, according to Mazie Hart, room topper, will stay that way "for some months." She said that a complete structural change is in the wind for the nitery, which registered 354 customers on its last night. The hotel's directress of entertainment refused to comment on a report that when room reopens it will be half—or entirely—a privatery. She would only admit to "elaborate and fabulous" changes.

Empire Room enjoyed a brief holiday fling six months' duty as a coffee shop while actual shop was undergoing facelifting.

'57 Ottawa Expo Eyes 500,000 Gate; '56 Profit $111,000

Ottawa, Jan. 22.

An extra day's run and a new producer for the grandstand are expected to provide a big draw for this year's Central Canada Exhibition, Aug. 23 to 31 (Sunday excluded). For more than four years CCE has tried to reach the 500,000 mark in attendance but this year, according to J. K. Clarke, who succeeded the late Herb McElroy as general manager, it may be done.

The exhibition has operated for seven days for the last few years—Sat. to Sat.— and the addition of a 5 p.m. opening on the previous Friday was planned to extend attendance.

Barnes & Carruthers of Chicago will produce the outdoor spectacular in front of the grandstand this year. B&C replaces George A. Hamid, who has produced his "Grandstand Follies" at CCE for about two decades, in recent years in association with General Artists Corp. (GAC-Hamid).

Financial report presented at the association's annual meeting showed the 1956 exhibition with a $111,622 profit on a $375,844 gross. Major revenue sources included $133,757 from admissions, $56,049 from grandstand, $56,200 from midway. Raffle of a "dream" home" brought the CCE $20,000 and exhibition park concessions brought $29,282.

Wilbert Hamilton, a city controller, was elected 1957 president of CCE. He succeeds D. M. Stewart, president for the last two years. First v.p. is Don Reid, an alderman in Ottawa, with Clarke Mansfield of CCE's agricultural section as second v.p.

Royal York Mulls Acts In Hildegarde's Toronto H.O.

The Royal York Hotel, Toronto, owned by the Canadian Pacific Railway, is likely to go in for some kind of talent policy some time in the future. Experimental booking with Hildegarde paid off. She was originally in for a fast booking at that hospice, starting New Year's Eve. She was held over an additional week and then went to the Statler Hotel, Detroit, opening last week (14), with Versailles, N. Y., slated for April. It's anticipated that Angus McKinnon, manager of the Royal York, will set names periodically in the Imperial Room.

Last major spot in Toronto with a talent policy was the King Edward Hotel, which has been off the act-standard for several years.

SPA'S 'HISTORIC' CO-OP EFFORTS

By ALAN JARLSON

Las Vegas, Jan. 22.

The echo of clicking turnstiles and cash register bells in tune with the horn tooting of New Year's Eve at midnight has extended beyond the holiday period, giving Las Vegas bonifaces good reason to face the coming year with uptilted cigars.

In the past, the end of the New Year's holiday has been marked when the town empties out a few hours after christening the blessed event, thus cueing the expected cul-de-sac through which the innkeepers have been forced to wander in search of pre-summer biz.

But for some reason—mystifying to even most farseeing Vegans—the ringing in of the new year has served to ring in continued sock biz, with the bonanza's end not immediately visible. And the Vegas promoters are shoveling their best ideas out of the storage bins in an effort to keep this unusually spirited spending alive during the normally bleak Jan.-March off-season. Most significantly, the operators of all the spas, while primarily concerned with the ledgers of their respective establishments, are nevertheless working closer together now in the common cause of luring new patronage to the town.

Five hotels—New Frontier, Riviera, Flamingo, Sahara, El Rancho and the still-to-be opened Tropicana—have invested their exploitation resources into a hookup with Western Airlines for a "Show-Time Holiday" package tour. All is arranged for the customer wishing to live it up for three days in Vegas at a cost of $30, plus regular airline ticket fares.

Last month, the 10 major resorts and the downtown casinos buried

(Continued on page 54)

N.Y.'s Versailles In Sudden Foldo; 133 Creditors

After more than two decades of operation, the Versailles, one of the oldest niteries in the midtown New York sector, closed suddenly last weekend, having failed to reopen for Monday (21). Longtime operators Nick Prounis & Arnold Rossfield notified various talent agencies that they would not reopen that evening and cancelled all contracts.

Late yesterday (Tues.) the Versailles, under the corporate titles of PRP Concessions Inc. and the 151 E. 50 St. Corp., filed a petition for arrangement under Chapter XI of the Chandler Act in N. Y. Federal Court. In the petition, the Versailles listed 133 creditors, including various tradesmen, the Bureau of Internal Revenue, N. Y. State Unemployment Board, the American Guild of Variety Artists (monies due under contracts that had been signed), ASCAP, BMI, Music Corp of America, and others.

In its proposal, the nitery stated it would pay all debts in full over a period of five years. Its accounts receivable, consisting of $24,150, have been assigned to the Federation Bank and Trust Co.

A statement issued by the nitery admitted owing the Government $350,000 in back taxes as a result of a ruling handed down in 1954. From 1944 to 1954, the club didn't collect taxes on dinner bills up to 9 p. m. since dancing and entertainment started a half-hour later. This was presumably in accordance with a directive handed down orally by miscellaneous tax men at the Bureau at that time. Versailles sought to compromise the debt, but it was ruled that miscellaneous taxes cannot be "compromised" by a going concern. The cafe hopes

(Continued on page 52)

Gene Norman's New Pards At Crescendo; Landis Out

Hollywood, Jan. 22.

Maynard Sloate and Joe Abrahams, vet operators of the Strip City and Jazz City niteries, have replaced Chuck Landis as Gene Norman's partner in the operation of the Crescendo nitery. It marks their first Sunset Strip operation.

Norman bought out Landis, with whom he has operated the Crescendo since May, 1954. Disk jockey-jazz impresario then entered a new partnership agreement with Sloate and Abrahams.

Spot henceforth will operate with a "Gene Norman Presents" billing to tie him in more closely with the operation in the minds of the public. Shows probably will be bigger, beginning a few months hence, with a full show rather than the present policy of a headliner and a band only. June Christy is current at the room and will be followed Jan. 25 by Herb Jeffries.

R-B AGVA Pact Cues Deals With Picket-Shy Spots

The first major condition demanded by arenas before pacting the Ringling Bros. and Barnum & Bailey Circus was fulfilled last week, when circus general manager Art Concello signed with the American Guild of Variety Artists. Several arenas had held up negotiations because of the possibility of being picketed during the run of the Big Show. Last season, AGVA and the International Brotherhood of Teamsters picketed the circus until it folded.

Several building operators argued that they have to remain in the town for 52 weeks a year, and would not care to jeopardize its good will by antagonizing trade union members. Some arena managers felt that pickets in front of a spot keep away a certain amount of trade, and thus grosses are generally cut by the union paraders.

At the AGVA signing last week, circus execs stated that difficulties with the Teamsters were being settled and that the circus would be "100% unionized" by the time it started the '57 trek with preem at Madison Square Garden, N. Y., April 3.

However, settlement with AGVA and the Teamsters doesn't mean that the circus is fully certain of the arena tour. Certain clauses in the contract are still to be set, and until some phases of the agreement are settled, no pactings will take place. Negotiations, though, are expected to be finalized within a couple of weeks.

Scot Comic Radcliffe For Canada-U.S. Tour

Glasgow, Jan. 22.

Jack Radcliffe, leading Scot character comedian, is pacted to make a concert tour of Canada and several U. S. cities in the fall. He will plane out Sept. 11 for an eight weeks' tour, opening in Montreal and going cross-Canada to Vancouver.

Neil Kirk, Scot-born concert agent, secured Radcliffe's signature on quickie trip to o.o. talent. Others in vaude unit will be George Cormack and Irene Sharp, singing duo, accordionist Will Starr and a pianist.

Radcliffe, 56-year-old funster, specializes in old-men character studies. It will be his first transatlantic tour, to be made immediately following a summer revue season at the Royal Theatre, Newcastle, England.

U. S. Cafes on Xenophile Kick—Again; O'seas Faces Draw Freer Spenders

By JOE COHEN

The class spots are paying more attention than ever before to talent making good abroad. The quest for new faces has turned to the established singers in France, Italy, Spain and elsewhere, and the number of imports for the better-heeled cafes is continually on the upbeat.

For example, the Hotel Waldorf-Astoria, N. Y., is importing French singer Juliet Greco for four-week run starting Feb. 11. The Versailles was to play Katyna Ranieri, from Italy, March 27 for a run, when that cafe folded suddenly (see separate story).

This season, Hotel Pierre gave American debuts to Caterina Valente and Galena Necchi, both imports, and the Waldorf brought in Henri Salvador.

The upbeat in the importation of Continentals reflects more than a desire for new faces. For the past few years, it's been established that the language groups will support former compatriots. In addition, the overseasers and some of the Latin imports bring to niteries and hotels the lush wine trade, and the more conservative type of clientele, more inclined to sip, sup and listen, as distinguished from the other extreme, who will leave their drinks and sometimes their food to swing out on the mambo and cha-cha-cha. Cheques on the former type of customer are more profitable. It's in the quest of these types of customers that many spots are looking for with the imports.

Another factor weighted in favor of the imports lies in the presence in New York of a large colony of United Nations personnel. Most can afford an occasional fling in a nitery. Coin from the UN has helped Edith Piaf, for one, maintain long and profitable runs at the Versailles. Most of the UN personnel are reported to favor French entertainers, that lingo being the classic diplomatic language.

But perhaps the most cogent reason is that few domestic names are shooting up. Those hitting via recordings are generally unsuited for the posh spots and the class rooms need a supply of fresh talent to maintain interest. Another point leading up to the increased use of the aliens is the fact that business is generally good, especially in the hotel rooms. Thus, they can get away with occasional experimentation. If some of the experimental names take hold, then the hotels, etc., have an attraction that can return for a number of years.

Pic Drought Cues B'way Vaude O.O.

Withholding of picture product along Broadway is causing operators of at least one house to consider a changeover to stage presentations. One centrally located theatre, which some time ago had a stage policy, is currently mulling a return of vaudeville or a kindred form of entertainment.

Search for a new policy is the result of unavailability to that house of strong pictures. Distributors apparently feel that they can do better by slotting strong product elsewhere, and thus the house is using red ink.

As result, the operators have been studying possibilities of a vaudeville policy which would enable them to use a lesser picture more profitably. Operators of the house in question had cased the defunct burlesque operation at the downtown Columbia Theatre, but found nothing there to their liking. They're shopping around for other formats.

Ralph Clifford, manager of the Town Hall Theatre, Toledo, O., burlesque house, has assumed new duties as head of public relations for the Kane theatre chain, of which the Town Hall is a member.

Salisbury Cafe Interests Press Re-Polling of Dried-Up Resort

Boston, Jan. 22.

The bitterly fought wet vs. dry battle which put the lush nitery strip at Salisbury Beach out of business when the town voted dry all around shaped up into another skirmish at the State House here today (Tues.). A legislative hearing got underway on a bill calling for Salisbury to give the voters another chance to go on record as to whether the spot will be wet or dry during 1957-58.

Opposing delegations from the seacoast resort on the New Hampshire border marshalled their forces for the hearing on House Bill 1286 which would pave the way for a new election on the liquor issue. At present the town and beach are bone dry, due to a vote so close that a recount was made.

At stake in the fight is the sizable entertainment industry in Salisbury that has the proportions of a tradition in the State of Massachusettes.

Atty. Norman Espovich, representing the nitery interests, points to a precedent for the legislation. In 1955, the General Court passed an almost identically worded petition to let the town of Tolland vote again on the liquor issue. The petition, if granted, would place this question before the voters: "Shall licenses be granted in this town for the sale therein of all alcoholic beverages?"

Proponents say that if the townspeople should reply "Yes," it would legalize cafes, taverns, package stores, niteries and put the spots, now planning on shuttering this summer or running other forms of business, ranging from summer theatres to ice cream parlors, back in business again.

N. Carolina Fairs Press State Aid

Greensboro, N. C., Jan. 22.

A proposal that the Legislature be urged to make state funds available to bona fide agricultural fairs will be discussed at the annual meeting of the North Carolina Assn. of Agricultural Fairs at Raleigh. Results of a survey on what other states are doing to assist local fairs will be presented by Norman Y. Chambliss Sr. of Rocky Mount, association president.

The 1949 legislative act which gave the State Dept. of Agriculture substantial control over operations of local fairs also authorized state financial aid. Sponsors and managers of local fairs contend that if the state is going to exercise veto power on many activities which might yield operation revenue as well as over the premium list, it is reasonable to expect some financial aid from the state treasury.

Guy Mitchell and **Don Cornell** will split the assignment at Automobile Show at the Coliseum, Houston, Jan. 26 to Feb. 3.

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Burns Put Ann Small, Singer, on Danger List

Boston, Jan. 22.

Ann Small, nitery singer, who fell from a roof while watching a fireworks display a couple of years ago and spent a long siege in the hospital, encountered bad luck again early Saturday (18) when over 40 per cent of her body was burned in a fire in her apartment in East Boston.

Fighting for her life in City Hospital, she is being given plasma in large quantities.

Versailles

Continued from page 51

to reopen shortly, after present difficulties are resolved.

Constance Bennett was the headliner when the exit occurred. Yma Sumac was to have opened next Wednesday (30), and there had been pacts with Katyna Ranieri and Hildegarde.

The Versailles had been considered one of the prime dining and entertainment spots in the country. The Prounis-Rossfield combine had been instrumental in introducing and booking some of the top names in the nitery field. For example, it was Prounis' idea to buy Edith Piaf despite the fact that she hadn't gained the top notices in the revue, "Clifford C. Fischer Presents," in the '40s. She became the strongest attraction on the Versailles roster and played for long periods to SRO.

Decision to close must have come suddenly. Only last Thursday (17) Prounis and Rossfield renewed Miss Bennett for an additional week, and preparations were being made for Miss Sumac's preem.

The Versailles had the distinction of helping to bring to the fore such singers as Perry Como, who played there under "featured" billing shortly after leaving the Ted Weems band. Prounis combed the talent agencies for the best acts available, regardless of whether they had the commercial touch of Broadway or the more reserved pattern befitting an eastside operation. Through the years names such as Dwight Fiske, Elsie Janis, Sophie Tucker, Tony Martin, Abbott & Costello, George Jessel, Carl Brisson, Harry Richman, Kay Thompson, Jean Sablon, Bill Robinson, Kitty Carlisle, Teresa Brewer and Dorothy Lamour were among those booked. During the prewar period, when there was a sudden splurge of society singers, Adelaide Moffet became a regular at the spot. At one time, seeking to entrench itself with the society crowd, the cafe hired Elsa Maxwell for its revue. VARIETY files show reviews of Versailles bills starting in 1935.

During World War II, the spot went into a revue format which was revived several years ago. Among those producing were Leonard Sillman, George White, Georgie Hale, Arthur Schwartz & Howard Dietz, Midge Fielding and Boots McKenna. Not too long ago in its revue, "All About Love," one of the writers was George Axelrod ("Seven Year Itch," "Will Success Spoil Rock Hunter?").

One of the stories about the operators' relationship with entertainers concerns the run years ago of Carl Brisson, who had been a big lure at that spot. He was booked in for about 12 weeks one season, and long before that period was over, business dived. They asked Brisson to cut his stay short so that they could take advantage of another headliner then available. Brisson refused. It's been about 10 years since he last played the Versailles.

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Columbia, S. C. Laurel Adds Cover, Sets 1-a-Nite

Columbia, S. C., Jan. 22.

Laurel Hill Theatre Restaurant here, in a move to reemphasize its entertainment, has instituted two new policies. House has added a cover of $1.30, but has dropped minimum charge. The three-year-old policy of two shows nightly has been abandoned in favor of a single and expanded performance at 9:30.

Owner Lester L. Bates says the cover will allow more trade to come in simply to see the show, and he feels that the one big show will be adequate, since many patrons leave after the first show anyway.

Berle Old & Berle New, He's Sock at Eden Roc In Florida's Name Mania

This is Milton Berle's second date on his return to the cafe circuit and the first in a good many years in this area. Location selected for the occasion, the Cafe Pompeii in the plushery, is the largest on the hotel-run, and going on opening night turnouts he should have no trouble filling the 750-seater for next two weeks.

The SRO house, which included a plentiful contingent of vet cafegoers, saw the "old" Berle—the dynamo of pre-tv days who gets into everyone's act, resulting in a crazy-quilt of one-man versatility that gets them warmed quickly once he disposed of a too-long assortment of one-liners holding over from his vaude-night club heyday but now over-used by a plethora of comics. Once the Wazzan troupe arrive Berle becomes the fulcrum around which ensuing tumult revolves, then spins out among tablers to keep the pace zooming, the laughs booming.

Eden Roc, Miami Beach

Miami Beach, Jan. 19.

Milton Berle, Leonard Sues, Dunhills (3), *Betty George, Metropolitan Sextet, Wazzan Troupe, Mal Malkin Orch, Henry Tobias;* $4.50-$7 *minimum.*

The Wazzans, on their own, mark up big-gasp reaction with their eye-raising balancing, then play it straight for Berle in a screwy language interchange leading to Berle "acro-antics" as a topper.

Betty George, the statuesque brunet beauty with the eye-focusing physical arrangements, is a smooth foil for more of his "sight" biz and clowning; solo, she displays marked improvement, vocally and in delivery, since seen in these precincts two seasons ago. She could have been given more than one number to do.

Leonard Sues is given full chance to work over ace trumpet tricks and runs, although Berle is very much in evidence, in a clowned-up finale. Sues' and impact illustrates Berle's perspicacity in surrounding himself with a balanced, talented troupe to make up his revue. Again illustrative: the Dunhills, who almost steal the proceedings with their as-one tap routines, worked out in easy-does-it manner. Their turn is given even more impact when Berle joins them for a challenge routine that revs up a palm storm and leaves him breathless.

The big item, for Berle, is his workover of the singing-chorus bit he originated with the Ben Yost singers in presentation house years. This time, it's the Metropolitan Sextet, a mixed group of surprisingly fine opera-extract singers, who find themselves entangled with outlandishly costumed Berle, complete to blacked-out teeth. Concentration on the comic's part is on bosomy, tall soprano of the sextet and results in a yock-raising session which mounts to a continuing roar. Work-in of boy-goes-girl angles, of which there is a plentiful sprinkling throughout the entire melange, is accented in this segment, and could stand trimming as it becomes too much of a sometimes-funny thing. With the 90-minute package winds up a big winner with Berle called back to point where he sits himself on a chair and makes with the easy, appreciative talk with the tablers, to point up pleasure of working to a live, warm, and without the retrictions of tv.

Berle brings along several key men to sit in with the orch and insure on-the-beat cue changes and tempo changes. Mal Malkin, house orch leader departs the piano for the stick-waving chore and handles the expanded unit as though he'd been brought along by Berle for that purpose.

Lary.

Magic in Service of Science

Palm Springs, Jan. 22.

Magic has been added to the miracle drugs, according to Frank Scully, president of the Muscular Dystrophy Foundation of California.

Scully revealed that Jack Swimmer, noted magician who gained world-wide notoriety by predicting a year ago the outcome of the last presidential vote of last November, has volunteered his services in a most unusual field and is meeting with pronounced success.

As muscular dystrophy has as yet no cure, research is its most pressing problem. Blood for laboratory tests at UCLA is hard to get and does not mean anything unless it is from proved victims of the dreaded disease. These are mostly among children and most of all among boys.

The sight of a tray filled with test tubes drives most children into uncontrolled fright. But the sight of Jack Swimmer means fun, for he has entertained these children often. So while the technicians prepare the patients for their blood-bank, Swimmer goes into his act.

The first patient Billy Striffler, 11, proved the experiment such a success that doctors and nurses begged Swimmer to stay with the tests. He agreed as much as his time permitted and has been entertaining in tests all over L.A. "He has yet to meet an audience whose curiosity about sleight-of-hand didn't transcend his fears of the blood bankers," said Scully.

Vaude, Cafe Dates

New York

Terry Haven to the Monte Cristo Hotel, Palm Beach, starting Feb. 25 . . . **Mimi Warren** resumes at Park Sheraton's Mermaid Room Jan. 28 . . . **Dorothy Donegan** returned to the Embers on Monday (21) . . . **Eva Iaci** a newcomer to the Vanderbilt Hotel . . . **Wyoma Winters** preems at Dore's, Pittsburgh, Feb. 1.

Denise Darcel down for the Reforma, Mexico City, Feb. 2 . . . **Nat Somers** resigned as comptroller of General Artists Corp. to go with a brokerage firm . . . **Joey Bishop** to resume with **Frank Sinatra** at the Sands Hotel, Las Vegas, Jan. 28 . . . **Frank Parker** into the Jefferson, St. Louis, Feb. 4 . . . **Billy Vine** paired with **Roberta Sherwood** for the Beverly Hills, Newport, Ky., in June . . . **Myron Cohen** goes into the Statler Hilton, Dallas, May 16.

Chicago

Conlin & Ryan inked for two sets at Crescendo Hotel, Houston, Feb. 13 . . . **Tune Tattlers** into the Embers, Fort Wayne, Monday (28) for two weeks . . . **Jimmy Palmer** into the Chase Hotel, St. Louis, tomorrow (Thurs.) for a five-week stay . . . **Dick and His Harp** into Cloister Inn Feb. 1 for indefinite stay . . . **Dick Contino** signed for three weeks at Black Orchid . . . **Burl Ives** at the Statler-Hilton, Dallas, Feb. 8-20 . . . **Teresa Brewer** pipes at the Kansas City Auto Show March 4-6 . . . **Josef Marais & Miranda** taking folksongs into the Art Institute of Chicago, Feb. 11-25.

Hollywood

Mel Torme holds over for a second week at the Mocambo . . . **Tony Brandt,** flamenco guitarist, opens a two week stint at Keith Rockwell's Purple Onion today (Wed.) . . . **Joseph Cotten** will appear as narrator with the San Francisco Symphony Feb. 2 . . . **Frankie Laine** opened a week's engagement at the Sombrero Theatre, Phoenix, Monday (21). He plays a week at the Chase Hotel, St. Louis, starting Feb. 8 . . .

Barbara McNair opens at the Mocambo Jan. 29 with **Don Durant** . . . Beverly Comstock Hotel building a new dining room which will feature a strolling musical combo.

Dallas

Rowan & Martin into Statler-Hilton for a fortnight, with **Burl Ives** due Feb 7 for two frames . . . Colony has **Ink Spots** returning Jan. 25, and **Four Hues** set for Feb. 4-17 . . . Comic **Harry Paul** into his first King's Club date, with **Bobby Monahans** inked for a March return . . . **Lee Sharon,** exotic dancer, home from London for a two-month visit . . . **Danny Marshall** opens Monday (28) for indef stay in Burgundy Room . . . Club Marquis has **Lee Young** for two weeks, then **Millie Davis** for a fortnight . . . Vagabond Club has **Katie Lee & Presley** in for a run.

Mass. Agents Fite 'Muscling In' %'ers

Boston, Jan. 22.

Sneak bookings by out-of-state agencies is costing local percenters some $500,000 a year, it was estimated here this week as Theatrical Agents Inc. of New England embarked on a new fight to curb the illegal practice.

Under a law passed two years ago, bookers must be domiciled in Massachusetts and must pay a $100 a year fee (paid as $200 every second year) to the State Dept. of Public Safety. Bookers here also pay $50 to AGVA for franchise.

Harry Drake is prexy of TAINE, which seeks to confine booking to companies in Massachusetts, except for out-of-state bookers who deal through local agents, splitting commissions.

Because of the situation, it was reported, agents from State Public Safety were dispatched to the two-day sessions of the annual meeting of Massachusetts Agricultural Fair Assn. at Hawthorne Hotel, Salem, Monday and Tuesday (21-22) to explain the booking regulations to fair officials.

Penalty for violation of the booking statute is a $500 fine and maximum of two years imprisonment, neither of which has yet been invoked.

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"It would be tough to follow him!"

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JOHNNIE RAY

"Billy's act is The End!"

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"Eckstine is now one of the greatest entertainers in the whole world."

AL HIBBLER

"Billy Eckstine never sang better in Louie Armstrong's life."

JAN MURRAY

"What can you say other than that he's the Greatest?"

SUGAR RAY ROBINSON

"All I can say is his act did to me what I'm glad Fulmer DIDN'T do to me! (Knock me out!!!)"

JOE LOUIS

"Night I caught him he looked like Floyd Patterson knocking out Archie Moore!"

LARRY DOBY

"I'm not in showbusiness—but even in baseball I've never hit a ball THAT far!"

VARIETY

"His act rates him top liner slot . . . a slick session that is shrewdly balanced . . . he gets them clap happy, storms up encore demands with hornblowing."

EARL WILSON
New York Post

"BILLY ECKSTINE dancing and impersonating Louis Armstrong, was his very best this a.m."

ED SULLIVAN
New York Daily News

"BILLY ECKSTINE—a Copa click!"

LOUIS SOBOL
New York Journal American

"Eckstine had them cheering at the Copa opening night . . ."

LEE MORTIMER
New York Daily Mirror

"BILLY ECKSTINE really stirs things up at the Copa."

DOROTHY KILGALLEN
New York Journal American

"BILLY ECKSTINE'S act . . . electrifying!"

NEW YORK JOURNAL AMERICAN

". . . BILLY ECKSTINE has returned to critical and public acclaim as star of the Copacabana show."

PHIL STRASSBERG
New York Daily Mirror

"After all these years I finally know what 'Mr. B' stands for—'MR. BLOCKBUSTER'."

BURT BOYAR
Morning Telegraph

"BILLY ECKSTINE's at the Copa. Don't walk, run to see him. Get in line, stand in the cold and rain, slip someone fifty bucks for a table if necessary . . . BUT SEE HIM!"

EVELYN CUNNINGHAM
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"As pretty as BILLY ECKSTINE was at his glittery Copacabana opening, his brand new act was even prettier. In fact he was great!"

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House Reviews

Music Hall, N. Y.

Leon Leonidoff production with The Great Richiardi, Janik and Arnaut, Corps de Ballet (Margaret Sande, director), Music Hall Symphony directed by Raymond Paige, Rockettes (Dances by Emilia Sherman), Songs by Albert Stillman and Robert Allen; sets James Stewart Morcom, costumes by Frank Spencer, lighting Eugene Braun. "The Barretts of Wimpole Street" (M-G) reviewed in VARIETY *Jan.* 16, '57.

Lush production and precision continue to make the Music Hall stage show an outstanding frame for the showcasing of any picture. The new stage show (16) lives up to the Hall's reputation with outstanding values.

Following the overture "Slavonic Rhapsody" by the Music Hall symph the show kicks off on a newspaper theme captioned "City Desk" with some fine warbling by the choral ensemble under Raymond Paige's direction. George Sawtelle and Donna Monroe do a neat turn as a film star and her husband visiting the newspaper office and handle the Stillman-Allen song "Who Needs You" effectively.

The Rockettes then change the pace nicely with "Kickin On the Keys" (typewriter) a number that shows off the classic precision dancing of the group. Rockettes continue to be one of the outstanding precision dancing groups in the world. Few, if any, can compete with it and no setting can equal the huge Music Hall stage for background.

"The Great Richiardi" an outstanding magician turns in some neat tricks in the third slot including two balancing stunts that are most unusual. Artist works with big props (including a woman) so has no "visibility" problem in this auditorium.

In tune with the current inaugural goings-on the next number uses an Inaugural ball theme to set off some neat dancing by the Ballet ensemble. Janik and Arnault do a fine bit of interpretive dancing in their "Society Page" slot, continuing the newspaper format. Routine is a snake and her charmer and is one of the best turns in interpretive dancing seen around in some time.

The Corps de Ballet, utilizing eye-catching reversible color costumes has a good number in their "Command Performance" sketch. Dancing throughout the show is strong and marked by the precision factor expected of the Music Hall, Paige's musicians carry accompaniment chore with ease and polish.

Syd.

Palace, N. Y.

McHarris & Dolores, Gene Silla, Windsors (4), Joe Morris & Barbara Barry, Marvel Trio, Frantics (3), Chris Cross, Col. Ray & Honey, Myron Roman House Orch; "Four Girls in Town" (UI), reviewed in VARIETY *Dec. 5, '56.*

Until Jerry Lewis opens Feb. 7 with an "all-star variety show" the Palace is back with its customary eight-act bill plus picture and newsreel. Current layout varies little from the house's traditional format of recent years. There are singers, dancers, acrobats, jugglers, et al—some are familiar faces, some are new, but it all adds up to a pleasant hour's entertainment for the family trade.

Chris Cross, next-to-closing, register's nicely with his ventro routines. His lip movement is almost imperceptible as he exchanges banter with three dummies. Perhaps most effective is the bit with a lifesized blonde manikin. Here the alter ego contribs a breezy impression of Mildred Bailey's "Rockin' Chair" to win a neat reception for the turn's bowoff

Novelty slot is held down by the Frantics (Frankie Arnolds, Herb Brown and Morty Reed), who don't belie their name. They're a zany threesome whose repertoire ranges from impressions of Billy Daniels and Liberace to hokedup "versions" of the "12th St. Rag." Whether the trio is vocalling special material numbers or punishing piano, trumpet and drum, the lads' buffoonery commands attention.

Opening the session are Negro hoofers McHarris & Dolores. Working in tandem and individually, they show enough proficiency to get them off to good returns. Vet comedy turn of Joe Morris & Barbara Barry, in their umpteenth appearance here, aren't too effective since they're still using the same material. Regular patrons have involuntarily committed it to memory.

The Windsors, in the trey, add a warming, nostalgic touch with their well sung interpretations of Romberg, Friml and Herbert airs. Quartet, comprising two males and two femmes, more than part the harmony course that takes in such standards as "Great Day" and "My Hero."

Sharpshooting duo of Colonel Ray & Honey makes for a solid finale what with the 'Colonel's practiced marksmanship and the unconcern of his femme partner. Latter, who stands in front of a knife board, is silhouetted by flaming hatchets, plus long and short bayonets. Topper is a bit in which Honey is a target for the blindfolded Colonel whilst she's hidden behind a newspaper.

Gilb.

Vegas

Continued from page 51

their competitive hatchets for the first time to merge in the drumbeating of a shuttle train linking Vegas and Los Angeles, the key source of this area's economy. The train, dubbed by Union Pacific as "The City of Las Vegas" and towed by General Motors' experimental "Areo" engine, whips back and forth between this oasis and its neighboring metropolis, hauling budget - minded passengers at $17.95 roundtrip.

All of the Vegas spots on the Strip have shown a surprisingly cooperative spirit, too, in trying to get a video show off the ground and onto a network cable. The telecast, called "Fabulous Las Vegas," was beamed New Year's week from the Congo Room of the Sahara Hotel to KNXT, the CBS-TV affiliate in Los Angeles. Old Gold picked up the first tab, which is relatively low because the vidcast is a kind of a tryout, with ciggie company execs who flew in from Gotham for the preem hinting that the show is being considered as one of several potentials to replace Jackie Gleason during the summer. At the moment, the "Fabulous Las Vegas" talent budget is $3,500, with the stars making appearances under the stipulation that the show's producers don't take advantage of their "big names" in pre-telecast publicity handouts.

Fabulous Plugs

Although "Fabulous Las Vegas" is being telecast from the Sahara, all of the hotels come in for a plug in the opening and closing scenes, through appearances of performers who individually mention their own shows, and via a newsreel recapping major glamour events occurring here during the week previous. Significantly, the telecast is the first time the resort's producers and owners have agreed to pool their resources in an effort to grab off attention for Las Vegas at large. Their failure to get together in the past has caused many instances of severe economic pain to the town's coffers.

That Vegas is still open for business, and probably will be for a long time to come, was best exampled during the New Year's holiday—which, from all indications, was a record-breaker.

Silver Talks

As is the New Year's eve policy, each major hotel staged one show, geared to curtain after a midnight finale. Ducats going at $25 a pop were at a premium, and each dining room clocked SRO. The distaff member of each audience was gifted with the usual purse and the Sands went its competitors one better by dropping 25 silver bux into the stylish pocketbooks, while the Thunderbird Hotel also took care of its male patrons with handsome traveling cases.

The Hacienda unveiled its 450-seat Palomino Room for the occasion, staging a one-nighter toplining Carl Ravazza, who had rounded out his Thunderbird engagement a few days before. The spirit of the evening at the Hacienda was almost dampened, however, when sheriff's deputies showed up shortly before midnight to serve a $71,000 writ of attachment against the hotel. The writ had been filed by vet gambler Jake Kozloff, who charged that the $71,000 represented his expenditures on behalf of the hostelry when he recently made an unsuccessful bid to obtain a license to open the Hacienda casino. The writ, coming as it did on a holiday, could have closed the Hacienda doors, but the hotel's ops met the sheriff's deputies with sufficient coin, posted to assure Kozloff full payment should his allegations be confirmed in court. The loot to stave off the writ, by the way, was shelled out of the Hacienda's counting room which at the hour was boasting a reserve of $220,000—more evidence that a good New Year's Eve was had by all, or at least the bosses, that is.

70,000—Count 'Em—70,000

More substantial testimony of the holiday biz enjoyed here comes by way of figures released by the Chamber of Commerce Statistic Committee, which estimated that during the five days (Dec. 28-Jan. 1), Las Vegas hosted in the neighborhood of 70,000 celebrants. The area's motels, commercial hotels and resorts housed an aggregate of 25,000 guests each night, while the C. of C. placed much of the overflow in private homes. Both motels and hotels' broke out cots and rollaways to accommodate parties of three and four in rooms normally suited only for doubles.

Hotels with ballroom and convention room facilities hosted private parties or staged dances. The casinos, lounges and bars on the Strip and downtown were jammed at the witching hour. Most notably, the dining rooms at the resorts were filled with cash customers, all carefully screened as to their gambling value to the respective hotels. The result was booming business on the long green tables, with Lady Luck dealing the deck both ways, as some spots reported losses while others cheerfully announced black ledgers.

But most important to the gambling impresario, win or lose, was the fact that the gang truly was all here for New Year's Eve 1956 in Las Vegas.

Paris

Continued from page 51

with fairy tales serving as the sketches for general garment-shedding, bolstered by some savvy straight acts.

Sex appeal is the home spot of the Strip Tease club, but its jinxed boite habitat does not look to make this a stayer here. Besides the many other strip followers the regular travesty spots also remain a part of the setup here. For male transvestites there are L'Indifferent, Carroussell's and Madame Arthur, while for the distaff (if the word can so be used) element there is the Monocle and Chez Moune.

Supper clubs still retain favor with regulars where an offbeat show is always to be found, such as the Drap D'Or, Chez Gilles and Liberty's. Speakeasy-type dancerles also get the smart set via L'Elephant Blanc and Jimmy's, while Le Carroll's, with a hep floorshow, is also a place for night haunters and show people. Also peppered about are periphery places such as Suzy Solidor's, Rene Bell, L'Echelle De Jacob and others for those wanting to see young or more unusual talent that may make up in originality what they may lack in sheer entertainment values.

The 'Buy American' Set

Much of the U. S. set, if wanting American-type surroundings or offerings, can go to the smartly bedecked cave of Franc-Pinot, run by the widow of Borrah Minevitch; Lucille Little, the Mars Club; the Lucky Club, helmed by U. S. gladhander Ben Benjamin, or the folksong recitals of Gordon Heath and Lee Payant in their tiny Left Bank L'Abbaye. Fiddle spots are still popular for those wanting saturation in music and champagne via Dinarzade, Novy's, Florence, Ciro's, Casanova and Scherherazade.

There are also the fringe Left and Right bank jazz spots with Club Saint-German-Des-Pres leading for straight stuff, followed by Metro-Jazz and Vieux Colombier. Latter has given in to rock 'n' roll but it does not look to make it a regular stayer. Left Bank also has many drinking spots such as the Port Salut, where death masks can be made while one waits upstairs, the Scandia, with chanters of several lingos and featuring Scandinavian dishes, and the many Montparnasse nudies (College Inn, Boule Blanche, La Villa, Jockey's, Venus). There are also the Latino boites for guitar and flamenco fanciers—the Guitar and Le Catalan.

New Acts

ROSETTA LE NOIRE
Songs
13 Mins.
Le Ruban Bleu, N.Y.

Rosetta Le Noire, an experienced songstress, has been around for sometime, but thus far has escaped attention of the New Act files. She is a singer of many facets, with one of her best assets being the ability to lampoon such dramatic numbers as "Man I Love."

Negro singer hits a good stride from the start and gets swinging with oldies and comedy numbers. Her finale, a swinging spiritual, gets the customers to beat time for her, and provide vocal interpolations. Gets off excellently. *Jose.*

ROBYN TWINS
Dancing
15 Mins.
Down Beat, Montreal

The Robyn Twins, young lads of medium height, are making their first appearance in Montreal and duo offer a brisk tap session in current Down Beat layout. Garbed in light blue dinner jackets, boys make up for some fairly standard routines with their energy and determination to please.

Rather small floor space and a low ceiling seem to restrict their more agile bits. A routine with two canes clicks, and clincher combining their tap and piano playing talents is sparked by some okay challenge sequences. Additional experience and sharper timing would improve presentation with more variety and quieter hoofing. *Newt.*

JEANNIE McKEON
Songs
25 Mins.
Moulin Rouge, Hotel Vendome, Boston

Jeannie McKeon, blonde blue-eyed looker, with extensive background in radio, has made few nightclub appearances in her career and has not been VARIETY noted under New Acts. Guy Guarino, boniface and singing emcee, is presenting Miss McKeon in her first nitery stint in sometime. Thrush is a pop ballad expert and pipes straight, accompanies herself at the 88 and duos with Guarino.

She knows how to sell a song whether sitting at the piano or taking the mike for a walkaround. She packs plenty of showmanship, zing and wallop that comes from rounded experience in piping. Opening with "S'Wonderful," she segues into a boff medley "Could Have Danced All Night," "September in the Rain" and "Honey." Clincher is solo "Without a Song" for ultimate effect and sock reaction. With fine chirping talent, slick visual assets and personality, Miss McKeon should be a natural for the class spots, vaude and video. *Guy.*

STEVEN PECK & LITA
Dances
15 Mins.
Seville, Hollywood

Imaginative choreography sets this comparatively new nitery terp team from others of the class and they look like a good bet for top spots as well as for featured slottings on tv or Broadway. Turn has an explosive quality that develops show-stepping response.

Peck is operator of one of the better Bevhills dance studios and Lita is one of his instructors. When they first essayed the niteries, their technical proficience couldn't overcome the static quality of demonstrating the various dances. Now, they've gone in for choreography to show off their talents best and the result is a solid click.

Material is tinged with the Latune atmosphere, but the imaginative choreographing of a routine like "Street Scene" indicates they aren't limited strictly to the current vogue. Peck is unusual in that he is a male dancer of great skill who still manages to exude considerable virility and Lita is an eye-filling brunette.

Tango and mambo offerings are danced with a keen sense of staging that add to the effect and live the act out of the routine rut into which new ballroom teams frequently fall. *Kap.*

MARVEL TRIO
Acrobatic
9 Mins.
Palace, N. Y.

Good novelty turn is the Marvel Trio, Cuban import making initial U.S. appearance. Two males and a femme specializing in acrobatic feats and balancing.

Petite girl is obviously well muscled, for she serves as the understander. Her partners do head-to-head and the like. Best of trio's routines are the bits where the femme supports her mates. They are okay for most visual media.

Gilb.

GENE SILLA
Juggling
10 Mins.
Palace, N. Y.

A European import, Gene Silla is a proficient juggler who manipulates everything from tennis racquets to large spheres resembling beach balls. At one point he jumps rope whilst bouncing a ball atop his head.

Occasionally he places a stick in his mouth to balance a ball on its extremity. For the windup he shoots the works which include revolving hoops on one leg plus varied objects in motion on his remaining limbs. At times his routines are a bit fuzzy, but withal he adds up as a good sight act for vaude, nitery and tv. *Gilb.*

Ice Show Review

Ice Follies of 1957
(MAD. SQ. GARDEN, N. Y.)

Shipstads & Johnson presentation with Ginger Clayton & Patty Hall, Janet Champion, Richard Dwyer & Georgiana Sutton, Kermond Bros., Jim Waldo, Gary Johnston, Kurt Trostoroff, The Henrys (2), The Beattys (2), Frances Dorsey, Carol Caverly, Gordon Crossland, The Scarecrows (3), Andra McLaughlin, Mr. Frick, Walter & Irene, Florence Rae, Ice Folliettes, Corps de Ballet, George Hackett Orch; directed by Frances Claudet, Mary Jane Lewis, Stanley D. Kahn; costumes, Renie; original music, Larry Morey; at Madison Square Garden, N. Y., Jan. 15-27, '57; $5 top.

The middle of the cold snap in the dead of a New York winter would seem to be the least propitious time for an ice show at Madison Square Garden, but you can never go by weather. Apparently, the ice show buffs are a hardy breed and a slight matter of subfreezing temperatures isn't going to keep them away from the Garden door during the show's two-week stand.

Once again, the Shipstads & Johnson organization has come up with all the ingredients for a click display. This show has framed the usual fancy blade capers into a colorful, well-paced two-hour layout.

In straight bladestering department, this troupe has several standout artists to make with the pirouettes and the flashing leaps. Janet Champion, a juve performer, furnishes a special fillip to her stunts by virtue of her diminutive size. She takes the top spot in the opening production number based upon a forest motif.

Also registering solidly are the Henrys, a father and nine-year old son, who are acro specialists with a comedy touch. A finger-to-finger balancing stunt winds up this turn with a tremendous hand.

In the straight laugh department, the Scarecrows, a male trio, and the Sad Sacks, a male quartet, register solidly with fast slapstick routines replete with pratfalls, water-dousing and other broad antics. Other humorous bits, slanted straight for the kiddies, are the various animal creations, notably the lion capers performed by Ole Ericsen and Dick Mershon. For the youngsters also there are a couple of impressive production numbers, such as "Candy Stick Land," featuring the Kermond Bros.; Geiger Counter Capers," with Mr. Frick; and "Showflake Fantasy," latter being the lushest number of the show.

Some nifty conventional blade displays are dished up by Richard Dwyer & Georgiana Sutton, the Beattys, a man-wife team; Andra McLaughlin, Walter & Irene, and Florence Rae, latter having an excellent spot in the New Orleans number.

Apparently there are no prima donnas in this organization. Many of the featured skaters also double in the production numbers and bespeak of the high level of proficiency of the line. The whole femme ensemble gets its big chance to score in the "Bonnie Highlanders" precision skating spectacle. It makes a strong lead-in to the finale. *Herm.*

Le Ruban Bleu, N. Y.

Irwin Corey, Rosetta Le Noire, Cindy & Lindy, The Neighbors (4), Norman Paris Trio; $5 minimum.

Le Ruban Bleu has refurbished its display to showcase some entertainers new to the neighborhood. The results are entirely satisfactory as Rosetta Le Noire (New Acts) and The Neighbors (4) join the festivities.

The Neighbors are a pleasant group comprising two mixed couples who at this point indicate a good potential. Their arrangements are carefully tailored, they infuse some originality in conception and they show some good harmonic ideas. They're still more interested in technique than in the songs but they show enough merit to hit a good response here.

The holdovers are Irwin Corey and Cindy & Lindy. Corey was a longtime tenant at this spot on a previous occasion, and as a result makes himself to home completely. His absentminded professor is still an excellent characterization that has carried him for a long time. He is essentially a funny guy for the high IQ set, but he dissipates a lot of his projection with a lack of personal discipline. He often carries gag much too far, stays on for interminable periods, and breaks up his character with lines that do not belong in his act. He seems to be carried away by a few good laughers in an audience, and plays to the few instead of the many.

Cindy & Lindy are delightful young couple with a charming mien who deliver tunes with a maximum of effectiveness. The duo call on a wide variety from light, sassy tunes to dramatic numbers with the right touch of lightness and a good appreciation of lyrics.

The Norman Paris Trio, one of the top groups in the intime orbit, provides excellent showbacking, and Aldo presides at the tape.

Jose.

Bimbo's, San Francisco

San Francisco, Jan. 16.

Dorothy Dorben's Undersea Ballet (10) with Marge & Jack Tygett and Rene DeHaven, Jay Lawrence, 5 Boginos, Allen Cole, Don Menary Orch (8); $1-$1.50 minimum.

Lacking a draw, Bimbo Guintoli decided to go all-out with his Dorothy Dorben line, and seems to have done all right. The line is excellent—six dancers and four well-stacked showgirls — and they do a good "undersea" turn which comes through a gauzy veil dropped around the club's stage.

Marge & Jack Tygett and Rene DeHaven work in their ballet between the line's comings and goings, and the effect is surprisingly nice. Marge Tygett, particularly, is an outstanding dancer.

Jay Lawrence is still a pretty weak comedian at this stage of his development. He has some funny stuff—his version of a chap who's just failed to swim the English Channel is hilarious—but he's very uneven and he tends to get upset by dinner shows. He should know that it is bad practice to cut material even if a party at a table is talking.

The Five Boginos are a swell tumbling act with an audience-participation gimmick. It is the latter which makes them notable among tumblers. They pick a pair of men out of the crowd and toss these fellows around a bit; nothing rough and nothing dangerous, but sufficient to establish considerable rapport with the audience. *Stef.*

Desert Inn, Las Vegas

Las Vegas, Jan. 15.

Jimmy Durante, Eddie Jackson, Jack Roth, Jules Buffano, Jackie Barnett, Ben Wrigley, Queti Clavijo, Adonis Puertas, Art Johnson, Donn Arden dancers (10), Sonny King, Carlton Hayes Orch (16); production numbers staged by Donn Arden; musical arrangements, Phil Moody; $2 minimum.

Jimmy Durante brings back most of the skits from the previous Desert stint with minor changes for his current near-four-week stand. Gone are the "special guest star" (Peter Lawford) and chorines disguised as waitresses. Added are a Durante-heckled toy instrumented all-femme band made up of the permanent DI line; a funny terp by rubber-boned Ben Wrigley, and an okay piano-piping job by writer Jackie Barnett.

The w.k. strut and winks of top-hatted Eddie Jackson abet the distinctive brand of Durante humor in their standard but socko routines. (Illness forced Jackson out of show after opening night and he has been replaced by Sonny King, who bicycles from Sahara lounge). Jules Buffano again stooges at the keyboard; another troupe regular, drummer Jack Roth, was ill in N. Y. and missed the first frame. Except for some innocuous homo patter with the orch leader, Durante avoids blue material. As only he can, vet comic shouts his scorn for DI bosses, repeats his incongruous "ballet master" piece, and ties the package together in a fast-paced spoof.

Introed as a Durante protegee, Queti Clavijo, in her American debut, excites with fiery terps of her native Spain. Miss Clavijo, seen in the Mexican-made Gary Cooper flick, "Vera Cruz," emotes with feet, hands and face. Her verve clicks, and serves as good balance for Durante. Augmenting her is guitarist Adonis Puertas.

Curtain-raiser is new "Devil's Holiday" production, featuring baritone Art Johnson and DI chorines (10) in elaborate Donn Arden-staged turntable number. Carlton Hayes orch (16) provides proper backing. Show remains through Feb. 2. *Duke.*

Riviera, Las Vegas

Las Vegas, Jan. 16.

"Second Edition" of George White's "Scandals of 1957," starring Betty & Jane Kean, with Lou Nelson, Paula & Paulette, Helene Stanley, Jessica James, Danny Scholl, Joey Faye, Sammy Smith, Donald Blackey, Darcy Twins, Guice Twins, Sally Crane, Will Able, Dorothy Keller, George White Girls (24), Ray Sinatra Orch (13); $2 minimum.

George White has tacked the names of Betty & Jane Kean and the words "Second Edition" to the Riviera marquee in an effort to lift his "Scandals of '57" out of its doldrums. After three weeks of unhappy entertainment in the Clover Room, the effect these marquee additions will have towards stimulating new interest in White's musicale is problematical at this writing. But, it is certain that the customer taking the bait to glom "Scandals" a second time will no doubt be impressed by the significant revisions the producer has made throughout his endeavor, ultimately aimed at a Broadway run.

The most salient factor to White's so-called "Second Edition" is the employment of the Kean Sisters who fit snugly into the White framework and resultantly point the revue in a more sensible direction. The girls have never been better, introducing many laugh-evoking items new to this area. As in the past, the Keans show up mainly in impressions of w.k. stars, and these Eli Basse authored routines are interspersed with the familiar brand of mayhem whipped up by Betty Kean.

On the antics of the Kean Sisters leans the remainder of what originally made up "Scandals of '57." Fortunately, for this second fling, White has hewed much of the pretentious nonsense that one imagines would have been sufficient basis to signal an obit for "Scandals" upon its opening had not a contract been involved. While White's realigned presentation, fortified by the Keans, is good, it still is not sock by any means, indicating that the producer can still go further if his ambitions are still directed towards Gotham. Nevertheless, the surgery of the show's major ailments has been successful.

Rewritten to reduce its verbosity is the dialog, an inane commentary toasting White's career which came off in bad taste when White himself would appear momentarily onstage to accept the ensuing accolades.

The advent of the Kean Sis has created another problem, however: what to do with all of the acts — and there are many — comprising White's original bill. Even with the show running way overlong (93 mins.), much well-endowed talent is going to waste, i.e. Joey Faye and Sammy Smith, two w.k. burley actors who are seen here only briefly in a minor sequence. What little the other acts have to do is well transcribed, albeit mighty brief. Telescoped into one giant melange are the offbeat areo gymnastics of trampolinists Paula & Paulette; the lusty torchantings of Jessica James, who later coos intimately in a sequence with Danny Scholl, whose big voice is otherwise limited to the production finale; the Charleston era chores of the Darcy Twins; the melodious trillings of Helene Stanley; the unique approach of stripper Sally Crane, who peels within the confines of a large prop tv screen; the eccentric dancing of Will Able and the torrid tap pace of Dorothy Keller, who are outstanding, both as singles and later when they hook up to roast rock 'n' roll; and finally the monology of Lou Nelson, who would do well to seek out fresher material.

The "Scandals" girls have been retained in their former production roles. Ray Sinatra guides his orch proficiently to nail down score and cues. *Alan.*

Chi Chi, Palm Springs

Palm Springs, Jan. 15.

Liberace (3), Estelle Sloan, Bill Alexander Orch (9); $2.50 cover.

Liberace returned to Chi Chi's after five years and both have improved appreciably in the long interlude. The Starlite Room was packed with the kind of carriage trade that seemed lost to this resort until the Clothes-Horse Chopin brought them out of the mothballs. House has been playing capacity since he opened Friday (11) and it takes 650 diners to fill this one now.

All the scars of "Sincerely Yours" film had healed and Smiley entertained like a happy and contented man. In fact, between numbers the only thing he didn't talk about was "Sincerely Yours," and "off the record" he thinks Jack Warner will get his money back on that one abroad. But he kidded English crix, his costumes, Mom, tv and Milwaukee beer; told of an audience with His Holiness and played everything from Chopin to Show-Boat. He even went into his love-life, his glass-topped Baldwin and the difficulty of combining the two, especially on an angle.

His skill at steaming up an audience, slowing it down and sending it jumping again is surer than it was years ago. He simply holds them in the hollow of his dexterous hands and knows it. He obviously likes to play for them, clown for them and dress up in outlandish formal ensembles for them. Anything for a laugh, and he gets them. "You paid for them!" he reminds the audience.

Though he plays nothing deeper than the ice on the rink in Rockefeller Center, there is no question that he could if there was a public for it. Longhairs may doubt this, but Liberace respects the compositions of contemporaries and jazzes the classics on purpose. He's a showman in a nitery where the personality of the keypounder, not the composition, is the thing.

He is Mama's Boy in a houseful of mothers and he takes them all into his confidence. "One writer in England was mad because I had a mother. He wasn't that lucky. Well, I guess I'd better get out of the spotlight. It tarnishes the material."

And so into jazzing a classic with brother George at the baton and from there to Walter Huston's "September Song," with George this time accompanying on the violin and Lee crooning the words.

Before the evening was over he had it all in there—"Lullaby of Broadway," the Sidewalks of New York, a Cuban conga, a Belafonte improvement of r&r, a double-time of "Tico Tico" (the candles went out on this one but came back to life for his finale, which was Strauss' "Blue Danube," with more variations on one theme than a tie shop) and finally a simple little thing, "Prayer is the key to Heaven, Faith unlocks the door."

Estelle Sloan, a really top dancer, opens the show and works in between Liberace's costume changes. She will go with him to Chez Paree and to the Palace (N.Y.) when he opens there April 20. Bill Alexander's band was supplemented by some of Liberace's musicians and well led by the entertainer's arranger, Gordon Robinson.

Scul.

Dunes, Las Vegas

Las Vegas, Jan. 15.

"Minsky Goes To Paris," Kathy Barr, Patti Ross, Niki & Noel, Brandy Martin, Nita & Peppi, Joe DeRita, Irv. Benson, Murray Brisco, Grace Reed, Ted Lawrie, Pat "Amber" Halladay, Gautier's Steeplechase, Minsky Girls (24), Hoyt Henry Orch (12); $2 minimum.

In what is probably the bawdiest show ever to play a Strip hotel, Bill Miller offers an updated version of the w.k. Minsky revues, dubbing this one "Minsky Goes To Paris." Parisian setting is excuse for parade of bare-bosomed chorines whose appearance makes bumps & grinds of the strippers look less naughty. Billing show "For Adults Only," Miller is frank to admit he's after the downtown transient trade with this low-budgeter, guessing that the casino can coin upper bracket cash with a volume of dollar bettors.

Sans star names, revue is assortment of production numbers, blackouts, acrobats, strippers, dancers, singers, complete with an animal act. Latter, Gautier's Steeplechase, with ponies (4), dogs (4), and monkey (1), is a topnotcher, but seems slightly out of place amid all the sin. Setting pace is Parisian street scene with Beverly Richards' comely line (24) and Frenchy songs piped with authenticity by Ted Lawrie. After what seems to be organized confusion initially, show levels to proper balance. A brother & sister team of young acrobats called Nita & Peppi, collegiately garbed, perform with precision and skill. Brandy Martin and Pat "Amber" Halladay are the bumps & grinders, both with standard strips. Miss Halladay's special gimmick is a lubricated body which glistens under the lights.

Joe DeRita, Irv. Benson, and Murray Brisco handle the baggy-pants chores with seasoned knowhow. In a familiar courtroom skit, falling scenery, well-rehearsed to look up & up, gets lengthy yocks. A beauty with well-trained pipes, Kathy Barr carries the bulk of chirping, elicits enthusiastic response. Terp team of Niki & Noel glide into numbers which show lofty talent and originality. Solo gymnastics by Patti Ross and accordionisms by Grace Reed pleasingly fit tempo of the revue.

Show was produced-directed by Miller and Harold Minsky. Choreography is by Madame Kamerova; original music by George Kameroff is expertly batoned by Hoyt Henry. With an eight-frame guarantee, new acts monthly, Miller says he expects to hold revue for at least 20 weeks.

Duke.

Blinstrub's, Boston

(FOLLOWUP)

Boston, Jan. 15.

Stanley Blinstrub booked in George Hamilton IV on strength of hot disk, "Rose and a Baby Ruth." Hamilton ambles out in relaxed fashion, mounts a stool with electric guitar in hand gets off a round of hominy a la Herb Shriner and sings his hillbilly ditties in a chuckling vein. His pace is relaxed to the point of too much slowness and most of his patter is dull. His act might have more punch and emphasis if he cut the cornball patter and concentrated on the piping side. His repertoire is strictly southern corn, but his big one, "Baby Ruth," has sold over 1,000,000 copies and is the only number nabbing aud identification.

Mario & Floria, replacing Hocter & Bird after Danny Hocter sprained a tendon while terping, get off a slick routine of ballroom ology, clinching with smasheroo version of turkey trot, Charleston, cha-cha, rock 'n' roll to win big acclaim. Femme is a looker in boff pink gown, cellophane over lace, and partner is smart in tux. Both execute some of the neatest dance bits seen here all season. They do a wham Merry Widow waltz to big mitt and bring down the house with presentations of dances dating from 1912 forward. They clinch with a rocking hotsy terp done to "Rock Around the Clock," which gets them off way ahead. Jack Carter and new show opened Monday (21). *Guy.*

Steuben's, Boston

Boston, Jan. 15.

Lou Saxon, Phillis Pon, Sandor Bagladi, Sinclair & Alda, Don Dennis, Tony Bruno Orch (6), Harry Fink Trio; $2.50 minimum.

Lou Saxon is a click with his dialect stories at Max & Joe Schneider's club where boniface Arnold Benak has the ropes up in spite of snow and freezeup. Saxon has a great fund of material and puts it across with a neatness and dispatch that carries terrif impact. Opening night he had to beg after three encores. He covers the board with Yiddish, Italian, French, English accents in pleasant little fables that always wind up with dynamite punchlines.

Saxon, headlining the show in for two weeks, makes spinning of fantasy tales a work of art. He's unhurried, deliberate in pacing, working for the last laugh in the room and succeeding in nabbing it. He knocks off some song bits betwixt tales, taking "You're Nobody 'Till Somebody Loves You" for nice ride and doing a comedy paraphrase of "Mr. Wonderful" as "Mr. Lefkowitz, That's You" for big yocks. He walks off way ahead with a slick paraphrase of "Hey There."

Phyllis Pon, ballerina, opens the fast-paced show with some slick footwork and a stint of spins and twirls, clinching with a hot mambo on toes for boffola rounds.

Don Dennis, singing emcee marking his eighth year in the 400-seater, whams with rock 'n' roll, piping "Green Door" for all the stops and doing a gyrating E. Presley bit in accompaniment spoof. He opens his stint with "Woman in Love" to big rounds and follows with a great version of "Two Different Worlds" to heavy plaudits.

Sinclair & Alda do some fine terping from ballroom styles to taps and waltzes with heavy accent on spins and twirls. Femme in flame-colored costumes executes neat steps in cute "Give Me a Little Kiss" routine. Partner twirls her through three levels of swoops from heights to inches from stage floor, and clincher is "no hands" swing with femme balanced on his shoulders. *Guy.*

Viennese Lantern, N. Y.

Monica Boyar, Dean Sheldon, Ernest Schoen, Harold Sandler, Paul Mann; $3.50 minimum.

The Viennese Lantern is currently serving an important function as a key nitery in the development of a whole new cafe sector in New York. The entire uptown area, once the home of bierstubes and brauhauses, since the end of the war, has developed into an important entertainment rival to the midtown area and even Greenwich Village. Since the demolition of the Third Ave El and the influx of luxury apartment houses, the entire section looms more importantly on the entertainment front.

Operator Max Loew of the Lantern has shrewdly focused attention on this spot with talent which includes Continental imports and domestic entertainers with some strong points of differentiation. As in the present instance, Loew has brought back a chantoosey who has made good in the midtown boites. Monica Boyar, the Dominican singer with a sultry delivery, on her return trip is attempting several different angles of attack by going off on a blues kick in addition to her regular material. The voice is there for this kind of number but Miss Boyar has still to learn how to toy around with that kind of tune, she needs to get the effect that goes with her own viewpoint On the other numbers she runs away with the house. Her "All that Glitters" is still her top display piece that nets her a strong exit.

Her conga drum accompanist, Dean Sheldon, is branching out on his own. He does a brief song turn, accompanying himself on the skin with some original song material. He's evolving a technique and he looks as if he has the makings, but perhaps some more familiar tunes would aid his cause to a greater extent.

The collection of musicians at the Lantern comprise a group of entertainers in themselves. Ernest Schoen makes with the violin and songs for good effect and cohorts Harold Sandler and Paul Mann help fill the spot with music.

Jose.

Fontainebleau, M. B'ch

Miami Beach, Jan. 17.

Ritz Bros., June Valli, Half Bros., Murray Schlamm, Sacasas Orch; $4.50-$7 minimum.

The Ritz Bros. are the boxoffice click of the burgeoning "height of season" phase of winter-run of names in the La Ronde. There are indications of a stout pull through their two-weeker (through the 28th) to wing the smartery in this landmark off on a high-profits trail, what with sked of toppers (Jerry Lewis, Durante, et al) booked to follow.

The freres stayed away from this area last year, insuring increased curiosity on current status of their act; result: scores of fans reestablished and a load of new followers won nightly. The trio of zanies, despite impact of Milton Berle opening at neighboring Eden Roc two nights later, were more than holding their own in the tabby-pull.

Opening number starts the tittering, with rhythmic-backed jibes anent the hotel and managerial personnel; the zany Mexican disk jockey routine is a builder, thanks to clever updating in subject matter hot off the pop platters, priming steady rise in aud-risibilities. The laugh-ceiling from that point, is unlimited, with their staple "Continental Gentlemen Of Song" and spoof on Johann Strauss triggering full-fire from the Harry Ritz arsenal of wackiness ammunition. It's a varied and continuing series of bits that turn the auditors into a roaring entity. There are few comics around who can belt up the howl-pitch as steadily as he does, with slick straighting on part of brothers Al and Jimmy an invaluable adjunct to the lunatic air engendered.

June Valli is a regular returnee to the La Ronde, and seems to improve the depth and quality of her thrushing each time. In this outing, the trim brunet comes up with a sound songalog that bespeaks careful attention to balance and aud-mood changes. Whether it's a standard or current hit-parader, Miss Valli sells her arrangements in vital manner, extracting full value from the lyric-line while eschewing over-tricky phrasing that might obscure the melody. Result is a wham payoff from an aud waiting for the topliners who brought them in.

The Half Bros. spark matters with a gasp-raising array of juggling tricks that are nimble in execution, original in concept. It's a fast-paced stint topped by use of a ringsider in finale trick for the big mitt payoff. *Lary.*

America's Scared Diplomats

In an article dealing broadly with the rigid, fear-ridden behaviour of American embassy personnel during the Budapest revolution of last fall, Reporter Magazine recently commented as follows:

"This ivory-tower atmosphere led to Eric Johnston's amusing experience in Budapest. Johnston arrived there last summer to negotiate a motion picture agreement with the Hungarians. As was customary with people of his high standing, the Legation wanted to give a cocktail party in his honor. Johnston assented and gave the Legation a list of leading Hungarian educators, artists, and officials whom he wanted to invite. The Legation officials were flabbergasted. Finally one of them said, 'But Mr. Johnston, we never meet these people socially.' "

Film Biz: Bystander In Politics

Continued from page 1

been openly expressed. At a council of film company presidents in Manhattan not long ago, Eric Johnston described present difficulties in obtaining White House help in crises, although he enjoys ambassadorial rank privately.

Preoccupied

Film executives confirm the predicament of Johnston whenever as head of the Motion Picture Export Assn. he solicits official sympathy. It is recalled that Truman thought nothing of goading the State Dept. whereas Eisenhower dislikes going outside "channels." He refers pleas for his personal aid back to John Foster Dulles, who has other fish to fry.

If an American Ambassador in a foreign country is contacted on a particular industry problem, he usually refers the MPEA back to Washington, where State is too busy to lend an ear.

State, however, is cooperating with the film biz via the media guarantee program currently under consideration. Under this program, the companies will receive dollars in New York in exchange for currency blocked in some foreign countries. This program takes in all the info media, not only pictures.

MPEA in the past has made it a policy to seek as little assistance from the government as possible. There have, however, been instances when the Association felt State should step in since possible violation of a trade agreement was involved.

MPEA is unhappy over the State Dept.'s endorsement of the proposed European common market and free trade zone, which it sees as encouraging further European restrictions against U. S. pix. However, MPEA apparently has no intention of making any formal protest.

The State Dept. acknowledged that the plan discriminates against all countries that are not members. The argument is, however, that it tends to strengthen Europe's economic status. The U. S. backing came despite the fact that both schemes, by reducing or eliminating tariffs and quotas on trade only among the European member nations, would put many American exports—including films—in a bad competitive position.

Member nations are France, West Germany, Italy, Belgium, Holland and Luxemburg. Britain stays out, at least for the moment.

MPEA points out that Germany hardly needs to conserve dollars.

European industries, needled by the Italians, have long toyed with the idea of such a "common market." Usually, this has been taken to mean an anti-American film move. Now, MPEA fears, with the U. S. Government officially backing the idea, the Italian plan will be strongly revived.

There is this broad consideration: Washington wants Europe to be economically strong: It's supposed that it weighs this strength vs. the need to have to continue to pour millions into Europe for years to come. In the instance of the filets coming in from Iceland, the Government refused to raise tariff on the fish though New England fishing industry said it would be ruined without the upped duty.

Watch Brussels!

Meanwhile present talks in Brussels, looking to a new European economic community with common and discriminatory tariff barriers against non-members, are being watched with considerable concern by motion picture industry executives in New York.

The situation, while not imminent, is nevertheless serious.

Since the film industry stands out among American industries in its dependence on the overseas market any arrangement that would serve to reduce importation into or income out of Europe would constitute a disastrous blow.

Britain, still on the sidelines, is seen likely to join any free trade zone, which would leave her free to maintain preferential treatment for her Commonwealth trade, particularly on foodstuffs.

Under the common market proposal, the six nations on the Continent would band together to eliminate all trade barriers among themselves and to erect a common tariff against all outsiders. The asserted purpose, of course, is to strengthen the European economy and to make it less dependent on American dollar support.

Each unit in the common market would be free to establish its own trade rules with areas outside the zone. This would get around Britain's traditional hesitancy to join up with the rest of Europe in any common economic moves.

Signing Soon

The American film companies hold that, should the agreement, due to be signed at Brussels towards the end of next month, restrict itself to tariffs only, its effect would not be severe, particularly since trading conditions in several of the countries concerned are regulated via treaties.

However, there is no lack of speculation in the light of the fact that the European film industries, with Italy in the forefront, have on several occasions proposed a common film market. Each time, the impression was strong that it was aimed primarily at keeping the Americans out.

One Motion Picture Export Assn. exec last week, while seeing no reason for immediate concern, wondered out loud what would happen if the countries in Europe decided to (1) standardize their import policies for American films. (2) deal with the U. S. industry via a single office. This clearly would give them superior bargaining power.

American executives are sharply aware that, in all of the European nations, the desire for "protection" of the local film industries is becoming ever more pronounced. It is frankly feared that the action of the State Dept., in officially supporting the common market plan, may have psychological as well as economic results.

The State Dept., it's felt, is looking to the day when fewer American dollars will have to be fed to Europe. To achieve this state of affairs, it appears to be willing to sacrifice the advantages currently enjoyed by certain American industries. By the very nature of its high foreign revenue ratio, the film business is most harshly affected.

'Realism'

In coming out in favor of the common market project, State made plain its awareness of the discriminatory character of the plan. At the same time, it stressed that the postwar period had shown that Europe's economic strength had to be measured in realistic terms, rather than via the trade and tariff policies followed.

The United States announcement said that Washington hoped that any import quotas that were retained would be consistent with the provisions of the Agreement on Tariffs and Trade which allow such quotas only for countries short of foreign exchange.

While the film companies frown on official American endorsement of plans that obviously would be aimed also at a greater consumption of European films on the Continent (likely at the price of American pix), they are aware that motion pictures do not fall into a ready trading categories, such as autmobiles, shoes or other merchandise.

Within the past year, fixed reciprocity arrangements have been made by several countries, notably France and Germany. If these arrangements do not greatly affect the American films it is because the European public wants to see the Hollywood imports and in given instances prefers them to the native product. Thus, French films in Italy are not nearly as popular as are the American pictures. Withdrawal of the Hollywood entries wouldn't substantially aid the French. "Cut down the American imports into Italy, and what would probably happen is that the boxoffice of the Italian pictures would go up to a degree," noted an American exec: He added that not even this conclusion was necessarily accurate. In Spain, where no new American films have been imported for many months, the Spanish product hasn't taken any great jump at the b.o.

There are some who feel Washington has given its blessings to the common market scheme with what is presumed to be a certain knowledge that it won't see the light of day for decades to come. Others, pointing to the urgent need for action, particularly in the wake of the Suez economic crisis, hold that the common market may come about much faster than suspected.

MPEA execs last week said they were still studying the situation closely, but that no immediate protest to the State Dept. was planned. They stressed the lack of detailed info on just what measures the six European states were expected to take.

Ike Nix on B.O. Cut

Continued from page 1

stantial gain over the $9,880,000 of the previous year. It would earmark $27,387,000 for Voice of America radio and tv activities, compared with the present $21,316,000. Voice would program a total of 51½ hours of radio daily. Agency also provides films and other program material for foreign tv.

3. A budget of $8,950,000 is requested for the Federal Communications Commission, compared with the $7,828,000 received for the current year. Of the total, $1,760,000 would be earmarked for the broadcast division. An additional $2,834,000 would be for field engineering and monitoring.

4. Prexy estimated the combined total of radio and tv stations on the air during the next fiscal year will average 4,780, about 250 more than at present.

5. The budget asks $3,785,000 for operating the Antitrust Division of the Justice Dept.

6. Although Federal revenues generally are on the climb, the take from the admissions tax continues to skid, thanks mostly to the reduction in rates. For the new fiscal year, the total is estimated at about $45,000,000, only a small share of which will come from motion pictures. For the present fiscal year, the Government estimates receipts will total $68,000,000. Only a few years ago, when the tax was a flat 20%, the annual take used to be about $300,000,000, about 75% of it from pictures.

7. Estimate is that the 20% bite on nitery tabs will yield about $43,000,000 in the next fiscal year.

Unmarked Marquee

Continued from page 1

tops of the theatres and "business just isn't that good."

Theatre men insist that elimination of current attraction lettering from marquees will be a definite threat to business and claim that any store, shop or other establishment has the right to tell the buyer what's on sale inside. Theatre men expect to turn out in a body and howl plenty when Council holds a Commission hearing shortly.

Proposal is part of the "beautify Pittsburgh" accent of recent years. in a city once notorious for coal soot and drabness the change has been remarkable. Municipal planners now are casting their asethetic orbs at ugly signs, as such. Marquees for theatres and hotels are acceptable in their role as shelters against the elements but not as carriers of advertising. Under the pending ordinance all lettering would be prohibited and the marquee of a cinema wou'd be as barren of message as, say, the Metropolitan Opera House in Manhattan.

VARIETY BILLS

WEEK OF JANUARY 23

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ($) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 24
Rockettes
George Sawtelle
Donna Monroe
Richiardi
Janik & Arnaut
Morris Sutow
Palace (P) 23
Berk & Hallow
Arnold Dover
Martin Bros.
The Newyorker
Tim Herbert
De Mattiazzis
Sy Reeves
3 Remys
Paramount (P) 23
Nat (King) Cole
Ella Fitzgerald
Count Basie Orc
Allen & DeWood
Mambo Aces

AUSTRALIA

MELBOURNE
Tivoli (T) 28
Richard Hearne
Julia
Nicolas Darvas
Lane Bros.
Ross & La Pierre
Bob Bromley
The Albins
Billy Banks
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob
SYDNEY
Tivoli (T) 28
George Wallace
Maurice Colleano
Jim Gerald
Jennie Howard
Queenie Paul
Millie Hansen
Morry Barling
Peggy Mortimer
Jandy
Tony Moynihan
Brenda Charles
George Nichols
Jack O'Dowd
Wilbur Wheeler
Flat Tops
2 Randows
Bowery Piano 4
ADELAIDE
Royal (T) 28
Katherine Dunham Co.
PRINCESS
Melbourne (T) 28
Philip Stainton
Richard Beynon
Nicolette Bernard
Percy Marmont
Noel Howlett
Heath Joyce
Margaret Wolfit
Brian Barrie
Frank Taylor
Arthur Whitehead
Gerald Duggan
James Doone
Frank Wilson
Lily Moore
Stewart Finch
Carole Taylor
Keith Johns

BRITAIN

CHELSEA
Palace (I) 21
Max Miller
Don Sollash Co.
Revel & Fields
3 Hoganas
Paul Howard
Les Mallings
Vernon Sis.
EDINBURGH
Empire (M) 21
Denny Willis
Bobby MacLeod
Dave, Willis & Bd.
Latona
Graham & Chadel
Jo, Jac & Joni
Sally Logan
Jimmy Neil
Anna Mac
Johnnie Mack
Jack Haynes
GLASGOW
Empire (M) 21
Jack Anthony
Duncan Macrae
Murray & Maidie
Robert Wilson
Alex Don
D & D Remy
Clarkson & Leslie
Will Starr
Bertha Ricardo
Belles & Beaux
LONDON
Hippodrome (M) 21
Dave King
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee
Metropolitan (I) 21
Chas McDevitt Skiffle Group
Digby Wolfe
Golding & Stewart
Joe Henderson
Larry Grayson
3 Quavers
Marcies
Juggling Brauns
NOTTINGHAM
Empire (M) 21
Jimmy Young
N & N Grant
Freddie Sales
Krish & Valaire
P & P Page
Tommy Locky
Zodias
PRINCE OF WALES
(M) 21
Winifred Atwell
Terry Thomas
David Hughes
Bill Maynard
Channing Pollock Hall
Norman & Ladd
Skylons
Brazilianos
3 Kims
SUNDERLAND
Empire (M) 21
Art Baxter Co.
Desmond Lane
Bobby Dennis
Dickie Bennett
Daly & Wayne
N & P Lundon
Joan Small
Cortez & Pam

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Kaye Ballard
Joey Carter
Jimmie Daniels
Three Flames
Bruce Kirby
Warren Vaughan
Blue Angel
T C Jones
Bea Arthur
Will Holt
Martha Davis & Spouse
Jimmy Lyons 3
Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta
Chateau Madrid
Murio Escudero
Ada Cavallo
Nola Pardi
Los Majos
Al Castellanos Orc
Luis Ortiz Orc
Copacabana
Pearl Bailey
Condos & Brandow
Dorianne Gray
Michael Durso Orc
Frank Marti Orc
Duplex
Nancy Leigh
Roy Stuart
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas
Hotel Biltmore
Eddie Lane Orc
Hotel Pierre
Lilo
Stanley Melba Orc
Alan Logan Orc
Joan Bishop
Joseph Sudy
Hotel Roosevelt
Guy Lombardo
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Doretta Morrow
Milt Shaw Orc
Ray Bari Orc
Hotel Statler
Ray McKinley Orc
Latin Quarter
Moore & Lessy
Isabel & Miguel
Georgia Reed
Kitty Dolan
Billy Fellows
Carmen Phillips
Trio Cottas
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Hotel Plaza
Lillian Roth
Ted Straeter
Mark Monte
Le Reuban Bleu
Judy Tyler
Irwin Corey
Cindy & Lindy
Neighbors
Norman Paris 3
Harry Noble
Park Sheraton
Jose Melis
Spark Thurman
Town & Country
Mills Bros.
Morty Gunty
Barbara & Mansell
Burnell Dancers
Ned Harvey Orc
Pupi Campo Orc
Two Guitars
Kostya Poliansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay
Versailles
Constance Bennett
Jean Wetzel
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Belle Carroll
Johnny Gilbert
Jack Wallace
Danny Davis Orc
Larry McMahon
Piute Pete
Irving Harris
Village Vanguard
Abbey Lincoln
Mae Barnes
C Williams Trio
Waldorf-Astoria
Lena Horne
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Mello Larks
Jimmy Ames
Johnnie Janis
Blue Angel
"Calypso Extravaganza"
Princess Abilia
King Christian
Lord Rafael
Lady Angelia
Lady Margaret
Lady Jeanne
Lord Carlton
Emperor Sago
King Rudolph
Al D'Lacy Orc
Blue Note
Oscar Peterson
Rolf Kuhn (4)
Chez Paree
Roberta Sherwood
Myron Cohen
Lonie
Cloister Inn
Al Belletto (6)
Lucy Reed
Conrad Hilton
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibben
Naoma Wold
Harold Clark
Ann Cucksey
Escorts (4)
Frankie Masters Orc
Boulevardears & Dons (12)
Drake Hotel
Caprice Chantel
Gate of Horn
Theodore Bikel
Jo Mapes
Odetta
London House
Barbara Carroll
Ahmad Jamal (3)
Faith Winthrop
Mister Kelly's
Hamish Menzies
Georgia Carr
Harry Slottag (3)
Marx & Frigo
Frank d'Rome
Palmer House
Nelson Eddy
Gale Sherwood
Mr. Ballentine
Susanne & Escorts

LOS ANGELES

Ambassador Hotel
Connie Russell
Orrin Tucker Orc
Bar of Music
Mae Williams
Oscar Cartier
Felix De Cola
Jerry Linden Orc
Bandbox
Billy Gray
Leo Diamond
Bert Gordon
Eddie LeRoy
Short Twins
Carol Shannon
Dodie Drake
Bailey Trio
Ciro's
Frances Faye
Trio Bassie
Geri Galian Orc
Felix Martinique Orc
Crescendo
Gail Robbins
Marshall & Farrell
Ray Toland Orc
Interlude
Sylvia Syms
H Babasin Qtt.
Mocambo
Allan Jones
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
De Castro Sis (3)
Three Rebertes
Wiere Bros. (3)
Statler Hotel
Morey Amsterdam
L & E Roberts
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Jack Roth
Jules Buffano
Jackie Barnett
Queti Clavijo
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Minsky Goes to Paris
Lucky Henry Orc
El Cortez
Peggy Ryan
Ray McDonald
Stuart Allen
Cirquettes
Sterling Young Orc
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Julie Winters
El Rancho Orc
Renee Molnar Dncrs
Flamingo
Tony Martin
Dean Murphy
Little Buck
Flamingoettes
Lou Basil Orc
Fremont Hotel
Genie Stone
Cortez & Boyer
4 Gems
Sammy Blank Orc
Golden Nugget
Harry Ranch
Hank Penny
Sue Thompson
Jig Adams
Hacienda
Tony Romano
Fran Jeffries
Joe Graydon
Bruce Davis
New Frontier
"Salute To Cole Porter"
Dolores Gray
Dick Shawn
Sally Forrest
George Chikaris
Robert Kaye
Venus Starlets
Garwood Van Orc
Riviera
Geo. White's "Scandals of '57
Ray Sinatra Orc
Sahara
Betty Hutton
Herb Lauri
The Cheerleaders
The Ashtons
SaHarem Dncrs
Cee Davidson Orc
Sands
Howard Keel
Louis Jordan
Copa Girls
Antonio Morelli Orc
Showboat
Sonny Mars
Chili Bon Bon
Camille
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
French Folies
Hank Henry
Jacqueline Fontaine
Sparky Kaye
Cliff & Judy Ferre
Mac Dennison
Jimmie Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
The Four Lads
Danny Crystal
Lou Wills, Jr.
Thunderbird Dncrs
Al Jahns Orc
Dukes of Dixieland

MIAMI-MIAMI BEACH

Americana
Tony Bennett
Johnny Puleo
Harmonica Rascals
Joe Reichman Orc
Dave Lester Orc
Ball & Chain
Count Basie Orc
Blue Notes
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Clark Fiers
Jules De Salvo
Chateau
Peter Woods
Luke Salem
Rick Allen
San Kanez Orc
Cotton Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Gaines
George Kirby
Joe Chisholm
Anjoel Trio
Savar Dancers
Michelle Clark
Norma Miller Dcrs
Orioles
Eddie Barefield Orc
Di Lido
Pupi Campo Orc
Bea Kalmus
Jackie Kane
The Tones (7)
Gustavo Dancers
Eden Roc
Milton Berle
Leonard Sues
Betty George
Metropolitan (6)
Dunhills (3)
Warran Troupe
Mal Malkin Orc
Chuey Reyes Orc
Empress
Larry Storch
Lillian Hayes
Mandy Campo Orc
Fontainebleau
Ritz Bros.
June Valli
Half Bros.
Al Navarro Orc
Sacasas Orc
Latin Quarter
Ziegfeld Follies
Bob Kennedy
Dominique
George Matson
Ving Merlin Strings
Lynn Christie
Leon & Eddie's
Can-Can Girls
Toni Rave
Bubbles Parlene
Denise
Atoma
Monte Carlo
Morey Amsterdam
Leonard Young
Sid Tucker Orc
Murray Franklin's
Roy Sedley
Don Rickles
Linda Bishop
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Alan King
Antone & Ina
Syd Stanley Orc
Sans Souci Hotel
Frankie Scott
Freddy Calo Orc
Place Pigalle
B S Pully
Dixie Evans
French Follies
Seville
Charlie Farrell
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Beachcombers (4)
Frankie Scott
Cortes Orc
Roney Plaza
Calypso Eddie
Juliette Robbins
Serge Valdez Orc
5 O'Clock
Sherry Britton
Tommy Raft
Al Golden
Parisian Rev
Thunderbird
The Kentones
Herkie Styles
Libby Dean
A Curbello Orc
Vagabonds
Vagabonds
Frank Fontaine
Ronnie Eastman
Conn & Mann
Frank Linale Orc
Versailles
Alan Gale
The Haggetts
Bill Shirley
Arnold Dover
Teddy King Orc

Bill Fields Heads Booking Office Set Up by League; Continues as P.A.

William Fields will head the Independent Booking Office recently formed by the League off N. Y. Theatres and Committee of Theatrical Producers to book touring Broadway shows. He will have a supervisory, part-time status, in addition to his full-time duties as pressagent for the Playwrights Co. and other shows.

A full-time manager will also be engaged, subject to Fields' approval and to work under his supervision Goldberg, Francis Robinson, Clarin running the IBO. Being considered for this job are Harold ence Jacobson, Harry Forwood and Arthur Waxman. Also to be hired are a secretary-assistant and a switchboard operator.

One of the factors in the choice of Fields to head the new booking office is his extensive knowledge of the road and his wide acquaintanceship with theatre managements and newspaper editors and critics in legit cities and towns. Also, since he has a full publicity staff working on a permanent basis, it was figured that the booking assignment would fit into his pressagent activity without interfering with it.

It's expected that Fields' work for the IBO will be primarily advisory and promotional, occasionally involving out of town trips to arrange booking tieups with road theatres and in some cases opening up legit houses in new locations or even additional houses in cities already having legit theatres.

The IBO has already been assurred of the booking cooperation of the Shuberts, who operate the

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'Whole World' of Legit Smeared as Immoral By Anzac Drama Chief

Melbourne, Jan. 22.

A generalized no-facts smear against the legitimate stage the world over was made here by Hal Baigent, drama director of the Melbourne Council of Adult Education, a semi-highbrow setup operating under the guidance of the provincial Victoria government.

Baigent asserted that theatrical morals were among the lowest in the world—"a little less than disgusting." Before a gathering of students, Baigent went on to say, "I am referring to all world centers and not this country alone. You will find a similar state of things everywhere. Drama schools in England were much to blame. They teach students that a good actor must experience everything to achieve success. That is balderdash."

Garnet Carroll, a legit producer here, cracked back against Baigent's holler-than-thou diatribe, saying "Baigent apparently is seeking personal publicity. Is he really qualified to make such ridiculous statements? Members of the acting profession are, on the whole, intelligent and hard-working. The code of the theatre the world over is for moral and physical discipline."

Members of Australian Actors' Equity shrugged off Baigent's outburst as the reaction of an uninformed dilettante without contact with the regular commercial theatre and its people.

SUMMER SAGA DUE IN 'BROADWAY IN A BARN'

The experiences of Broadway pressagent Lewis Harmon and his wife, Charlotte, in managing strawhat theatres in Guilford and Clinton, Conn., are detailed in a new book being published Feb. 8 by Thomas Y. Crowell Co. Co-authored by Mrs. Harmon and Rosemary Taylor, it's titled "Broadway in a Barn."

The Harmons began operating in Clinton several years ago after running a theatre in nearby Guilford. Mrs. Harmon functions as producer-director at the Clinton showcase. Her collaborator on the book is the author of the novel, "Chicken Every Sunday."

Sam Norkin, who's been doing drawings for the theatre page of the N. Y. Sunday News, has contributed the jacket and 10 full-page illustrations for the book.

Zachary Scott Set For U.S. 'Subway' in London

London, Jan. 22.

Zachary Scott will appear in "Subway in the Sky," due to open Feb. 27 at the Savoy Theatre. He will costar with Margaret Lockwood and the cast will include Valerie White, Nigel Stock and Reed De Rouen.

The play, with an American setting, is by an English writer, Ian Main. It is being staged by Murray MacDonald and opens a two-week out of town tryout Feb. 11 at Hull. "Double Image," currently at the Savoy, is expected to transfer to another West End theatre.

Scott was cast for the "Subway" role after producer Peter Saunders complained in a letter-to-the-editor of VARIETY that American actors seemed to be shy of accepting assignments in London.

'Cat' Net at 500G With Tour Click

"Cat on a Hot Tin Roof" is scratching the $500,000 profit mark. The Playwrights Co. production is continuing to pile up coin on its post-Broadway road tour, which started last Nov.19. During its first seven weeks out-of-town, ending last Jan. 5, the Tennessee Williams play netted $31,321.

That coin, according to an accounting made at the time, hiked the net on the production to $486,199. Of that amount, $456,000 has been distributed thus far on a 50-50 basis between the management and the backers. That gives the latter a 222% profit return on their $102,000 investment.

The play, starring Marjorie Steele, Thomas Gomez and Alex Nicol, ended an 87-week Broadway run last Nov. 17. During the ensuing seven weeks, the show had only one losing frame, dropping $2,014 on the first frame of a Philadelphia two-weeker.

As indicated by the accountant's statement, "Cat" has an unusually heavy managerial-publicity setup. The weekly budget includes $575 for company and general managers, which is about double the usual amount, and a similar figure for pressagents. In the latter case, two ballyhooers are used, one for preliminary advance work and one for regular advance, reflecting the high-power exploitation efforts being carried out.

Incidentally, the audit also reveals that no one in the cast is on percentage.

SO. CAROLINA TOWN YENS LEGIT HOUSE

Columbia, S. C., Jan. 22.

Possibility of a new theatre-type auditorium here to augment the county-owned arena type structure is currently being studied by a committee of citizens appointed by the city and county legislative delegation.

Purpose of the committee is to come up with some feasible plan for a city-county building which would house legit shows, concerts and the like.

All such attractions, as well as arena attractions, are currently crowded into the 20-year-old Township auditorium, and some bookers are by-passing the area because of public disdain for the building's facilities.

An added rent and tariff on concession operations has also deterred promoters from using the building.

Hobgood New Stager

Greensboro, N. C., Jan. 22.

Burnet M. Hobgood new director of "The Lost Colony," which begins its 17th season next June 29 at Manteo, N. C. He succeeds Clifton Bitton.

Samuel Selden, supervising director, will continue in the post he has held since the drama's premiere in 1937.

He's Incorrigible

Howard Erskine can't stay away from acting. Although currently represented on Broadway as co-producer and co-director with Joseph Hayes of "The Happiest Millionaire," he has taken on an outside assignment in a tv-film series, playing an Army officer in "The West Point Story."

An actor before becoming a Broadway producer, Erskine pulled a similar branchout in the summer of 1955, playing the strawhat circuit while represented on Broadway as co-producer, also with Hayes, of "Desperate Hours."

Jules Pfeiffer Suing Chi Trib, Claudia Cassidy

Chicago, Jan. 22.

Jules Pfeiffer, who claims he's never lost any of the lawsuits which have marked his career as a legit producer, has taken on a major adversary in his latest legal campaign.

Pfeiffer's attorney last week filed a $100,000 damage suit in Superior Court here against the Chicago Tribune and its dramatic critic, Claudia Cassidy, charging her review of his revival of "Anniversary Waltz" was libelous and defamatory.

Complaint claims that Miss Cassidy "wickedly and maliciously" sought to injure Pfeiffer and the production, and charges her review contained "false, malicious, defamatory and libelous matters." Document carries the entire review with none of the alleged libelous statements pinpointed.

"Waltz" opened Dec. 31 at the Blackstone and closed after eight performances, grossing $7,600. Herman Kogan also rapped the production in the Sun-Times, as did Sydney Harris in the Daily News. Roger Dettmer's brief notice in the American merely listed

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Mpls.-St. Paul Wonder What's With B'way Shows; It's Their Worst Season

Minneapolis, Jan. 22.

Minneapolis is facing the virtual disappearance of legit this fall and winter. By the end of this month, with the season more than two-thirds over, the local Lyceum will have had but three bookings, the smallest number in Minneapolis history. Little more is in prospect for the remaining weeks.

All three shows that have played here, "The Lark," "Chalk Garden" and the ensuing "Janus," were subscription offerings. The Theatre Guild is obligated to deliver two more. At this time last season the Lyceum had had eight shows.

Sister city St. Paul is even worse off, not having had a single booking of a Broadway show for the first time ever so late in the season.

'Planet' Costing $72,600; Green Starring as 'Sub'

The George Axelrod-Clinton Wilder production of "A Visit to a Small Planet," currently playing a tryout tour, is capitalized at $80,000. The estimated cost of mounting the Gore Vidal comedy and opening it out-of-town was $72,600, including $10,000 in bonds.

An unusual aspect of the venture is the signing of Martyn Green as substitute star for Cyril Ritchard. The latter, who also staged the production, has a number of Metropolitan Opera commitments during the next few months. He staged and is appearing in all the scattered Met presentations of Offenbach's "La Perichole" this season.

As a result, Green was signed to star in those performances which Ritchard will miss because of his Met obligation. They include a Jan. 19 matinee in New Haven, Jan. 24 in Boston and Feb. 16, 19, March 27, April 5 and April 8 on Broadway. Special programs, listing Green as star, are to be printed for those performances.

Authors Team Up With Producers To Fight Equity's Alien Actor Stand

By HOBE MORRISON

Authors are now joining producers in opposing alien actor restrictions imposed by Actors Equity. The Dramatists Guild council has already protested to the thespers' union and several individual playwrights and composers are understood to have done likewise.

Meanwhile, it's expected that the Dramatists will join the League of N. Y. Theatres, the organization representing Broadway producers and theatre managements, in insisting that Equity include alien regulations in negotiations for a new basic agreement. The new pact is due for negotiation this spring, to become effective next fall.

Equity has previously refused to include the alien situation in basic contract negotiations, arguing that it's purely a matter of union regulation of its members. The League has never successfully opposed that stand, but has repeatedly been faced with new restrictions imposed unillaterally by the union.

With the support of the Dramatists and favorable sentiment from a number of top directors, however, the League may be able to induce Equity to modify its position this year. If so, it's possible that the Dramatists may participate in the discussions, since its members have a direct interest in the matter of casting because the success or failure, or at least the length of run of a show may be involved. Any DG participation in the League-Equity confabs would be limited to the alien question, of course.

Meanwhile, no decision has been forthcoming from the U. S. Immigration & Naturalization Service on the proposed admission of three British players for the touring company of "Lady." The show's producer, Herman Levin, as well

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'Mousetrap' Due for New London Long-Run Mark

London, Jan. 22.

"The Mousetrap" becomes London's second-longest running straight play Feb. 4, when it will pass "Worm's Eye View" with a score of 1,746 performances. The champion is still "Blithe Spirit," with a total of 1,997 performances. That's due to be overtaken next Sept. 13.

Peter Saunders, presenting the Agatha Christie thriller at the Ambassadors Theatre, is confident it will become the all-time British champion, even overtaking the "Chu Chin Chow" record of 2,238 performances. If so, that will occur April 14, 1958.

"Mousetrap" is currently running 20% above last year's gross, and arrangements have already been made for the next Christmas season.

Plan Tune Tent, Westchester, N. Y.

The opening of a musical tent in blue-chip Westchester County, in suburban New York, has been announced for next summer. The canvastop will occupy a waterfront property at Rye, in the vicinity of the Playland amusement park. It will be operated by N. Y. newspaper and advertising representative Philip J. Moloney.

Several previous attempts to establish a summer legit operation in Westchester have fallen through, generally because of local zoning restrictions. The Moloney project, itself, has been in the works for nearly two years, principally because of the difficulty in securing an adequate site. Leases for the Rye location have been signed with the Westchester County Park Commission.

Tagged The Westchester Musical Theatre, the teepee will operate under a two-corporation setup, with $120,000 combined capitalization. One corporation will erect and operate the theatre, while the other will handle the production end. A 13-week season is scheduled to begin June 15. Bob Roberts, who's had past tent experience, has been set as managing director.

When the project first got underway in 1955, the proposed location was adjacent to the Hutchinson River Parkway at Saxon Woods Parks, Mamaroneck.

'BABY' PAYS BACK 70%; BALANCE DUE SHORTLY

In line with their guarantee against loss, backers of "A Very Special Baby" were last week repaid 70% on their $100,000 investment. They're scheduled to get the balance of the coin within a month.

It's estimated the Robert Alan Aurthur play dropped its entire capitalization on a five-performance New York run earlier this season. However, producer David Susskind had made a pre-production deal with him star Kirk Douglas guaranteeing the investment in return for the screen rights.

Because of the unique deal, the backers were limited to a 25% slice of the potential profits, instead of the conventional 50%. Douglas was due to get 25% of the profits, with Susskind down for the remaining 50% as the usual producer's share.

Bob Anderson Coasting; Has No Legit Project

Robert Anderson, who recently returned from Paris, where he attended the premiere of his "Tea and Sympathy," starring Ingrid Bergman, goes to the Coast next week to do the screen treatment of the Tennesseee Williams drama, "Summer and Smoke."

He is a member of the Playwrights Co., but reportedly has no immediate plans for authoring a new stage script.

Stratford (Engl.) Season To Continue 35 Weeks; Plus European Dates

London, Jan. 22.

The Shakespeare Memorial Theatre's 1957 season at Stratford-Upon-Avon, due to begin April 2, will run 35 weeks, the longest ever. Booking began yesterday (Mon.)

Peggy Ashcroft, John Gielgud, Alec Clunes, Robert Harris, Joan Miller and Geoffrey Keen head this year's company. Gielgud will appear in only one production, as Prospero in "The Tempest," but the others will be seen in at least two different roles. The repertory, in addition to "The Tempest," will include "Julius Caesar," "As You Like It," "King John" and "Cymbeline."

The Stratford Theatre will also be represented at this year's Paris and Vienna festivals and will appear as well in Yugoslavia, presenting Laurence Olivier and Vivien Leigh in Peter Brook's 1955 production of "Titus Andronicus."

ED LESTER SETS R&H AS ANNUAL CLO ITEM

Edwin Lester, managing director of the Los Angeles and San Francisco Civic Light Opera groups, has arranged to produce five Richard Rodgers - Oscar Hammerstein 2d musicals over the next five seasons. First will probably be "South Pacific" this summer, with Met basso Cesare Siepe as star.

The others will be "Oklahoma," "Carousel," "King and I" and probably "Pipe Dream," depending on outstanding casting availabilities. The whole project involves a total production outlay of approximately $1,000,000. All the productions will be new, and Lester envisions a setup in which the principal roles will be handled like those of operatic repertoire.

The only other show set for Lester's 1957 season is the touring production of "My Fair Lady." An added possibility, if ready in time, is a musical comedy edition of "Beauty, Inc.," being adapted by scenarist-playwright Allan Scott from Martin Rackin's story about the cosmetics business. No one is set to provide the songs.

Lester was in New York last week on one of his frequent trips to line up properties and talent.

Shows on Broadway

Waltz of the Toreadors

Producers Theatre presentation of Robert Whitehead production of comedy in three acts (five scenes), by Jean Anouilh, in English version by Lucienne Hill. Stars Ralph Richardson; features Mildred Natwick, John Abbott, Meriel Forbes, John Stewart, William Hansen. Staged by Harold Clurman; scenery, Ben Edwards. At the Coronet Theatre, N. Y., Jan. 17, '57; $6.90 top ($8.05 opening).

Mme. St. Pe	Mildred Natwick
Gen. St. Pe	Ralph Richardson
Secretary	John Stewart
Daughters	Mary Grace Canfield. Sudie Bond
Dr. Bonfant	John Abbott
Maid	Frieda Altman
Mlle. De St.-Euverte	Meriel Forbes
Mme. Dupont-Fredaine	Louise Kirtland
Father Ambrose	William Hansen
New Maid	Helen Seamon

Although Jean Anouilh is one of the leading French dramatists, he's had little success until now in the U. S. His plays have generally been such quick flops on Broadway, in fact, that a couple of seasons ago he refused any more productions here for a while.

Thanks to an outstanding performance by British star Ralph Richardson, plus an excellent presentation by Producers Theatre and the fact that the play itself is a provocative combination of lively elements, Anouilh should have better luck with "The Waltz cf the Toreadors."

The comedy is in too many contrasting moods and its point is perhaps a bit cynical for mass popularity, but with the star's performance and name, the controversial comment it's likely to get and the racy nature of the dialog, it seems set for a least a moderate run. It's hardly screen or tele material, however.

"Toreadors" is a sequel to an earlier and possibly even more acidulous Anouilh play, "Ardele et la Marguerite," which was a quick folderoo in an inept Broadway production in 1949-50, under the title, "Cry of the Peacock." The later work offers the same locale and leading characters, but (perhaps because of Lucienne Hill's translation) stresses comedy much more, both in script and performance. "Toreadors" is mostly outright farce in form, although the underlying theme is pessimistic, if not tragic.

As with the earlier play, "Toreadors" is about a retired French general, ostensibly dictating his memoirs to a callow young secretary while his bedridden wife berates him from offstage with shrill, endless accusations of callousness and infidelity. It does him no good to protest that he's harmlessly working in the study, for then she merely screeches that he's *thinking* of illicit amours.

As it happens, she's not wrong, for he's had innumerable affairs with servant girls and apparently anyone else available, and for 17 years has been cherishing an abortive romance with a maiden with whom he danced the "Waltz of the Toreadors" at a military ball. The lady he adores comes to the house, but he cannot bring himself to desert his wife (who turns out to be only pretending illness in order to enslave him, and to have been repeatedly unfaithful). His long-loved beauty becomes infatuated with the secretary, who is revealed as his illegitimate son, but at the curtain the general is about to console himself with the new maid.

Although the play is frequently very funny, it's also caustic and cynical about human nature. The author not only holds practically every character up to ridicule (the exception is the sensible family doctor, who serves as the general's sounding board — he could conceivably represent Anouilh), but he appears to be saying that mortals are hopeless fools, that dreams are a waltz of the toreadors, and that we are deluding ourselves with sentimental nonsense.

Without minimizing the general's shallowness and vanity or even his silliness, Richardson somehow makes the character genuine and, if not exactly admirable, at least sympathetic. It is a rich performance, with unusual dimension and range, brilliantly conceived and superbly projected. Mildred Natwick gives an expertly detailed and colored portrayal of the querulous, faithless but curiously pitiful wife.

There are other skillful performances by John Abbott as the calm understanding doctor, Meriel Forbes (Mrs. Richardson offstage) as the addlepated dream girl of 17 years, and John Stewart as the innocent secretary who learns quickly. In supporting roles, William Hansen is notable as a wine-savoring local padre, Mary Grace Canfield and Sudie Bond are courageously homely as young daughters the general cannot stand, Frieda Altman is suitably harried as a family retainer, Louise Kirtland is properly relaxed amiable visitor and Helen Seamon is convincingly agreeable as the new maid.

Harold Clurman's staging is perceptive and adroitly varied, and Ben Edwards has designed decorative and playable scenery. Robert Whitehead has produced the show handsomely for the Producers Theatre. *Hobe.*

Waiting for Godot

Michael Meyerberg, by arrangement with Independent Plays Limited, revival of comedy-drama in two acts by Samuel Beckett. Features Earle Hyman, Rex Ingram, Mantan Morland, Geoffrey Holder. Staged by Herbert Berghof; setting, Louis Kennel; costumes, Stanley Simmons. At Ethel Barrymore Theatre, N.Y., Jan. 21, '57; $3.45 top.

Estragon (Gogo)	Mantan Moreland
Vladimir (Didi)	Earle Hyman
Lucky	Geoffrey Holder
Pozzo	Rex Ingram
Boy	Bert Chamberlain

Back to titillate the funnybones of the intelligentsia is "Waiting for Godot." Given a brief run last season that provided fodder for cocktail chatter, Samuel Beckett's festival for eggheads has been revived by Michael Meyerberg for a limited four-week engagement with an all-Negro cast.

Since works of art are said to improve with repetition, maybe it's necessary to see "Godot" repeatedly so that pleasure may grow with familiarity. That's giving all the breaks, of course, to Beckett's obscurantism. The way theatre prices are stacked it might be better to just buy the book, although Meyerberg's keeping the present tab at a really modest $3.45 top.

The only transparency about the play is that Godot never arrives. Thus, every tomorrow for the play's derelict characters is the same as every yesterday, and time has no meaning other than something to be gotten through. Life (or is it death?) is a series of disconnected inconsequentials that may or may not accumulate into something meaningful. Or may or may not result in a series of uneasy frustrations, particularly for the audience.

Much of the revival is like a series of vaudeville colloquies that rely for payoff on non sequitur punch lines. The art of the irrelevant is fully exploited, yet eventually a modicum of sense seems to emerge from the apparent nonsense. Possibly because the longer it's lived with the better adjustment can be made to Beckett's sardonic game of mental leapfrog, the latter portions appear somewhat richer in humor and a certain wry humanity.

On a stage where nothing much happens, the trivial assumes importance. A stark tree bursts forth with six leaves, a character spends most of one act walking around with one shoe on and one off, somebody says "This is becoming really insignificant" and instead of reacting with fervent affirmation, there's a pause to search for profundity. By the time it isn't found, there's another crypticism to wrestle with.

Herbert Berghoff, who staged last season's first American incarnation, has repeated the chore with rueful vitality. The small all-male cast is excellent. Mantan Moreland gets consistent humor as the resilient Gogo, whether with bland innocence or wistful worry. Earle Hyman is his lanky friend, Didi, who comprehends more (or does he?). Geoffrey Holder is the unlucky servant led around roped by the neck. Rex Ingram is his roaring, then subdued, master, ard Bert Chamberlain is the lad who keeps carrying the news that Godot has been delayed until tomorrow.

This is the kind of play and production that, as it recedes in memory, nostalgia may perhaps build into importance. Next season, of course, there could be an all-female cast, and the guessing game could become perennial. *Geor.*

The Unicorn, The Gorgon and the Manticore

The New York City Center Ballet Co. persented Gian-Carlo Menotti's new ballet on Tues. (15) for the first time in New York. The ballet, a "madrigal fable" titled "The Unicorn, The Gorgon and The Manticore," is a work composed for a chorus of 24 voices, a chamber orchestra of nine and a cast of 10 dancers. The ballet was originally commissioned by the Elizabeth Sprague Coolidge Foundation, and performed last October at the festival of chamber music, Library of Congress, Washington.

Nowadays a new Menotti work is anticipated with much excitement and such was the prevailing tone opening night but the pitch of expectancy fell away as the evening lengthened. Menotti's theatrical sense was there but somehow what was happening on the stage was not moving.

The fable has a moral. It deals with a poet who proves the entire village fatuous by making it copy his adoption of three beasts, the Unicorn (youth) the Gorgon (manhood) and the Manticore (old age). The villagers kill each of the beasts thinking the poet has done likewise only to find him dying and surrounded by "the pain wrought children of my fancy."

The chorus, standing on platforms, is juxtapositioned to the action of the dancers but does not participate. This device serves to split audience attention requiring it to understand words which the movement of the dancers distracts from. Story-wise it is essentially the same situation repeated three times. The audience is left without a sense of suspense since what's coming is telegraphed ahead.

Musically, the work is not either original or particularly memorable. In this same genre one need only recall Stravinsky's "L'Histoire" score heard on the same stage a few months ago as a model of inventiveness and originality. Musically, this is not the Menotti of "The Medium" or even of "The Old Maid and The Thief."

John Butler, the choreographer had many hurdles to overcome. Generally it is a fine job of trying to illustrate the story by means of mime and dance. However, in spite of a certain cleverness there is a lack of variety of movement. The dancers, however, perform brilliantly. Janet Reed as the Countess is superb and is ably assisted by Roy Tobias as her husband. Arthur Mitchell as the Unicorn, Eugene Tanner as the Gorgon, Richard Thomas the Manticore and Nicholas Magallanes as the poet were all excellent.

The scenery and lighting by Jean Rosenthal exquisite. The sumptuous and witty costumes were by Robert Fletcher and Thomas Schippers conducted with devotion and excellence. As always Menotti composed the music, wrote the libretto, and staged the entire work.

The evening opened with a fine performance of the brillant Balanchine-Mozart Divertimento No. 15 and closed with the Balanchine-Bizet Symphony in C. *Kroll.*

Legit Followup

Diary of Anne Frank

(CORT THEATRE, N. Y.)

In a Legit Followup review last April, it was noted, "It's at least moderately astonishing how the performance quality has been maintained with 'Diary of Anne Frank," currently in its 28th week on Broadway." On that basis, it seems positively miraculous that the same performance level has been maintained after 68 weeks. Nevertheless, as of last week, "Diary" remained an incredibly fresh, spontaneous-seeming performance.

Without attempting to specify names, this is an impressive credit to everyone involved, including production staff and management as well as cast. Changes in some of the principal roles appear to have made no significant difference. Dina Doronne, succeeding Susan Strasberg in the title part, gives a glowing and touching performance. It is different from the original, possibly less electric and perceptibly less mannered, but equally plausible and moving.

Margalo Gillmore, succeeding Dennie Moore as the shallow but courageous and admirable Mrs. Van Daan, is excellent, perhaps projecting a trifle more strikingly. Arn Margolin is expressive as young Peter, especially in his voice change over the approximate two-year period of action. He is replacing David Levin. Hale Gabrielson is fine as the successor of Gloria Jones as the helpful Dutch girl, Diep, and Judith Doty is a convincing replacement for Eva Rubinstein in the secondary part of the older daughter, Margot.

Joseph Schildkraut continues his superb original portrayal of Otto Frank, and Gusti Huber's playing of Mrs. Frank seems actually to have grown in depth and intensity. The other originals, Lou Jacobi, Jack Gilford and Clinton Sundberg, are all still amazingly up to par.

What also impresses anew about "Diary" is the uncanny skill and taste, and the compassion of the Frances Goodrich and Albert Hackett dramatization of the original material. The very naturalness of it, the way it appears to be happening without contrivance and inspired preparation, is eloquent proof ~~of the per~~fection of the writing. Although it has especial immediacy and impact because the events it depicts are so recent and still so terrible, "Diary" is likely to remain an enthralling, affecting and exalting play for many years. *Hobe.*

Heroes—In Their Own Mirrors

Reaction within the legit managerial trade to last week's VARIETY lead story, "Scalpers Gyp Legit Talent," was, as might be anticipated, mixed. Some were pleased; others were miffed. A few were surprised that anybody would suggest that the legitimate theatre could, might, or—more to the point—would want to, get along without its celebrated system of black market distribution of "demand" tickets.

The deadly contrast to New York legit's ticket situation is, of course, London's. The facts are all in favor of the British. Not the British managers, nor the British public, nor the British income tax inspectors permit any hanky-panky. London legit manages to flourish, at least in its own terms, without recourse to scalping practices.

VARIETY in its story last issue set forth the realistic, unsentimental fact that in New York, less-than-hits are over-priced at the printed admission price, while smashes are able to command far more than the official admission. This is no more than x-raying the anatomy of an unhealthy condition. Such diagnosis is quite different from the shoulder-shrugging question of some, "How could Broadway function without ice?" That is like arguing that the underworld couldn't function without fences. Of course not. But who therefor speaks well of fences?

Those who personally make a killing from black market tickets are presumably too blinded by self-interest to recognize the over-all evil. Scalped tickets are not evidence of healthy economic conditions. Quite the opposite. But beyond seeing themselves, in their own mirrors, as heroes necessary to the flourishing of the Broadway theatre, scalpers and their accessories are forgetting their contribution to Broadway's deplorable smash-or-crash situation. Scalpers are not solely responsible for the decline of the "moderate" show, but they have benefitted enormously from the cynicism of a profession which is often its own worst enemy, and insists upon excusing its own worst vices.

Shows Out of Town

Visit to a Small Planet

New Haven, Jan. 16.

George Axelrod & Clinton Wilder production of comedy in three acts, by Goré Vidal. Stars Cyril Ritchard; features Eddie Mayehoff, Philip Coolidge, Sibyl Bowan, Conrad Janis, David J. Stewart, Sarah Marshall, Marcel Hillaire, Francis Bethencourt. Directed by Ritchard; setting, Oliver Smith; lighting, Feder; electronic effects, Louis and Bebe Barrow. At Shubert Theatre, Jan. 16, '57; $4.50 top.

Gen. Tom Powers	Eddie Mayehoff
Roger Spelding	Philip Coolidge
Reba Spelding	Sibyl Bowan
Ellen Spelding	Sarah Marshall
Conrad Mayberry	Conrad Janis
Kreton	Cyril Ritchard
Aide	Bob Gothie
Rosemary	Grenadier Saada
President of Paraguay	Marcel Hillaire
Paul Laurent	David J. Stewart
Cameraman	Earl Montgomery
Sound Man	John Hallow
Delton 4	Francis Bethencourt

Looks like this bit of a charade will pay a visit to a small audience on Broadway. While undoubtedly fairly interesting originally on television, this legit expansion seems too thin to survive the evening.

Story plays up the flying saucer angle by introducing a visitor from outer space into a Virginia household. The character, who plans to take charge of the entire world, turns out to be a screwball from beyond the solar system and he almost succeeds in starting the war to end all wars. Considerable imagination has gone into the creation and development of this script, but the show fails to sustain as entertainment.

Cyril Ritchard, doubling as actor-director, fills both assignments capably, although the thesping chore is no great challenge. He makes the space visitor almost believable. (At Saturday matinee (19), Martyn Green, filling in because Ritchard was previously committed to a Metopera appearance, gave an excellent interpretation of the role.)

Eddie Mayehoff pulls numerous chuckles as a slow-thinking member of the Pentagon who has worked himself up to general's rank in the laundry division. There's good talent in the supporting cast some in inconsequential roles. Competent work is turned in by Philip Coolidge as a tv news commentator, Sibyl Bowan as his scatterbrain wife, Sarah Marshall, his daughter, Conrad Janis as her sweetheart, David J. Stewart and Marcel Hillaire as UN delegates and Francis Bethencourt as another visitor from space.

Oliver Smith's attractive setting follows the pattern being emphasized this season, a combination of interior and exterior scenes. The production is also interesting from a technical standpoint. *Bone.*

Foolin' Ourselves

San Diego, Jan. 14.

Paul Gregory production of revue in two acts, with sketches, music and lyrics by William Barnes and Robert Rodgers. Stars Gene Nelson, Sue Carson. Staged by Nelson and Rodgers; choreography, Nelson; sets, Joel Schiller; costumes, Ross Corbin. At Fox Theatre, San Diego, Jan. 14, '57.

Cast: Gene Nelson, Sue Carson, Joyce Jameson, Paul Jayson, Chris Warfield, Patti Regan, Frank Wolff.

There's little doubt that "Foolin' Ourselves," Paul Gregory's latest foray into musicomedy-revue, has its share of attractive, talented performers. Also in its favor is its intimate style and verve-sans scenery that have become Gregory trademarks.

Whether the show in its present form has substance of material for success is highly debatable, however. With slight content to begin with, being a succession of musical acts loosely strung together, the revue's major weakness lies in its dearth of pointed humor.

The subjects spoofed are all ripe for lampooning. Notable in this regard are Ivy League manners, juve delinquency, Las Vegas openings, Americans traveling in Italy, rich Texans and Gian-Carlo Menotti-type opera. But with much more penetration and wit is needed. The music is also far from memorable.

Best skits of the lot are in broad comedy vein, the first starring Gene Nelson and Sue Carson in a Latin-American locale, the other an over-exuberant look at Texans, essayed by Patti Regan and Frank Wolff, a likable pair. Nelson and Miss Carson, though given less to do than seems appropriate, come off well enough, the former at his best in a nautical dance turn, the latter socko in her carbon of Judy Garland.

Of the featured performers, Joyce Jameson has an amusing bite to her antics, while Paul Jayson, given stronger material, could be a winning comic.

The local showing, fifth in a tour which has already hit Tucson, Phoenix and Santa Barbara, drew $3,642 gross, with 1,400 payees in the 2,800-seat house. *Don.*

(Closed last week on tour.)

Touring Shows

(Jan. 21-Feb. 3)

Anniversary Waltz (Russel Nype, Marjorie Lord)—Ritz, L.A. (21-2).

Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Shubert, Det. (21-26); Aud., L'ville (28-30); Hartman, Columbus (31-2).

Chalk Garden (Judith Anderson, Cathleen Nesbitt)—National, Wash. (21-26); Royal Alexandra, Toronto (28-2).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, Chi (21-26); American, St. L. (28-2).

Eugenia (tryout) (Tallulah Bankhead)—Ford's, Balto (21-26) (Reviewed in VARIETY, Dec. 26, '56).

Fanny (Ital Tajo, Billy Gilbert)—Shubert, New Haven (21-26); Her Majesty's, Montreal (28-2).

Great Sebastians (Alfred Lunt, Lynn Fontanne)—Curran, S.F. (26-2).

Hatful of Rain (Vivian Blaine)—Hartford, L.A. (21-2).

Holiday for Lovers (tryout) (Don Ameche)—Locust, Philly (21-26); Shubert, Boston (28-2) (Reviewed in VARIETY, Jan. 16, '57).

Janus (Joan Bennett, Donald Cook, Romney Brent)—Pabst, M'wkee (22-26); Harris, Chi (28-2).

No Time for Sergeants (2d Co.)—Erlanger, Chi (26-2).

Old Vic Co.—Shubert, Philly (21-26); National, Wash. (28-2).

Pajama Game (Larry Douglas, Buster West, Betty O'Neil)—Peabody Aud., Daytona Beach (21-23); Memorial Aud., Ft. Lauderdale (24-26); Dade County Aud., Miami (28-2).

Tiger at the Gates—Sombrero, Phoenix (22-26); Ivar, L.A. (29-2).

Tunnel of Love (tryout) (Tom Ewell)—Colonial, Boston (21-26); Walnut, Philly (28-2) (Reviewed in VARIETY, Jan 16, '57).

Visit to a Small Planet (tryout) (Cyril Ritchard)—Plymouth, Boston (21-2).

Ziegfeld Follies (tryout) (Beatrice Lillie, Billy DeWolf)—Shubert, New Haven (2).

'Fanny' $48,800, Ameche Fair $17,900, 'River' $7,700, Tallu Cancels, Philly

Philadelphia, Jan. 22.

"Fanny" continued to top the town last week with a second successful stanza at the Shubert. Tallulah Bankhead in "Eugenia" got off to a brisk start, but pulled up lame when the star was injured.

Don Ameche in "Holiday for Lovers" was last week's only opening. It got generally unfavorable reception from the crix. All three appraisers felt the cast was entitled to "E" for effort, but that the plot was collection of tourism cliches. The nays were voted by Murdock (Inquirer), Gaghan (News), De Schauensee (Bulletin).

The Old Vic Company moved into the Shubert last night (Mon.) with three productions, "Richard II," "Macbeth" and "Romeo and Juliet." The Walnut relights next Monday (28) with Tom Ewell in "Tunnel of Love."

Estimates for Last Week

Eugenia, Forrest (C) (2d wk) ($5.40; 1,760; $30,000) (Tallulah Bankhead). The star gave only one performance due to a hand injury, and the lack of understudy forced cancellation of the balance of the week; $2,000 for the single showing.

Holiday for Lovers, Locust (C) (1st wk) ($4.80; 1,580; $32,000) (Don Ameche). Audience reception, largely First-Nighter Club, was enthusiastic despite critical drubbing. Feeling around is that Playwright Ronald Alexander could have another item like his "Time Out for Ginger" if he strengthens the last two acts; trim $17,900 gross.

Fanny, Shubert (MC) (2d wk) ($7.20; 1,870; $65,000) (Italo Tajo, Billy Gilbert). Good word of mouth, plus drought of musical fare, helped to a fine $48,800; exited Saturday (19).

Hidden River, Walnut (D) (2d wk) ($4.80; 1,340; $30,000) (Lili Darvas, Dennis King, Robert Preston). Despite favorable reception in some quarters, Ruth and Augustus Goetz drama of post-war France failed to catch public fancy; sluggish $7,700 and moved on to Broadway.

'Yankees' $32,000, 'Sgts.' $26,500, Chi

Chicago, Jan. 22.

Despite subzero temperatures, the two Windy City shows held their own last week. "Damn Yankees" pulls out Saturday (26) and "Janus" comes in next Monday (28).

Old Vic Co. is due Feb. 12 at the Shubert for two weeks; "Orpheus Descending," a pre-Broadway entry, Blackstone, Feb. 21, and "Matchmaker," Harris, March 4, four weeks, on subscription.

Estimates for Last Week

Damn Yankees, Shubert (MC) (12th wk) ($5.50; 2,100; $58,000) (Bobby Clark). Hit $32,000; previous week, $28,200; continues tour Saturday (26).

No Time for Sergeants, Erlanger (C) (19th wk) ($4.95; 1,335; $35,495). Nearly $26,500; previous week, $25,300.

Miscellaneous

Much Ado About Nothing, Studebaker. Stock version opens tonight (Tues.) for four weeks.

'Waltz' Perks to $12,500 For Holdover Week, L.A.

Los Angeles, Jan. 22.

"Anniversary Waltz," only legiter running last week, upped its take to $12,500 from the previous stanza's $9,500, for its fourth week at the Ritz Theatre.

"Hatful of Rain," opening last night (Mon.) at the Huntington Hartford, gives the town two houses alight.

Canad. Ballet $20,800

Toronto, Jan. 22.

National Ballet of Canada grossed a good $20,800 in its second week at the Royal Alexandra Theatre here, with the 1,525-seater scaled at $3.50 top on sellout potential of $30,000.

Ballet troupe did $16,500 the first week and will be held over a third frame.

National Motor Boat Show, Jan. 19-27; American Institute of Electrical Engineers, Jan. 20-25; N. Y. Lamp Show, Jan. 20-25; Armory Furniture Show, Jan. 21-25; N. Y. Furniture Show, Jan. 21-26.

LUNTS HEFTY $33,800, 'RAIN' $11,800, FRISCO

San Francisco, Jan. 22.

The Lunts are building to a very good run at the Curran, with the second week exceeding first by a wide margin. "Great Sebastians" is now certain of staying in Frisco until Feb. 14, making run a total of five-and-a-half weeks, longest of the 22-week tour. Show ran four weeks in Los Angeles and four in Chicago.

"Hatful of Rain" did very poorly in third frame at Alcazar and exited. Paul Gregory's "Foolin' Ourselves," booked into Alcazar this week, was cancelled.

Estimates for Last Week

Great Sebastians, Curran (2d wk) ($4.40-$4.95; 1,752; $44,000) (Alfred Lunt, Lynn Fontanne). Powerful $33,800; previous week, $27,000.

Hatful of Rain, Alcazar (3d wk) ($4.40-$4.95; 1,147; $32,000) (Vivian Blaine). Bad $11,800; previous week, $12,100; moved out Saturday (19).

Douglas-'Inherit' $25,300, Closes Tour in Balto

Baltimore, Jan. 22.

Melvyn Douglas in "Inherit the Wind" grossed a sturdy $25,300 here at Ford's Theatre last week, despite snow and freezing temperatures. The touring edition of the Jerome Lawrence and Robert E. Lee drama folded here Saturday (19).

Tallulah Bankhead in "Eugenia" is current, with Maurice Evans in "The Apple Cart" set for the week of Feb. 18 on Guild-ATS subscription.

'Cat' Claws Hot $25,600 On First Week, Detroit

Detroit, Jan. 22.

"Cat on a Hot Tin Roof" did a fine $25,600, considering the worst cold wave in five years and Guild scales, in its first week of a fortnight's run at the Shubert.

Top at the 2,050-seat house is $4.40 with a potential capacity gross of $35,000.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Diary Anne Frank, Phoenix (11-29-56).
Doctor in House, Vic. Pal. (7-30-56).
Double Image, Savoy (11-14-56).
D'Oyly Carte, Prince's (12-3-56).
Drop of Hat, Fortune (1-24-57).
Dry Rot, Whitehall (8-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Le Misanthrope, Palace (11-14-56).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons' Boys, Westmin. (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Laughing Matter, Arts (1-23-57).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Pajama Game, Coliseum (10-13-55).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Renaud-Barrault Co., Palace (11-12-56).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Rosalinde Fuller, Arts (10-8-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Ticket of Leave Man, Arts (12-20-56).
Towards Zero, St. James's (9-4-56).
Touch of Fear, Aldwych (12-5-56).
Under Milk Wood, New (9-20-56).
United Notions, Adelphi (11-28-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Way of World, Saville (12-6-56).
Zero Hours, St. James's (9-4-56).

Scheduled Openings

Member of Wedding, Royal Ct. (2-5-57).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Potting Shed, Bijou (1-29).
Eugenia, Ambassador (1-30).
Renaud-Barrault Co., Wint. Gard. (1-30).
Visit Small Planet, Booth (2-7).
Tunnel of Love, Royale (2-13).
Holiday for Lovers, Longacre (2-14).
Hole in Head, Plymouth (2-28).
Ziegfeld Follies, Wint. Gard (2-28).
Sin of Pat Muldoon (3-13).
Maiden Voyage, Barrymore (3-21).
Strategy of Murder (3-15).
Orpheus Descending (3-21).
Good As Gold (3-21).
Foolin' Ourselves (4-1).
Hunter's Moon (4-3).
First Gentleman (4-11).
Shinbone Alley (4-17).
Moon for Misbegotten, Bijou (4-30).
New Girl in Town, 46th St. (5-8).

OFF-BROADWAY

Good King Charles', Downtown (1-24).
Double-Bill, Provincetown (2-5).
Mrs. Patterson, Davenport (2-5).
House Remembered, Actors' (2-6).
There Is No End, Covenant (2-8).
Box Water Colors, B'way Cong. (2-17).
Julius Caesar, St. Ignatius (2-19).
Taming of the Shrew, Phoenix (2-20).
Right You Are, Fischer (3-4).
Duchess of Malfi, Phoenix (3-19).

Special Joke

Actors Fund benefit audiences are traditionally responsive, with an especial sensitivity to "inside" references in the dialog. Occasionally the explosive reaction of the actor-studded house temporarily disrupts a performance, if it takes the cast by surprise.

The benefit showing of "Auntie Mame" was thrown into such a turmoil last Sunday night (20) at the Broadhurst Theatre, N.Y., when featured actress Polly Rowles, playing a scene with star Rosalind Russell, read a line referring to the latter's adopted son, "Everything's going to be fine as soon as he learns you've settled down to something steady, like acting."

Old Vic $65,000, 'Tunnel' $29,200 'Godot' 8½G, Hub

Boston, Jan. 22.

Three shows were in town last week and two are here currently. A new entry, "Visit to a Small Planet," opened at the Plymouth last night (Mon.) for a two-weeker.

"Tunnel of Love" got mixed reviews last week, was hit by some for poor taste and got scissored slightly by the censor. The Old Vic Co. of London exited Saturday (19) after one week.

New bookings are "Holiday For Lovers," at the Shubert next Monday (28) for two weeks, and "Good As Gold" opening Feb. 16 at the same house.

Estimates for Last Week

Waiting For Godot, Shubert (CD) (2d wk) ($3.30-$2.75; 1,717; $30,000). Picked up only $8,500 for the full week; exited Saturday (19) for Broadway.

Old Vic, Opera House (D) (1st wk) ($5-$4; 3,200; $75,000). Split of "Romeo and Juliet" and "Macbeth" pulled a great $65,000; exited Saturday (19).

Tunnel Of Love, Colonial (C) (1st wk) ($4.40; $3.85; 1,500; $36,000) (Tom Ewell). Opened to mixed reviews, one rave (Adams, Globe); two affirmatives (Hughes, Herald; Maloney, Traveler); one yes-no (Doyle, American); two negatives Melvin, Monitor; Norton, Record); Theatre Guild production racked up a sizzling $29,200 and holds through Saturday (26).

'PLANET' NOT BIG 12G FOR 5 AT NEW HAVEN

New Haven, Jan. 22.

The breakin of "Visit to a Small Planet" at the 1,650-seat Shubert Theatre here last Wednesday-Saturday (16-19) grossed a mild $12,000 for five performances at a $4.50 top. Cyril Ritchard is starred in the George Axelrod-Clinton Wilder production of Gore Vidal's drama.

"Fanny" is playing the Shubert all this week, having opened to a good advance. Upcoming bookings for the house include the breakins of the new "Ziegfeld Follies" for nine performances Feb. 2-9; "Sin of Pat Muldoon," Feb. 20-23, and "Hunter's Moon," Feb. 27-March 2.

'Garden' Healthy $26,800 In First Week in Wash.

Washington, Jan. 22.

First stanza of "Chalk Garden" at the National Theatre drew $26,800 last week, the best the play has done so far on its road tour. At that, the cold weather hurt biz some and the ticket sale is looking up for this second and final week. The Inaugural weekend was good, rather than bad, for the boxoffice.

The 1,600-seat National is scaled to $4.40 weeknights and $4.95 weekends. Capacity is about $36,000 for this play.

'Janus' Profitable $23,400, 7 Performances, Mpls.

Minneapolis, Jan. 22.

"Janus," starring Joan Bennett, Donald Cook and Romney Brent, grossed a neat $23,400 in seven performances at a $4.40 top last week at the 1,850-seat Lyceum Theatre here last week. It was third of the Theatre Guild's five promised subscription offerings.

Next will be "Hatful of Rain," with Vivian Blaine, opening Feb. 18. The Paul Gregory revue, "Foolin' Ourselves," due in Feb. 5-9, was canceled last week.

B'way Dips; 'Waltz' $21,700 for 7, 'Night' $27,400, 'Sergeants' $27,100, 'Candide' $23,100, 'Clearing' $7,800

Business for most Broadway shows sagged last week. Drops ranged from slight to substantial. Capacity entries were "Auntie Mame," "Bells Are Ringing," "Happy Hunting," "Li'l Abner," "Long Day's Journey Into Night," "My Fair Lady" and the lone newcomer, "Waltz of the Toreadors," which drew six-to-one critical praise and appears set for a run.

Only closer was "Speaking of Murder," which folded last Saturday (19). Four shows are scheduled to bow-out Feb. 2, "Candide," "Reluctant Debutante," "Apple Cart" and "Matchmaker." The latter two will tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Apple Cart, Plymouth (C) (14th wk; 108; $5.75; 1,062; $24,000) (Maurice Evans). Closes Feb. 2 to tour. Previous week, $16,600; last week, over $14,800.

Auntie Mame, Broadhurst, (C) (12th wk; 93; $6.90-$5.75; 1,182 $43,000) (Rosalind Russell). Previous week, $43,600; last week same.

Bells Are Ringing, Shubert (MC) (8th wk; 60; $7.50; 1,453; $55,039) (Judy Holiday). Previous week, $55,600; last week same.

Candide, Beck (OP) (7th wk; 57; $8.05; 1,280; $52,000). Closes Feb. 2. Previous week, $32,900; last week, nearly $23.100.

Clearing in the Woods, Belasco, (2d wk; 12; $5.75; 1.037; $31,582) (Kim Stanley, Onslow Stevens). Previous week, almost $11,900 for first four performances and two previews; last week, almost $7.800.

Damn Yankees, 46th St. (MC) (90th wk; 716; $8.05; 1,297; $50,573). Previous week, $31,200; last week, almost $33,100.

Diary of Anne Frank, Cort (D) (68th wk; 541; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $14,000; last week, nearly $13.300.

Happiest Millionaire, Lyceum (C) (9th wk; 71; $5.75; 995; $25,000) (Walter Pidgeon). Previous week, $24,300; last week, over $23,500.

Happy Hunting, Majestic (MC) (7th wk; 52; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $70,400; last week, same.

Inherit the Wind, National (D) (79th wk; 630; $5.75-$4.60; 1,162; $32.003) (Paul Muni). Previous week, $21,000; last week almost $20,300.

Li'l Abner, St. James (MC) (10th wk; 76; $8.05; 1,028; $58,100). Previous week, $57,300; last week, nearly $57,200, with theatre party commissions cutting into the capacity take.

Long Day's Journey Into Night, Helen Hayes (D) (11th wk; 66; $6.90; 1.039; $30,000) (Fredric March, Florence Eldridge). Previous week, $30,100; last week, same.

Major Barbara, Morosco, (C) (12th wk; 95; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Previous week, $31,400; last week, over $32,400.

Matchmaker, Booth (C) (59th wk; 472; $5.75; 766; $25,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Closes Feb. 2, to tour. Previous week, $14,000; last week, almost $15,900.

Middle of the Night, ANTA (D) (42d wk; 333; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $28,200; last week, nearly $27.400.

Most Happy Fella, Imperial (MD) (38th wk; 300; $7.50; 1,427; $57,875). Previous week, $53,000; last week, almost $53,200.

Mr. Wonderful, Broadway (MC) (44th wk; 343; $7.50-$6.90; 1,900; $71,000). Closes Feb. 23. Previous week, $34,700; last week, over $33,500.

My Fair Lady, Hellinger (MC) (45th wk; 355; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Previous week, $68,700; last week, same.

No Time for Sergeants, Alvin (C) (66th wk; 524; $5.75-$4.60; 1,331; $38,500). Previous week, $29,000; last week, nearly $27,100.

Reluctant Debutante, Miller (C) (15th wk; 118; $5.75; 946; $27,100) (Adrienne Allen, Wilfred Hyde White). Closes Feb. 2. Previous week, $11,400; last week, over $10,000.

Separate Tables, Music Box (D) (13th wk; 100; $5.75; 1,010; $31,021) (Eric Portman, Margaret Leighton). Previous week, $28,400; last week, nearly $27,900.

Uncle Willie, Golden (C) (5th wk; 36; $5.75; 800; $24,000) (Menasha Skulnik). Previous week, $19,200; last week, almost $17,000.

Waltz of the Toreadors, Coronet (CD) (1st wk; 4; $6.90; 1,001; $35,040) (Ralph Richardson). Opened last Thursday (17) to six favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one unfavorable (Donnelly, World - Telegram); almost $21,700 for first four performances and three previews.

Closed Last Week

Speaking of Murder, Royale (D) (5th wk; 37; $5.75; 994; $29,000) (Brenda de Banzie, Estelle Winwood, Lorne Greene). Previous week, $11,000; last week, almost $9,400. Closed last Saturday (19) at an approximate $60,000 loss on a $80,000 investment.

Opening This Week

Waiting for Godot, Barrymore (CD) ($3; 1,077; $22,500). Michael Myerberg's revival of his production of Samuel Beckett play, originally financed at $25,000 last season, cost $34,500 to bring in then and had unrecouped costs of $19,338 at the end of an eight-week run last June. Cost of bringing in the current production was about $10,000 over the original investment, with the weekly breakeven figured at around $10,000 gross. Opened Monday (21) for scheduled four-week run to two favorable reviews (McClain, Journal-American; Watts, Post), two unfavorable (Chapman, News; Kerr, Herald Tribune), two yes-no (Atkinson, Times; Donnelly, World-Telegram) and one on-the-fence (Coleman, Mirror).

Measure for Measure, Phoenix (C) ($3.85; 1,150; $25,000). American Shakespeare Festival Theatre & Academy revival, being presented at the Phoenix as an outside venture, with the house rented on a four-wall deal. Production, which opened last night (Tues.), is scheduled to run, through Feb. 17, with "Taming of the Shrew," another ASFT&A presentation, taking over from Feb. 20-Mar. 10.

Hidden River, Playhouse ($5.75; 994; $30,033) (Robert Preston, Dennis King, Lili Darvas). Play by Ruth & Augustus Goetz, based on storm Jameson's novel, presented by Martin Gabel & Henry Margolis; production financed at $85,000, cost about $105,000 to bring in, and can break even at about $18,000 gross. Opens tonight (Wed.).

OFF-BROADWAY SHOWS

Easter, 4th St. (1-16-57).
Iceman Cometh, Circle-in-Square (5-8-56).
Me Candido, Greenwich Mews (10-15-56).
Misanthrope, Theatre East (11-12-56).
Purple Dust, Cherry Lane (12-27-56).
Shoestring '57, Barbizon-Plaza (11-5-56).
Take a Giant Step, Jan Hus (9-22-56).
Thor, With Angels, B'way Congregational Church (10-14-56).
Threepenny Opera, de Lys (9-20-55).
Twelfth Night, St. Ignatius Church (1-4-57); closes Feb. 3.
Volpone, Rooftop (1-7-57).

Closed

Capacity For Wings, Royal (1-9-57); closed Jan. 13.

'Pajama' Ragged $24,000 Full Week in Atlanta

Atlanta, Jan. 22.

"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, grossed a poor $24,000 at the Tower Theatre here last week. The musical had nabbed $11,500 the previous Friday-Saturday in three performances at the house, which seats over 2,000.

The tuner is splitting the current week between the Peabody Auditorium, Daytona Beach, and the Memorial Auditorium, Ft. Lauderdale.

Off-Broadway Show

Easter

David Ross revival of drama in three acts, by August Strindberg, translated by Elizabeth Sprigge. Staged by Ross; setting, Richard G. Mason; lighting, Carol Hoover. At 4th St. Theatre, N.Y., Jan. 16, '57; $3.85 top ($4.45 opening).
Cast: Peggy McCay, Michael Higgins, Lois Holmes, Joel Crothers, Phyllis Love, David Ross.

"Easter" begins with purple lights and organ music. The symbolism is purely intentional, both on the part of producer-director-actor David Ross and playwright August Strindberg, for the three acts take place on Maundy Thursday, Good Friday and Easter Eve. The Chords are those of faith and sacrifice, a deviation from the grim Swede's usual gloomy misogyny.

There is gentleness and mysticism in this revival, as well as fear and passion. There is also an incandescence of performance that frequently illumines the platform stage with a blander light than the kliegs, for Ross' casting instinct has served him well and he has gotten from his actors much of the integrity that marked the Chekhovian cycle at the E. 4th St. Theatre.

It's 21 years since "Easter" was last produced locally at the late Princess Theatre. The present adaptation has been done by Elizabeth Sprigge with a dialog fluidity that proves actable despite a number of sky-blown passages.

In his staging, Ross has striven for natural qualities. Certain scenes become uncomfortable, particularly those in which a man who threatens family security is watched fearfully, and often shoutingly, through the window. Apart from these awkardnesses, however, the progress from trepidation to faith is lived through with simple assurance.

As the sensitively unbalanced daughter who dwells in realms of unquestioning belief, Phyllis Love sets the key and gives a winsomely glowing performance. As her brother, who is given to melancholic horror of the man whom his father robbed, Michael Higgins has to run a more obvious emotional gamut; but he does it with authority.

Peggy McCay has beauty and womanly calm as his fiancee, while Lois Holmes, as the mother, and Joel Crothers, as a student, suit the play's anxiety. With unkempt hair, fur collar and heavy cane, Ross blusters into the third act as the creditor who, rather than being vengeance-bent, is unexpectedly willing to forgive.

The introspective investigation of the half-remembered, the sense of guilt and responsibility out of proportion to the deed, are in "Easter" as in so much of Strindberg, but temporarily the spleen has vanished. It's a welcome twist and comes in appropriate season.

Geor.

Siobhan McKenna's solo appearance in an experimental version of "Hamlet" at the Theatre de Lys, N. Y., under the sponsorship of the American National Theatre & Academy, will take place the evening of Jan. 28 and the afternoon of Jan. 29.

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'Matzo' Moves

San Francisco, Jan. 22.

After a click presentation in Los Angeles, an English-Yiddish revue will play a two performance stand at the Geary Theatre here next Saturday-Sunday (26-27).

Mickey Katz and Dave Barry are costarred in the show, which is titled "Matzo Ball Jamboree."

London 'Boy' Hits 1,234, 'Salad' Reaches 1,000th

London, Jan. 22.

Two London musicals, "Boy Friend" and "Salad Days," had celebrations last Monday (14), when the former began its fourth year at Wyndham's Theatre and the latter reached the 1,000 mark at the Vaudeville.

"Boy Friend," the first British musical to reach a four figures since "Perchance to Dream," hit the 1,234-milestone on its anniversary night. "Salad Days," presented by Linnit & Dunfee and Jack Hylton, opened Aug. 5, 1954.

"Boy Friend" is under the management of Bronson Albery.

Alien Actors

Continued from page 57

as author-composers Alan Jay Lerner and Frederick Loewe and stager Moss Hart want to bring in Ann Rogers to play Eliza Doolittle, the femme lead, and Charles Victor and Hugh Dempster for featured roles in the road troupe.

Equity is opposing the move, and was represented by a battery of spokesmen at a hearing on the question last Friday (18) before Immigration & Naturalization officers. Approval by the latter agency is necessary for the three performers to be admitted to the country. The determining factor, under the McCarran Act, is whether the three are of "distinguished merit and ability."

Comment in the trade is that Equity got out of an untenable position last week when an arbitrator ruled that a little-known Irish actor, Edward Mulhare, could go into the Broadway production of "Lady" for four weeks beginning Feb. 4, as a substitute for Rex Harrison in the costarring role of Prof. Higgins. The arbitrator, Theodore W. Kheel, was appointed by Mayor Robert F. Wagner and his decision was that Equity's alien restrictions had not been properly applied in the case of Mulhare, since "Lady" had already been in production before the rule was promulgated.

When Equity had turned down Levin's request for Mulhare to be used as Harrison's sub, the producer stated that he would insist upon the Irish actor's use and would bring a damage suit against the union if it forced the closing of "Lady" over the issue. Trade opinion was that Equity's case was a shaky one in this instance, and that it was fortunate to save face by the arbitration decision.

The incident not only pointed up a hardening attitude on the part of producers on the whole alien situation, and crystalized the feeling of leading dramatists, lyricists and composers, whose royalties would obviously be affected by severe casting limitations. It's figured a virtual certainty, therefore, that regardless of the outcome of the pending case before the Immigration & Naturalization office, Equity's alien restrictions will be fought by producers, probably with the support of authors, composers and in some cases, directors.

A complicating factor in the situation is the sentiment on the question within Equity itself. There is understood to be a sizable element in the union, including some of the top officers and council members, opposing the extreme alien restrictions imposed in recent years. On the other hand, there is said to be a solid council bloc adamantly favoring even further anti-alien moves. This latter group reportedly attends every council meeting, arriving early and staying late, and concentrating its attention and efforts almost entirely on alien matters.

In the background of the situation, but having a powerful influence, of course, is the long-standing but steadily intensifying policy of British Equity against the admission and employment of U. S. players in England. This is a factor that works both ways. That is, anti-alien elements in both unions cite the restrictions of the other in justifying their own nationalistic attitudes.

Legit Bits

Broadway producer **Robert L. Joseph** left last week for a fortnight of playgoing in London and Paris.

Milt Kramer has joined personal manager **Hillard Elkins** as an associate.

Richard D. Pinney, who books legit and concert attractions for Coe College, is in town to line up entries for next season for the Cedar Rapids spot.

Richard Skinner, recently back from touring with "The Lark," takes over Jan. 28 as company manager of "Apple Cart" for the road trek, succeeding **Sam Schwartz. Bernard Simon** will be the advance agent.

Producers **Howard Erskine** and **Joseph Hayes** have optioned "Models for Hire," by film actress **Dianne Foster**, according to report from the Coast.

Rodney Millington, managing director of Spotlight, the British casting directory, is due Feb. 11 for one of his periodic visits to catch Broadway shows and talent.

Joel Schenker will be associated with **Cheryl Crawford** in the projected production of a play to be adapted from the **Marcel Druon** novel, "Film of Memory."

After 45 years on the job, **George David** has retired as legit-film critic of the Rochester Democrat & Chronicle.

Maria Walters, daughter of **Charles Walters**, treasurer of the Mark Hellinger Theatre, N. Y., will be married to N. Y. policeman **John Donald Gasperin.**

Playhouse 63, a drama group of film industryites, will present "The Tender Trap" at the Finch Girls College auditorium, N. Y.

In town last week to catch the Broadway shows were **Norman Nadel**, theatre editor of the Columbus Citizen; **William McDermott**, of the Cleveland Plain Dealer, and **Eugene Lees**, critic of the Louisville Times. Their playgoing schedules were arranged by pressagent **Bill Fields.** Here to o.o. Broadway this week is **Stan Anderson**, of the Cleveland Press.

Louis Gossett, the male lead in the original Broadway production of "Take A Giant Step," is repeating that assignment in current off-Broadway revival of the play, having succeeded **Bill Gunn** in the part. He had been Gunn's standby. Another cast change, of a temporary nature, is the substitution of **Dorothy Butts** for **Rosetta Le Noire** while the latter fills a nitery booking at Le Ruban Bleu, N. Y.

Director **Morton Da Costa** is back in New York after a brief coast visit.

The gross for the Broadway production of "No Time for Sergeants" for the week ending Dec. 29 was underquoted. It should have read $37,200.

The Theatre Guild has optioned **Jean Anouilh's** "Restless Heart," originally titled "La Sauvage," for contemplated Broadway production in 1958. A British production of the play, starring **Mai Zetterling**, is scheduled to open Feb. 28 in London. Under the sponsorship of Stephen Mitchell, in association with the Guild.

"Stalin Allee," by **Albert Mannheimer** and **Frederick Kohner**, has been optioned for Broadway production by **Bill Ross**, who's currently production stage manager of "A Clearing in the Woods." The play was tried out last November at Margo Jones' Theatre '56, Dallas, Tex. Another play presented at the late Margo Jones' operation in the summer of 1954 has also been picked up for Broadway presentation. It's **William Case's** comedy, "Sea Change," scheduled for production early next fall by **Bob L. Roberts.**

The **Fred F. Finklehoffe-Mark Marvin-Gabriel Katzka** production of "Hide and Seek," by **Roger MacDougall** and **Stanley Mann**, is scheduled to hit Broadway in March, with New York previews replacing the usual out-of-town tryout. The play was previously titled "The Boy and the Egg."

Paul Gregory's production of "The Rivalry," **Norman Corwin's** dramatization of the Lincoln-Douglas debates, is scheduled to begin a run of 37 one-nite and split-week stands next fall, with **Raymond Massey, Agnes Moorehead** and **Brian Donlevy** already set for the cast.

Nick Spanos, a film industry attorney, has obtained the rights to **John Dos Passos'** trilogy, "U.S.A.," which was recently given a concert reading presentation at the Theatre de Lys, N. Y.

Ben Gazzara resumes the role he created in "Hatful of Rain" next Feb. 25 in Madison, Wis. The part is currently being played by **Mark Richman**, whose contract expires Feb. 23.

Metro has made a deal to finance independent film production by **Joseph Fields** and **Peter De Vries** of "Tunnel of Love," which the duo adapted for legit from a novel by De Vries. The play version, produced by the Theatre Guild and starring **Tom Ewell**, is currently breaking in out-of-town, prior to a scheduled Feb. 13 opening at the Royale Theatre, N. Y. The film edition will not be started until the termination of the play's New York run.

NOONAN INTO 'THE JOKER'

Kondolf Readies Sheekman Play For March 6 Tryout

With the signing of film comedian Tommy Noonan for the title role, George Kondolf is going ahead immediately with production of the Arthur Sheekman play, "The Joker." Bretaigne Windust has been signed to direct.

Rehearsals will start Feb. 11 and the comedy will open a tryout March 6 at the Shubert New Haven, with subsequent tryout engagements March 11-23 at the Forrest, Philadelphia, and March 25-30 at the Shubert, Washington. The New York opening is tentatively slated for April 2 at a theatre to be booked.

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Literati

Signet Books' Upsurge

New American Library's Signet Books, which has been splurging recently with a tieup of its paperback publications with current plays and films, got out an ingenious promotion pamphlet for the Christmas trade. The piece was tabbed "Look Who Tied Up New York's Broadway for Christmas," and listed Signet titles including "Teahouse of the August Moon," "No Time for Sergeants," "Baby Doll" and "Anastasia."

Other recent Signet books with picture tieups have included "The Killing," "Julie," "The Living Idol," "The Girl He Left Behind," "Tea and Sympathy" and "The Revolt of Mamie Stover."

Predicts 7c Papers

Seven-cent newspapers are coming, William Dwight, prexy of American Newspaper Publishers Assn., told the New England Assn. of Circulation Managers last week at their annual banquet in Hotel Kenmore, Boston. He said that the trend towards a seven-cents newspaper will increase "now that the newsprint manufacturers are heaping another price increase on us."

"This new $4-a-ton jump means an extraction of $28 million annually from the American newspapers," Dwight said. Emphasizing that newspapers "simply cannot absorb all of this if they are to stay financially sound and continue to be free," he declared the transition from five to seven cents "shouldn't be difficult for the product is worth that and more. The public can be counted on to pay for value."

Infringement 'Inadvertent'

The Ladies Home Journal admitted an "inadvertent infringement of copyright," when a reader pointed out the similarity of "The Archbishop's Dilemma," in its Jan. issue, to "The Turquoise Cup," by Arthur Coslett Smith, published by Charles Scribner's in 1903.

Robert Gibbon, secretary of Curtis Publishing Co., which prints the mag, affirmed that the Journal story by Mrs. Patricia Hazlett Finney, of Tucson, Ariz., was the same word for word as the Smith book, except for locale and principal names.

Gibbon said this was brought to the attention of Scribner's and a settlement is being made. Settlement figure was not disclosed but a reported $10,000 was termed "fantastic." "It's far from being in five figures," the Curtiss official declared. No action was planned against the Arizona author, who received "more than $500 for the story.

Cincy Enquirer Bd. Shifts

Scripps - Howard Newspapers, which bought controlling interest in the Cincinnati Enquirer several months ago, placed two of its executives on the board of directors at the annual stockholders' meeting Jan. 15. They are Charles E. Scripps, chairman of E. W. Scripps Co., and Mark Ferree, executive v.p. and general business manager of Scripps-Howard Newspapers.

Replaced were two leaders of a group of employes which failed in an attempt to oust the former management, when the paper was heralded as a local and employe operation. Roger H. Ferger, president and publisher, who has a long-term contract under the former revised ownership, was reelected at the board's organization meeting.

Boston Post Revival Fades

Trustees of the defunct Boston Post last week gave up in Federal Court, Boston, informing Federal Judge George C. Sweeney that their efforts to reorganize the 125-year-old daily have failed. The trustee said "groups of parties" were interested in reorganizing the daily, but no plan had been submitted which seemed "fair, equitable and feasible" for filing with the court. They told the judge there seemed no point to further reorganization efforts. A plan of reorganization "cannot be effected," trustees Charles W. Bartlett, Joseph P. Healy and Thomas W. Lawless said, and it would not be in the best interest to request the court for a further extension of time for reorganization.

Only a slight chance remained that the Post would ever resume publication. Bankruptcy Clerk Kathleen O'Dea stated after the proceedings that when the report of the trustees comes before Judge Sweeney in the near future for acceptance or the filing of objections, the Post Publishing Co. may still submit its own plan of reorganization. (This is made possible under the Bankruptcy Act).

The three trustees, all of whom are attorneys, were paid $18,000 each by court order for their efforts to reorganize the newspaper. Fees amounted to $74,000, including payments to the trustees, counsel for the creditors' committee and several others. Attorneys Robert Segal and Arthur T. Wasserman, counsel for the creditors' committee, received $3,500 each. Friedman, Atherton, Sisson & Kozol, counsel for the Post, received $5,000.

Meantime, some 15 employes and employe reps of the defunct newspaper testified before the Suffolk County Grand Jury last Tuesday (15) in connection with complaints of non-payment of nearly $400,000 in wages. They charged that John Fox, former Post publisher, owes the sum to 926 workers.

Additional witnesses were heard Friday (18) and the Grand Jury then adjourned to Feb. 4 when it will make a report. Case was referred to the Grand Jury after 105 complaints were filed by Post employes last September in Boston Municipal Court.

My Life as a Matador
The Autobiography of Carlos Arruza with Barnaby Conrad
"The most exciting and intimate work about bullfighting ever to appear in English." —Newsweek
Photographs
$4.50 H.M.Co.

Not In Shaw's Sunlight

"Bernard Shaw's Letters to Granville Barker," edited by C. B. Purdom (Theatre Arts Books; $4.50), offers a collection of correspondence from GBS to his friend and colleague, the director and playwright, dating from 1900 to 1943. Barker died in 1946 at 68; Shaw in 1950 at 94. Purdom, who is father of actor Edmund Purdom, is author of the official bio of Barker (published by Harvard; reviewed in VARIETY 4/11/56).

He has helped to rescue Barker from Shaw's shadow, and to place him in proper perspective in the history of modern theatre. The correspondence is brilliantly edited, with Purdom's notes and comments illuminating the text. Book also provides additional, welcome footnotes to the vast storehouse of recorded material on Shaw. An important item for all stage libraries; and sprightly reading, as well.

Down.

Time's Calgary Bureau

New Time mag bureau, which will cover western Canada, has been set up in Calgary, Alta, with Edmond Ogle as chief. A onetime New Orleans newsman, he's been a Time staffer since 1951 and headed its Denver bureau.

Aside from Time, Ogle will also rep Life, Fortune and Sports Illustrated.

New Libel Bill

Broader definition of libel is the aim of a bill again tossed in the Albany legislative hopper by Assemblyman Felipe N. Torres, a Bronx Democrat.

Bill, which Torres has introduced in former sessions, would amend the N. Y. State penal law to further define libel as "malicious publication which exposes any group of persons of a particular race, color, creed, origin or nationality to hatred, ridicule or injury."

RD's Oldfield Pickup

Reader's Digest has picked up a portion of USAF Col. Barney Oldfield's "Never a Shot in Anger" for the March issue. This is the semi-humorous, semi-history account of the care, feeding, and burping of the war corerspondents by the military already through the second printing by Duell, Sloan & Pearce.

Dell's Many Film Tie-Ins

Dell Books, publishers of paperback editions, has a heavy schedule of film tie-ins set for this year with major studios that are converting popular books to the screen.

Its biggest film-book promotion for 1957 will be with Metro for "Raintree County," which is the film company's "big" picture of the year. In addition, Dell has tie-in deals set for "Peyton Place" and "The Ninth Wave" with Columbia, "The Bravados" with 20th-Fox, and "Devil's Disciple" with Hecht-Hill-Lancaster.

Other properties on the Dell slate set for filmization include "The House of Numbers," "Night Passage," "Spectacular," "To Ride the River With," "Elmer Gantry," "Witness for the Prosecution," "The Brothers Karamazov," "Bonjour Tristesse" and "Ben Hur."

OPC's May 6 Award Feed

Annual Awards Dinner of the Overseas Press Club of America will be held May 6 at the Hotel Waldorf-Astoria, N. Y. Winners in eight categories will be accoladed for outstanding press, radio, television, magazine and photographic reporting during 1956. Those copping first prize will receive an OPC plaque, while citations for excellence will go to second and third place winners.

Nominating blanks for the OPC awards were distributed last week to editors and execs of all news media. Deadline for entries is March 18. Two of the awards, both requiring exceptional enterprise and courage in covering a story abroad, will earn additional prizes. Winner of the George Polk Memorial Award for reporting will receive $500 and winner of the Robert Capa Award for photography gets a gold medal.

New Press Gallery Slate

James R. Nelson, of the Ottawa bureau of British United Press, was elected president of the Parliamentary Press Gallery in Ottawa. He succeeds Harvey Hickey, of the Toronto Globe & Mail.

Also elected were Victor Mackie, Winnipeg Free Press, v.p.; James McCook, Ottawa Journal, secretary; Bernard Dufresne, Canadian Press, treasurer. New directors are Gerard Morin of La Soleil, Quebec City; James Oastler, Montreal Star; Bruce Macdonald, Toronto Star, and George Bain, Toronto Globe & Mail.

Hill & Wang's Dramabooks

The second list of six Dramabooks being issued by Hill & Wang Inc. was published yesterday (Tues.). They include "Paradox of Acting" and "Masks or Faces?" in one volume, and "John Ford," both being published in the U.S. for the first time. Also "Camille and Other Plays" and Richard Brinsley Sheridan," especially prepared for Dramabooks as additions to the Mermaid series, and "The Scenic Art" and "Preface to Hamlet," both reprints of original hard-cover publications.

Another list of six volumes is scheduled for late spring publication.

CHATTER

Dr. A. J. Cronin returned to London last week on the Queen Mary accompanied by Mrs. Cronin.

Robert D. Dorman named sales manager of the Ledger Mat Syndicate, a subsid of Philly's Ledger Syndicate.

Robert Walker, Montreal Herald police reporter, has left to become asst. editor of Liberty, for which he has done a series of true-crime pieces.

John J. Canfield, formerly with Look mag, joined magazine division of Henry Holt & Co. as assistant to the publisher of Field & Stream and Popular Gardening mags.

Bike for Ike

Continued from page 2

Square Garden), with William Gaxton and Johnny Grant emceeing the Capitol, and William Lundigan and Wendell Corey doing the intros at the Arena. George Murphy, director of entertainment for the Inaugural, shuttled between the two.

Among others who got into the advance publicity but never were finalized were Tony Martin, Eddie Fisher and Frank Sinatra. Had all the acts shown up, the affair could have become grim and run well along into the wee hours.

At the Capitol Theatre, where show was caught, Ray Bolger was most effective with the grownups and ran beyond his scheduled time, to great applause. The teenagers —and the place seemed loaded with youngsters who were to march in the inaugural parade—whooped it up for Pat Boone and Gogi Grant, both of whom were solid, as were the Step Bros.

Phil Silvers kept his turn short, as did the De Marcos, who did a single number. Pearl Bailey was her usual terrific self but was fighting the late hour and a tired audience. An amazing job of handling such a situation was turned in by Hayes & Healy, in next-to-closing spot. They wowed with Hayes' imitation of Elvis Presley. Opener at the Capitol was the Fred Waring aggregation, good but too long for this show.

Sunday night (20) saw and heard the "Gala Inaugural Concert."

Ethel Merman, unable to be in for the "Festival," was the star, belting out a medley from Cole Porter, plus Irving Berlin's "No Business Like Show Business." Despite terrific applause, and because this, too, was running overlong, she did no encores.

Sharing star honors was Lily Pons, with violinist Ivry Gitlis also featured. Fred Waring and his indefatigable Pennsylvanians gave another performance during the concert, with the National Symphony Orchestra also playing. One feature of the show, which drew the full attention of David Sarnoff in the audience, was the world preem of Morton Gould's "Declaration," recitation with music. Work was commissioned by WRC, the NBC-owned station in Washington.

Japs' Film Sell

Continued from page 2

therefore is given senior status by the group.

Marjorie Geiss has been handled p.r. and other arrangements for the film week, the first such event to be financially supported by the Japanese government. Japanese had a film festival in Rome last year, but the industry put up the coin. For the N.Y. event, Okawa acknowledged extensive Motion Picture Assn. of America assistance, but stressed that no financial aid was involved.

Okawa, Sakai and Makino said last week that Japan's output of 514 features in 1956 was too high, and that measures would have to be taken to reduce the quantitative output in favor of quality. They felt that the rising use of wide-screen processes might accomplish that end.

Japanese execs pronounced their industry as healthy and noted that even the prospect of rising costs—via more extensive use of color, higher salaries, etc.—wasn't likely to seriously cut into the margin of profit. Average Japanese feature manages to recoup its cost in the home market, with overseas revenue considered gravy. Only about three percent of the Japanese industry's overall revenue derives from abroad.

Okawa cited the major companies' ownership of distribution channels and release outlets as one of the reasons for their prosperity. However, he estimated that the domestic market might well be served with only about 350 films.

Japanese industry was "concerned" over the continuously rising accumulation of American film yen earnings in Japan, but hopeful that the economy of the country would improve to a point where the U.S. industry could remit a larger dollar volume.

There is no desire on the part of the Japanese industry to see the American import quota cut, Okawa said. At the same time, he noted that nothing was known to date of the Japanese government's intentions re both quota and foreign exchange allocations on films for the year starting April 1, which is the fiscal year for the Japanese.

Okawa and Sakai both expressed their awareness of the need to "follow up" the Japanese film week in N.Y. with some action, but said they'd prefer to await the overall reaction to the fest. Shirley Yamaguchi, Japanese film star who has appeared in a number of American pix, and who speaks English, is playing host to the Japanese delegation. Latter was a guest of Murray Silverstone, 20th-Fox International prexy, at his home Sunday (20).

Kept in Dark

Continued from page 3

one-reel cartoons will be taken over by Disney's Buena Vista distribution subsidiary.

RKO foreign operation will be continued but the limited number of pictures which the company is expected to have a year will not be enough to sustain it. And picking up outside indie product for the overseas market alone would be difficult, if not impossible.

As a result, there's trade conjecture that RKO will seek to take over the distribution of Allied Artists' pictures abroad. Contemplating this, some disinterested execs characterize this as a logical move, noting also that AA have very limited distribution facilities outside the United States.

Prof Blasts Media

Continued from page 2

General's Office, the Un-American Activities Committee and others.

Commager also blistered Hollywood for its action on or against film people who were not "cooperative witnesses" before congressional committees.

He indicated strong disbelief the film industry had a right to take such a position, any more than the Federal government, or any of its branches, had a right "to look into the minds" of writers of books—before purchasing the latter for use.

Hollywood, for some years, has been "afraid of anyone with ideas," declared Commager. For this reason, its product is inferior to that of foreign countries — England, France, Italy, for instance. The speaker implied that the superiority of releases from the latter is considerable.

Hits Hucksters

Commager doubted that American broadcasters had achieved greater freedom because of advertising sponsorship. He felt the British Broadcasting Corp. under a monopoly setup had a better record. American television has now displayed even greater timidity than did American radio. He berated the cowardice of the Madison Avenue hucksters in living according to the latterday scripture of "Red Channels." The whole rigamarole of "lists" (of subversive organizations) was nonsensical and of dubious legal validity. All such lists, said the prof, were against "free enterprise" in terms of human thought. He deplored the rising tide of Government and business interference with "the human mind at work."

Science and scientists had been hampered and humiliated by the Federal Government's policies, with resultant weakening of their morale. Science like education and religion must remain open to the spirit of inquiry, without penalties. He saw schools and medicine subtly told what to think and teach by order of Washington. He also rapped the State Dept. for its arbitrariness on passports.

Concert Biz Blues

Continued from page 2

trade organization of the concert managers, he has watched the same conditions appearing throughout the nation. He has received reports from his colleagues from coast to coast, and last summer made an extensive trip, visiting local sponsors and managers and discussing mutual problems.

The scarcity of top drawing names is one factor, Bloom says. Some 20 years ago, there were four or five violinists who could be depended on to fill a hall and attract subscription sales. Today, there is but one—Heifetz—and he's taking a sabbatical from touring. Oistrakh, the Soviet fiddler who mopped up last season, must be regarded as a "freak" and, besides, he's not touring in the States this year. Oistrakh would pull 'em in again, but his appeal is partly because of the Russian angle (curiosity, "forbidden fruit," etc.) and not solely because of his virtuosity (of which he has plenty). In the keyboard field, Bloom asks "Where are the box-office figures to replace Rachmaninoff, Hofmann, Rosenthal and others of their standing?" Horowitz was a big draw in bygone days, but he has not toured for some years, though there are frequent rumors of his return to the concert platforms. He's making records, but that doesn't help the local managers, audibly crying out for missing b.o. names. The singing field similarly lacks exciting draws.

Bloom has been with the Brooklyn Institute 20 years, 17 of which were spent as the program's topper. This year, his rolls are bulging; with the biggest gross ever a probability, and with upwards of 3,200 members. Yet, even with this seemingly successful season, Bloom sees the future as a difficult operation. He has plans, but cannot reveal them at this time. It's believed he will stay in the longhair business, but perhaps in a different phase, possibly as a consultant or merchandiser of talent to clubs, museums, colleges and individual impresarios. He's to remain through the spring at his current address, the Brooklyn Academy, working on plans for the new season.

Broadway

Julie London in from the Coast to bally "The Great Man."

Alan Jay Lerner west to begin work on the screenplay of "Gigi."

Maria Pia de Giorgio, United Artists' press rep in Rome, is here for a vacation.

Jeff Chandler came in to do the publicity rounds for his latest picture, "Drango."

Kirk Douglas returned to the Coast after picking up his N. Y. Film Critics' award.

"Wings of Eagles" booked for the Music Hall, the 105th Metro production to play that house,

Maurice (Red) Silverstein, who handles "outside producers" for Metro, back from studio huddles.

Fred Zinnemann comes in from the Coast to start directing the filmization of "A Hatful of Rain."

Sam Spiegel in from Ceylon on the prowl for an actor for a key role in "Bridge on the River Kwai."

Universal's pub-ad veepee David A. Lipton in from the Coast for 10 days of conferences with homeoffice execs.

Universal's assistant studio publicity director George Lait in Gotham for a week of homeoffice conferences.

Jesse Chinich, western division manager of Walt Disney's Buena Vista distribution outfit, went west for sales meetings.

Lois Weber, head of the Arthur Jacobs p.r. office here, heads for Europe Feb. 15 with thoughts about staying until next October.

Joseph Gould, United Artists ad manager, back in town after 10 days of campaign huddles with independent picture producers on the Coast.

Ilya Lopert is talking a deal to release his "Red Balloon," Cannes Festival award-winning short, and "Lost Continent," a documentary, through Buena Vista.

Former Quick and Tempo editor Norman Lobsenz, now a freelancer, to the Coast on an assignment for McCall's. He's headquartering at the Sheraton Town House.

Philip Freund, documentary script writer and novelist, teaching two night courses in elementary and advanced motion picture writing during City College's spring semester.

Cameraman Francis O'Neill heading from Rome to Libya to film tv footage of location activities on "Legend of the Lost," the John Wayne starrer for United Artists release.

Tennessee Williams will present the certificates of the 1956 Creative Film Awards to five 16m filmmakers at the presentation ceremony Jan. 29 at the Fashion Trades High School, N. Y.

Sid Luft, Judy Garland's husband-manager, sending the press copies of Margaret Echard's novel, "Born in Wedlock," which will serve as the basis for Miss Garland's next screen vehicle.

International Mozart Society holding a four-day festival in Salzburg starting Friday (25) to commemorate the composer's 201st birthday which falls on Sunday (27). Programs will feature American soprano Teresa Stich-Randall, among others.

Arch Levy and his wife (he's assistant treasurer at Radio City Music Hall) observed their 25th wedding anni last Sunday (20), being feted by their daughter at her Manhattan home. Incidentally, Levy concludes 25 years at the Hall next Christmas.

Madeleine Carroll, wartime entertainment director of the United Seamen's Service, Monday (21) wielded the traditional champagne bottle to launch a 46,000 ton tanker at Bethlehem Steel's Quincy, Mass., shipyard. Vessel was built for the Stavros Niarchos interests.

David Steinberg, entertainment editor of the Newark News, exiting the New Jersey daily to become a senior associate of the public relations firm of Daniel E. Lewitt Associates. Edward Sothern Hipp, veteran News staffer and former Sunday magazine editor, takes over the amusement assignment.

"Ziegfeld and his Follies" by Robert Baral which appeared in Variety's anniversary issue this year has been adopted by the Ziegfeld Club Inc. as official No. 1 source for detailed info. Gladys Feldman (Mrs. Horace Braham), president has labeled it 'the most comprehensive and authoritative history to date on the "Ziegfeld Follies".'

Nancy Ranson, past president of Brooklyn Society of Artists, just completed showing her art at National Art Gallery of New South Wales, Sydney, Australia. She's currently showing at Kunst Museum, Bern, Switzerland, and in Pennsylvania Academy of Fine Arts, Philadelphia, as well as United States National Museum; Smithsonian Institution, Washington, D. C. She's of the Jo Ransom (WMGM) domicile.

Boston

By Guy Livingston

(1765 *Commonwealth Ave.*, *ALgonquin* 4-8464)

Jack Carter current at Blinstrub's.

Tony Milo current at the Bradford Roof.

Frankie Laine set for Blinstrub date Feb. 22.

"Good As Gold," new comedy by John Patrick, opens at Shubert Feb. 16.

"The Rainmaker" booked for Saxon Theatre following "Oklahoma."

Frank Luther, new public affairs director at WNAC-TV, commuting from Westport.

Alan Dale in for three day round in conjunction with "Don't Knock The Rock" film opening at the Pilgrim.

Norm Prescott, WBZ disk jock, makes switch to tv Monday (28) with new film and live talent show on WBZ-TV daily.

Stanley Blinstrub signed pact with Eddie Fisher this week and singer will open March 11 backed by an 18-piece orch. Price is $20,000 for week.

Victor Riesel, labor columnist, in for Fall River, Mass., speech, revealed he may undergo series of operations which would partly restore his eyesight.

Bay State Raceway threw a wingding for harness horsemen of N.E. at the Bradford with several acts sent up from the Latin Quarter, N. Y., to take part.

Minneapolis

Sara Lynn, pianist-singer, in Williams cafe Stork room for extended date.

The Diamonds into Prom Ballroom, St. Paul, for one-nighter Friday (25).

University Theatre opens Shaw Memorial production of "Candida" tonight (23).

Edyth Bush Little Theatre opening first local production of "The Rainmaker" on Jan. 31.

Maw Brothers, Dick and Don, presented modern jazz package at Auditorium, and rang in local Bob Davis Quartet.

Minneapolis Institute of Arts drawing capacity crowds with free Sunday afternoon showings of several experimental films.

Joan Bennett, starring in "Janus" at Lyceum, revealed she is still collecting royalties for book, "How To Be Attractive," she wrote in 1943; it was revised in 1950.

Baseball Clown

Continued from page 1

the deal by Leonard Green, prexy of Mercury Artists, will not travel with the team except in a few exhibition displays before the regular season. He'll report to the Dodgers during spring training in Florida.

Kelly's pact with the team precludes any possibility that he'll rejoin Ringling Bros. and Barnum & Bailey Circus, with whom he parted last season during the Big Top's strike with the American Guild of Variety Artists. Otto Griebling, who also exited during the strike, will rejoin the outfit, however.

Various sports enterprises call upon show bizites to perk up the gate. For example, the Harlem Globetrotters travel with several acts. Some professional football teams have entertainers work between halves, and various types of sports carnivals have a full quota of talent to help the gate along.

Bette Davis

Continued from page 1

gineered by Franklin A. Tooke, station head, Herb Cahan, program manager, and Jim Allen, promotion manager. Trio sounded out film star at her home outside Portland, Me. and got affirmative nod yesterday (Mon.),

Geographical location and propinquity engendered this deal. WBZ-TV has the more than 50 WB Davis films and the film star is domiciled close by. "We are the first tv station in country to tie up films with live appearances of the star," said Allen. "This opens up new vistas and possibilities for tv presentations of films." Station officials would not disclose price to be paid Miss Davis for deal but said it was "expensive." Miss Davis is expected to return East from the Coast in March to ready her WBZ-TV debut April 6.

London

(*Temple Bar* 5041/9952)

Harry Alan Towers to New York on a 10-day quickie.

James F. Pattinson, 20th-Fox topper, off on a provincial swing.

Tommy Steele opened a two-week cabaret run at the Cafe de Paris.

Lloyd Nolan interviewed on the BBC radio program, "Talking of Films."

Columbia bought screen rights to "Gale Force," Elleston Trevor's 25th novel.

Fayette W. Allport, MPAA boss in London, back at his desk after his annual trip to the U.S.

George Formby out of the cast of "Dick Whittington" for a couple of days because of laryngitis.

Bernard Delfont staging a new revue, "Champagne Punch," at the Pigall tomorrow night (Thurs.).

Paul Scofield ankled the cast of Otto Preminger's "Saint Joan" and was replaced by Kenneth Haigh.

Vicki Crandall Productions reportedly dickering for U.S. rights of Bellini's "Albertine By Moonlight."

Jerome Whyte in from N.Y. to set up the Coliseum production of "Damn Yankees" and a road company for "The Pajama Game."

Barbara Shelley in from Rome and honored at a press reception hosted by publicist Philip Ridgeway, who's just returned from Hollywood.

John Buckley negotiating UK rights of "Summer Song" from George and Alfred Black, with a view to a Spring tour to coincide with the publication of the score by Keith Prowse.

Rome

Vittorio De Sica signed for "A Farewell To Arms."

Faith Domergue returned from London to work in an Italian film.

Henry Fonda staying at a private villa and away from the public.

Steve Barclay, American actor in Italian films, left for his first American visit in eight years.

Athena-Rank celebrated completion of "Souvenir d'Italie" with party at Foreign Press Club.

Robert Alda, who scored on the Italian stage and in pix, here for a 10-day visit between tele shows.

Mike Stern and Jim Henaghan hosted a party for Leonard Lyons, Herbert Barnett, Bernard Relin and Douglas Kennedy at Excelsior.

Fashion buyers and editors from all parts of world gathering for Rome and Florence fashion shows during last two weeks of January.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.*; *UNion* 5-5389)

Sherry Britton opened run at the Five O'Clock Club.

Frank Sinatra being paged for late season date by the Eden Roc.

Don Rickles, a big click again at Murray Franklin's, held over for another four weeks.

Golden Gate hotel last week folded its attempt at revival of vaude-orch presentation idea.

Pete Peterson out of Vagabonds act, reportedly due to exhaustion; several comics subbing for him.

Alan King in for fiveday date at Nautilus Driftwood Room before heading for Coast and role in film on Helen Morgan.

Ritz brothers sold out first nights of two-weeker in the LaRonde of the Fontainebleau; first time it's happened in many months.

Cerebral Palsy Telethon moved from WTVJ to WCKT this season with Milton Berle and Dennis James heading up parade of stars on 24-hour marathon which ran from the night of Jan. 19 to Jan. 20.

Date changes and cancellations caused when Americana pacted Tony Bennett for two weeks (beginning Jan. 23) resulting in tear-up of a later contract with Fontainebleau; Jackie Miles ditto with Sans Souci, nixing his two dates for late February and early March.

Montreal

Province of Alberta banned "Baby Doll" (WB).

"Chalk Garden" skedded for Her Majesty's Theatre week of Feb. 4.

Sub-zero weather over past week murdering biz at most niteries and theatres.

Gracie Fields into Her Majesty's for four days starting tomorrow night (24).

Pat Pearce, theatre, film, radio and tele critic of morning tab, The Herald, to quit the paper at end of month.

With Montreal getting on the calypso bandwagon, Lord Thomas the Mighty is scoring at the De Milo Room.

Stanley Handman, feature writer with Weekend Magazine, to Coast on special assignment covering tele and film industry.

Police director Pacifique Plante issued warning to all cafes with "exotic" dancers to behave or they will lose their city beverage permits.

James Day will play role of narrator and son in the Nouveau Monde's English production of "Glass Menagerie" which opens at Gesu Theatre Feb. 5.

"Fanny" with Billy Gilbert and Italio Tajo slated for one week starting next Monday (28) at Her Majesty's. Production will be theatre's first big legit show of season.

Philadelphia

By Jerry Gaghan

Dave Dushoff and Dallas Gerson, Latin Casino owners, to West Coast to line up talent.

Thesper Nat Burns, recuping in Hatboro, Pa., after eight month session in New York hospital.

Dick Haymes in town to introduce annual fashion show at Wanamakers of low-price cotton dresses.

Max de Schaunsee, Evening Bulletin music critic, succeeds the late Bob Sensenderfer as drama reviewer.

Edith Piaf honored by French consul at party after sold-out performance at Academy of Music, sponsored by Philadelphia Forum.

Chicago

Lenny Chess of Chess Records in Michael Reese Hospital for checkup.

Producer Herman King making the local rounds in behalf of his "The Brave One" which opens at the Loop Friday (25).

Ed Sullivan to receive the Chicago Press Club's "Man of the Year" award at the annual President's Dinner Feb. 7.

Ben Blue latest comic to get the nod from the Foote, Cone & Belding ad agency for one of those Paper-Mate tv blurbs lensed at Kling Films.

Bill Doll, national press rep for Mike Todd's "80 Days Around World," in last week setting up advance hoopla plans for opening at Selwyn in March. Paul Montague slated to handle publicity here.

Jules Pfeiffer

Continued from page 57

the performing and production credits.

Pfeiffer has had a stormy time of it with running feuds with several sectors of the business since he returned to Chicago last October and took over the touring company of "Witness for the Prosecution" from Gilbert Miller. He closed the show Jan. 5, the same night "Waltz" folded.

The producer wrangled several times with boxoffice men at the Harris, where "Witness" was berthed, and several shifts in personnel followed. Pfeiffer also engaged in controversies with pressagents, including a literal knockdown involvement with Paul Montague, a local agent who was to have taken over press handling for "Witness" when Herb Carlin bowed out.

The producer previously had a skirmish with the Tribune and Miss Cassidy because for some weeks in the sheet's Sunday legit calendar the "Witness" listing carried the phrase "with many cast changes." Line was subsequently dropped.

Miss Cassidy's review of "Waltz" described the play itself as "a shoddy comedy with a vulgarly synthetic point of view" and dubbed Pfeiffer's version a "shoestring revival." She also commented on the Playbill line "Originally directed by Moss Hart," identified elsewhere as the director of "My Fair Lady."

"This opens a whole new vista in billing," the review continued. "The Chicago Symphony orchestra can boast of certain symphonies, 'Originally directed by Beethoven.' And 'No Time for Sergeants' can brag 'Directed by Morton DaCosta,' who had absolutely nothing to do with 'Maid in the Ozarks.'"

Pointing out the show she attended was sparsely populated, Miss Cassidy wrote that it wasn't true that everyone came on passes. "I know for an incontrovertible fact that three tickets were sold, and at full, uncut boxoffice prices."

That was taken to mean that two of the tickets were purchased by Miss Cassidy and her escort. The third was for a Trib reporter assigned to the opening to keep an eye on things.

Hollywood

Joseph R. Vogel in from N.Y. for Metro huddles.

Medicos ordered Clifton Webb to take a long rest.

Barrett C. Kiesling named to board of the MGM Studio Club.

James Chapin joined UPA Pictures to head new merchandising department.

Herbert J. Yates and William A. Saal returned from Republic board meeting in N.Y.

Irving Levin to New Orleans for meeting of Am-Par Pictures, of which he is prexy.

Stan Freberg back from Australian trek and mulling a series of personal appearances.

Robert Ryan to Phoenix for a oneweek tryout of "Tiger at the Gates" at Sombrero Theatre.

Kenneth MacKenna returned to his Metro story chief desk after canning literary material in NY.

Bing Crosby busy working in "Man on Fire" and couldn't make it to Pebble Beach for his golf tourney.

Sue Carson's illness caused temporary closedown of Paul Gregory's new stage comedy, "Foolin' Ourselves."

Earl S. Vollmer, former Palladium Ballroom manager, now partnered in Panorama Inn, eatery in suburban Panorama City.

Tunesmith Harry Ruby apparently carving out a new career as a tv thesp; he's done three so far with Danny Thomas, with more indicated.

Mexico City

By Pete Mayer

(*Tel*: 189000; *Tlalpam* 264)

Pic comic Tin-Tan planning six films for 1957.

Andy Russell opening at the Lirico, vaude house.

Tyro film star Silvia Pinal to produce her own films.

Famous old Waikiki nitery to be replaced by a legit house.

Alicia del Lagos contracted for a UFA production in Berlin.

U.S. director Irving Rapper talking contracts with Carlos Navarro.

Newspaperman Carlos Denegri shooting a documentary in the Belgian Congo.

Actors' Guild decorating legit star, Carmen Montejo, for 25 years work in the local theatre.

Producer Sergio Kogan and film star Antonio Badu prepping three pix for their new production setup.

Jean Dalrymple to follow up her successful "Teahouse" run with a Spanish lingo "Diary of Ann Frank."

"Giant" (WB) getting bad advance because of so-called anti-Mexican scenes which actually are pro-Mex.

Booking Office

Continued from page 57

atres in Boston, Philadelphia, Chicago, Cincinnati and other cities, as well as Marcus Heiman, who has houses in Boston, Chicago and Los Angeles, and Louis A. Lotito, who books the National, Washington. Fields is also already contacting independent theatres in various towns to make general booking arrangements.

It remains to be seen, of course, whether the Legitimate Independent Theatres of North America, formed recently by a group of key-city theatre managers to book their houses, will work with the League-sponsored IBO or attempt to operate on its own. In the latter case, it's anticipated a booking war may ensue, creating a turmoil in the routing of touring shows. Ernest Rawley, formerly manager of Her Majesty's Theatre, Toronto, heads the LITNA and is arranging the LITNA and is arranging the opening of a New York office.

Goldberg, one of the possibilities for the full-time managership of the IBO, is a company manager with considerable touring experience. Robinson, another possibility, is now with the Met. Opera, but is a former company manager and press agent, also with much road knowledge. Jacobson is a manager who formerly operated a small indie booking office. Forwood is a manager and p.a., and Waxman is a manager.

The whole booking scramble has resulted from the recent folding of the United Booking Office, which formerly controlled the routing of touring shows. It was formed about 25 years ago by the Shuberts and the old Klaw & Erlanger interests, but had to be disposed of or liquidated under the consent decree ending the Government's anti-trust action against it and the Shuberts.

OBITUARIES

WILLIAM C. GEHRING

William C. Gehring, 20th-Fox v.p. and exec assistant to prexy Spyros P. Skouras, died in N. Y. Jan. 17. He had suffered from a heart condition.

For details see story on Page 4.

MURRAY WEINGER

Murray Weinger, 39, operator of of the Cotton Club, Miami Beach, died Jan. 16 in Miami Beach.

Details in vaude section.

GABRIEL YORKE

Gabriel Yorke, 67, retired film executive, died Jan. 5 in Los Angeles after a long illness. Yorke headed the publicity department of the old Fox Film Corp. and was an exec at 20th-Fox and other film organizations for many years.

The son of Gus Yorke, British and American comedian at the turn of the century, he became a member of the faculty of Columbia U. and later worked for several New York and British newspapers. He joined Fox Film Corp. in 1926 and headed its publicity dept. until 1935. During the same period he was head of its subsidiary organizations, Fox Theatres and Fox West Coast Theatres.

In 1935, Yorke joined Paramount in a similar capacity and later headed the Motion Picture Advisory Council of the Motion Picture Producers Assn. He was an exec at Fox until his retirement in 1954.

Wife, son, daughter and sister survive.

In Memory of My Beloved Husband

MIKE CULLEN

January 26, 1954

FAY CULLEN

WILLIAM J. McCARTHY

William J. McCarthy, 74, died Jan. 17 of pneumonia in his native city of Syracuse, N.Y. He had been an actor, mostly in legit, but also latterly in television, for some 50 years. His credits include appearances with Montgomery & Stone, Ethel Barrymore, Beatrice Lillie and the St. Louis Municipal Opera, where he played comics.

He was the sheriff with "Oklahoma" in the London production. His last pro engagement was five years ago with "Arms and the Girl."

McCarthy never married. A longtime member of the Lambs Club, where he was a familiar figure, he lived there at various times.

Brother and sister, non-pro, in Syracuse survive.

ARMAN GUARINI

Arman Guarini, 51, a leading orch conductor of the vaudeville era, died in Brown Veterans Hospital, Dayton, O., Jan. 3, after a six months' illness. He came to Dayton in 1931 as pit leader at the RKO Keith and later at the RKO Colonial. A native of New York, he had been first violin at the Capitol Theatre and assistant director at the Palace there, as well as director at the Republic Theatre in Brooklyn. He had a life contract with RKO for musical performances in Dayton.

His wife, mother, and a sister survive.

In Memoriam

OSCAR KARLWEIS

January 24, 1956

EDITH ADAMS

Edith Adams, 78, wardrobe mistress and former dancer and silent film actress, died Jan. 10 in New York. Her Broadway credits include "Red Robe," "Pink Lady" and several George M. Cohan revues. She also appeared with the Metropolitan Opera Ballet and in many silents. In later years Miss Adams was wardrobe mistress for some of the top N.Y. niteries, and more recently with Broadway musical "Fanny."

At the time of her death, she was with the wardrobe department of the Roxy Theatre.

ARTURO TOSCANINI

Arturo Toscanini, 89, by many rated the world's premier symphonic conductor, died Jan. 16, 1957 in his American home in Riverdale, South Bronx, N. Y. He had suffered a stroke less than a month before.

From his early-century beginnings as an opera conductor, he was pretty universally esteemed throughout the world. In his native Italy he rated as a giant of musical genius. Toscanini had committed to memory hundreds of scores and conducted symphonies without score, often without a stick.

Anecdota centered on his perfectionism, his sometimes violent criticism of musicians who displeased him, his almost fanatical devotion to the composer's instructions as he understood them. Nearsighted, he never wore glasses; aging, he never departed from his reliance upon memory alone until a few years ago when, suddenly in the midst of a concert at NBC, his mind blanked out. He knew then that he had had it and promptly quit.

Earlier he had retired from the N. Y. Philharmonic without apparently really wishing to and expecting to be asked to continue. Apparently his reputation for austere aloofness was so great that nobody dared put up an argument. It was at this point that Samuel Chotzinoff, acting for David Sarnoff of RCA, approached Toscy. The founding of the NBC Symphony followed and for years the weekly radio concerts in season were one of the demand items in the broadcast world. NBC preserved an atmosphere of the utmost swank, the loges being very dressy and thick with corporation and other V.I.P.'s.

During the days when NBC's program department languished, the prestige of NBC was staked out pretty much in terms of Toscanini. NBC spared no pains to keep the maestro happy. Throughout his 70's, Toscanini's stamina was famous. Though little known outside his family and musical circles he had, along with his cultural distinction, high standing as a musician who never hid his distaste for the hoodlums that hijacked Italy, Germany and the rest of continental Europe. He also lent his name and presence to the new State of Israel.

Toscanini first visited the States in 1908 and was connected with the Metropolitan Opera for seven years. His operatic career spanned La Scala, the Colon Opera in Buenos Aires and elsewhere.

By common consent one of the great personages of the 20th Century, Toscanini's musicianship was legendary for 30 years or more before his death.

Mrs. Toscanini predeceased the maestro who leaves his son Walter, often his business representative, and two daughters, Mrs. Vladimir Horowitz and Countess Wally Castelbarco.

AUGUSTO DE SANTA RITA

Augusto de Santa Rita, 68, Portuguese playwright and journalist, died Jan. 6 in Lisbon after a long illness. Since 1916, when his first volume of verses was published, he had been an active force in the Portuguese theatre as author of a dozen plays, dramatic critic, producer and translator.

For the last 20 years de Santa Rita wrote and produced plays for a marionette theatre.

ROSE BOGDANOFF

Rose Bogdanoff, 53, senior costume designer for NBC, died Jan. 19 in New York. She worked on Broadway for 15 years with set designers Robert Edmond Jones, Norman Bel Geddes and Jo Mielziner. Among the Broadway productions for which she designed were "The Rose Tattoo," "Summer and Smoke" and "Lute Song."

Miss Bogdanoff joined NBC in 1948, and was the first costume designer for "Producers' Showcase" and also worked on "Philco TV Playhouse." A memorial service will be held Jan. 31 at the New York Public Library.

SIR CECIL GRAVES

Sir Cecil George Graves, 64, a former joint director-general of the British Broadcasting Corp., died Jan. 12 in West Cults, Aberdeenshire, Scotland.

He joined the BBC in 1926, and was successively director of the Empire Service, controller of programs, deputy director-general, and in 1942 joint director-general. Resigning from the BBC in 1943, he was named a member of the Broadcasting Council for Scotland in 1952.

JOAO BASTOS

Joao Bastos, 73, Portuguese playwright, died Jan. 7 in Lisbon. His first play was presented at Lisbon's Teatro Ginasio in 1908. Since then he authored about 100 plays and revues either alone or in collaboration with other writers.

Many of Bastos' films have been adapted for the screen. "The Lover From Caldas," his most recent work, is a current Lisbon b.o. hit.

His wife survives.

ALBERT HERITAGE

Albert Heritage, 78, retired circus advance man who at one time toured with his own big top, died Jan. 12 in Burlington, N.C. During his 35-year career he was associated with most of the major circuses including a longtime stint with Hagenbeck Wallace.

Heritage was one of the principal organizers of the Heritage Bros. Circus. Assembled in Burlington, it went on the road with 15 cars for one season in 1926.

SELICA

Carmen Rodriguez, 76, magician known professionally as Selica, died recently in Barcelona. She was partnered with her late husband, Jose Florences Gili, in a vaude turn billed as El Gran Florences y Selica.

For some 40 years the couple was rated as one of Spain's top magico acts. They toured Europe as well as the Americas.

OCTAVIO BRAMAO

Octavio Bramao, 54, Portuguese actor-manager, died Jan. 9 in Lisbon. After starting his career at Lisbon's Teatro Nacional in 1925, he trouped with various Brazilian legit companies.

Long active in organizing provincial tours, Bramao took the company of Brazilian star Alma Flora in an African trek from 1952 to 1955.

Remembering

CHET MARTIN

1897 - 1955

MURRAY RAYMOND

Murray Ross Raymond, 53, vice-president of Associated Broadcasting Co. Ltd. and general manager of Musak Inc., died Jan. 19 in Toronto. Raymond was a pioneer in the use of functional music in Canadian factories during World War II, later employing this in peacetime plants, restaurants and supermarkets.

Wife and daughter survive.

HERBERT L. BROWN

Herbert L. Brown, 73, of the oldtime vaude team Thatcher & Lewis, and father of comic Wally Brown, died Jan. 17 in Revere, Mass. He trouped the Keith and Hathaway circuits and played a rube role. Leaving show biz, he had been a compositor on the Malden, Mass., Evening News for 40 years, prior to his retirement 12 years ago.

A daughter also survives.

BLAKELEY A. WAGNER

Blakeley (Blake) Alan Wagner, 64, veteran makeup man who started in the film industry in 1912 as a cameraman for D. W. Griffith, died Jan. 13 at Motion Picture Country Hospital on the Coast. He was also a cameraman for Mack Sennett before joining the Metro makeup department.

Wife and daughter survive.

JAMES BUTLER

James Butler, 79, v.p. of the Daylight Theatre Co., Ltd., Saskatoon, Sask., circuit, died recently in Saskatoon. Firm operates two houses and a drive-in at Sackatoon in conjunction with Famous Players Canadian Corp.

Surviving are his wife, five daughters, a brother and a sister.

JACK F. HYMAN

Jack F. Hyman, 60, former actor, died Jan. 15 in Dallas following a heart attack. He was an actor, adviser and officer in the early Dallas Little Theatre.

Hyman was also a member of a group which established the Civic Music Assn., importer of top musical artists to Dallas.

FRANCIS LAWTON

Francis Lawton, 76, retired head of General Business Films, died Jan. 17 in Pelham, N.Y., after a long illness. Lawton organized the firm in 1928 to produce slide films and motion pictures for commercial use. Since his retirement in 1949, he had been a film consultant.

His wife survives.

JAMES N. GILCHRIST

James Nelson Gilchrist, 60, stage manager, died Jan. 15 in New York. He was stage manager for a numerous Broadway productions, including, "Strictly Dishonarable," "Harriet," "The Show Off" and "Foolish Notion."

His wife survives.

DICK HAGEMAN

Dick Hageman, 30, radio-tv announcer, died Jan. 9 in Englewood, N. J., as result of an auto accident. He had appeared on such programs as the "Jackie Gleason Show," "Our Miss Brooks" and "Stop The Music."

Wife and two sons survive.

LEON ROBERTS

Leon Roberts, 58, vet Warner Brothers wardrobe man, died in Tokyo Jan. 14 of a heart attack. With the studio for 25 years, he was in Japan on location with the "Sayonara" troupe.

Wife, son and sister survive.

BOBBIE MARTIN

Bobbie Martin, 38, singer who also did comedy sketches with Phil Silvers, Maxie Rosenbloom, Ben Blue and Larry Storch, died Jan. 14 in New York, after a long illness.

Husband, son, mother, father and sister survive.

HAPPY BITTNER

Marguerite Gochenouer, 52, known in vaudeville as Happy Bittner, died Jan. 7 in Omaha. She retired about 15 years ago.

Husband and sister survive.

WILLIAM J. REID

William James Reid, 62, advertising sales manager for 20th-Fox films in Canada, died Jan. 20 in Toronto. He had been in the film distributing business for 40 years.

Wife, son, two daughters survive.

Clyde R. Durbin, 63, co-founder of radio station WOWO, Fort Wayne, Ind., died of a heart attack Jan. 13 in that city. With his wife, Dorothy, who survives, he owned and operated the Durbin Booking Agency in Fort Wayne.

Father, 72, of Charles S. Steinberg, newly appointed director of audience promotion for CBS Radio (formerly homeoffice publicity director for Warner Bros.), died Jan. 17 in Brooklyn, N.Y. Survived also by his wife.

Father, 86, of Pat Flaherty, formerly in the music publishing field, and of Vincent X. Flaherty, columnist of the Los Angeles Examiner, died Jan. 5 in Washington. Another son and daughter also survive.

Mrs. Mitchell Gertz, wife of the Hollywood agent, died Jan. 13 in Hollywood. In addition to her husband, whom she had long assisted in the agency business, she is survived by a twin son and daughter.

Harry "Zoop" Welsh, veteran comic on the old Columbia and Mutual burlesque wheels, died Jan. 20 in Palm Springs. He also appeared in many Winter Garden (N. Y.) shows.

Walter Hoffman, 86, dean of Hollywood powder men and an explosives expert for 46 years, mostly at Paramount, died Jan. 11 in Hollywood.

Lino Munoz Lusarreta, 76, retired impresario, died recently in a Madrid suburb. His brother, Francisco Munoz Lusarreta, impresario of Madrid's Teatro Lope de Vega, survives.

Father, 56, of Denman Kountze Jr., Omaha World-Herald critic and amusement editor, died Jan. 9 in Omaha after suffering a stroke. Survived by wife, two sons and sister.

Magdalena Seda Loreto, about 90, gypsy dancer known professionally as La Malena, died recently in Sevilla, Spain. In her day she was a familiar name both in Europe and Latino countries.

Lt. Col. Oscar C. Brill, early associate of Lee De Forest and builder of San Francisco's first radio station before World War I, died Jan. 18 in Palo Alto, Cal. He leaves his wife and a daughter.

Jose Moreno Ballestrero, 83, retired composer-conductor, died recently in Pamplona, Spain. Surviving is a son, composer Frederico Moreno Torroba.

Father, 73, of Eddy Haddad, Omaha orchestra leader, died Dec. 28 in Omaha after a short illness. Survived by two sons and a daughter.

Joaquin Puyol, 65, veteran actor, died recently in Valencia, Spain, following a performance at the Teatro Eslava there.

Harry N. Katz, 71, advertising exec with the Columbus firm of Mumm, Mullay & Nichols Inc., died Jan. 11 while on vacation in Dallas.

Eulogio Velasco, 72, Spanish impresario and theatre owner, died recently in Alcantarilla, Spain.

Vicente Gallart, 76, impresario of Barcelona's Teatro Comedia, died of a heart attack Jan. 6 in that city.

Francisco Cales, 75, composer and orchestra director, died Jan. 10 in Madrid after a long illness. Survived by a son, Francisco Cales Jr., also a composer.

Barry Suskind, 55, of Universal Pictures homeoffice art department, died Jan. 18 in South Norwalk, Conn.

MARRIAGES

Amie Reichert Saroyan to Murray Graitzer, San Francisco, Jan. 20. Bride's a freelance writer; he's principal flutist of the California Symphony.

Ann Bartell to John Micucci, New York, Jan. 19. Bride is secretary to Republic's ad-pub head, Beatrice Ross.

Rosario Galvez to Luis Aguilar, Mexico City, Jan. 1. Bride's a singer; he's a film actor and singer.

Gloria DeHaven to Dick Fincher, Miami, Jan. 19. Bride is a film actress and night club singer.

Rosalind Paige to Carlton Cole, New York, Jan. 17. She's a singer; he's a literary agent.

BIRTHS

Mr. and Mrs. William C. Lacey, daughter, New York, Jan. 11. Father is manager of the WCBS-TV film department.

Mr. and Mrs. Richard Shaker, daughter, Shillington, Pa., Jan. 12. Mother is the daughter of Bob Suits, managing director for Cinerama in Pittsburgh.

Mr. and Mrs. Harold Reskin, daughter, Chicago, Jan. 13. Mother is an actress known professionally as Merle Muskal.

Mr. and Mrs. Bruce Johns, daughter, Columbus, Dec. 24. Father is promotion director of WTVN-TV.

Mr. and Mrs. Fred Gage, son, Columbus, Jan. 12. Father is deejay for WRFD Radio.

Mr. and Mrs. Marvin Korman, daughter, New York, Jan. 15. Father is a promotion copywriter for Bell Publications; mother is a freelance mag writer.

Mr. and Mrs. Sam Zelman, son, Hollywood, Jan. 17. Father is CBS-TV coast news topper.

Mr. and Mrs. Bruce Polich, daughter, San Rafael, Cal., Jan. 14. Father's news editor of KGO-TV, San Francisco.

Mr. and Mrs. Robert Moore, daughter, San Francisco, Jan. 4. Father's an engineer at KGO-TV, San Francisco.

Mr. and Mrs. Peter G. Vaichis, daughter, Hollywood, Jan. 17. Mother is the former dancer, Jane Bower; father is an actor.

Mr. and Mrs. Richard Aldrich, daughter, Madrid, Jan. 8. Father is a former Broadway producer and strawhat operator, currently with the U. S. Embassy in Madrid; mother is a former model.

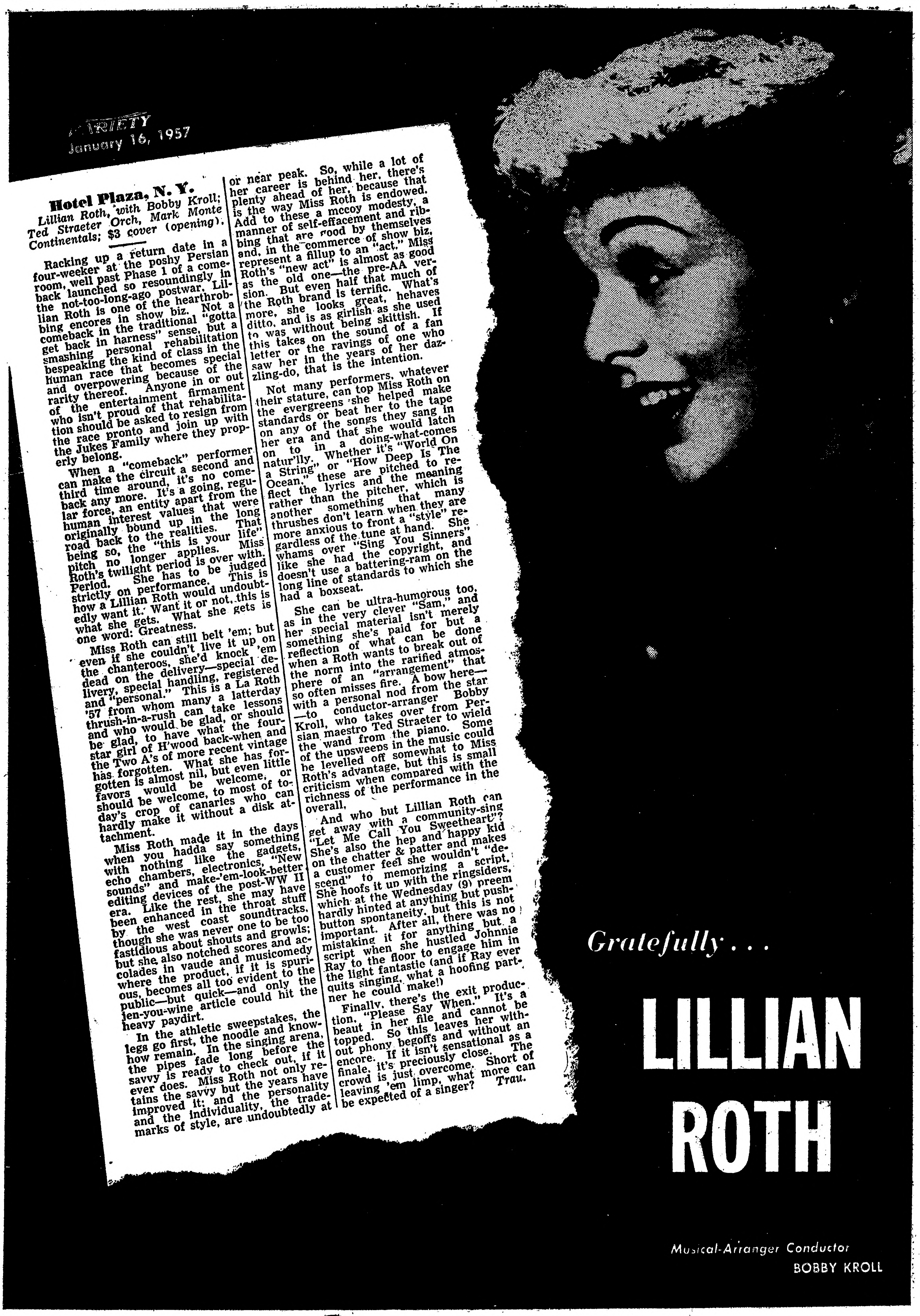
Mr. and Mrs. Ronald Rogers, daughter, New York, Jan. 4. Father is a singer.

Dr. and Mrs. R. R. Stroth, daughter, New York, Jan. 21. Mother is Hazel Guild, VARIETY correspondent in Frankfurt, Germany; father is a film lawyer in Frankfurt.

Mr. and Mrs. Alvin Boretz, son, New York, Dec. 22. Father is a legit and tv playwright.

Mr. and Mrs. Robert Stack, daughter, Santa Monica, Jan. 20. Mother is film actress Rosemarie Bowe; father is a film actor.

Mr. and Mrs. Myles Eiten, son, New York, Jan. 21. Father is with David O. Alber publicity office.



VARIETY
January 16, 1957

Hotel Plaza, N. Y.

Lillian Roth, with Bobby Kroll; Ted Straeter Orch, Mark Monte Continentals; $3 cover (opening).

Racking up a return date in a four-weeker at the poshy Persian room, well past Phase 1 of a comeback launched so resoundingly in the not-too-long-ago postwar, Lillian Roth is one of the hearthrobbing encores in show biz. Not a comeback in the traditional "gotta get back in harness" sense, but a smashing personal rehabilitation bespeaking the kind of class in the human race that becomes special and overpowering because of the rarity thereof. Anyone in or out of the entertainment firmament who isn't proud of that rehabilitation should be asked to resign from the race pronto and join up with the Jukes Family where they properly belong.

When a "comeback" performer can make the circuit a second and third time around, it's no comeback any more. It's a going, regular force, an entity apart from the human interest values that were originally bound up in the long road back to the realities. That being so, the "this is your life" pitch no longer applies. Miss Roth's twilight period is over with. Period. She has to be judged strictly on performance. This is how a Lillian Roth would undoubtedly want it. Want it or not, this is what she gets. What she gets is one word: Greatness.

Miss Roth can still belt 'em; but even if she couldn't live it up on the chanteroos, she'd knock 'em dead on the delivery—special delivery, special handling, registered and "personal." This is a La Roth '57 from whom many a latterday thrush-in-a-rush can take lessons and who would be glad, or should be glad, to have what the four-star girl of H'wood back-when and the Two A's of more recent vintage has forgotten. What she has forgotten is almost nil, but even little favors would be welcome, or should be welcome, to most of today's crop of canaries who can hardly make it without a disk attachment.

Miss Roth made it in the days when you hadda say something with nothing like the gadgets, echo chambers, electronics, "New sounds" and make-'em-look-better editing devices of the post-WW II era. Like the rest, she may have been enhanced in the throat stuff by the west coast soundtracks, though she was never one to be too fastidious about shouts and growls; but she also notched scores and accolades in vaude and musicomedy where the product, if it is spurious, becomes all too evident to the public—but quick—and only the jen-you-wine article could hit the heavy paydirt.

In the athletic sweepstakes, the legs go first, the noodle and know-how remain. In the singing arena, the pipes fade long before the savvy is ready to check out, if it ever does. Miss Roth not only retains the savvy but the years have improved it; and the personality and the individuality, the trademarks of style, are undoubtedly at or near peak. So, while a lot of her career is behind her, there's plenty ahead of her, because that is the way Miss Roth is endowed. Add to these a mccoy modesty, a manner of self-effacement and ribbing that are good by themselves and, in the commerce of show biz, represent a fillup to an "act." Miss Roth's "new act" is almost as good as the old one—the pre-AA version. But even half that much of the Roth brand is terrific. What's more, she looks great, behaves ditto, and is as girlish as she used to was without being skittish. If this takes on the sound of a fan letter or the ravings of one who saw her in the years of her dazzling-do, that is the intention.

Not many performers, whatever their stature, can top Miss Roth on the evergreens she helped make standards or beat her to the tape on any of the songs they sang in her era and that she would latch on to in a doing-what-comes natur'lly. Whether it's "World On a String" or "How Deep Is The Ocean," these are pitched to reflect the lyrics and the meaning rather than the pitcher, which is another something that many thrushes don't learn when they are more anxious to front a "style" regardless of the tune at hand. She whams over "Sing You Sinners" like she had the copyright, and doesn't use a battering-ram on the long line of standards to which she had a boxseat.

She can be ultra-humorous too, as in the very clever "Sam," and her special material isn't merely something she's paid for but a reflection of what can be done when a Roth wants to break out of the norm into the rarified atmosphere of an "arrangement" that so often misses fire. A bow here—with a personal nod from the star—to conductor-arranger Bobby Kroll, who takes over from Persian maestro Ted Straeter to wield the wand from the piano. Some of the upsweeps in the music could be levelled off somewhat to Miss Roth's advantage, but this is small criticism when compared with the richness of the performance in the overall.

And who but Lillian Roth can get away with a community-sing "Let Me Call You Sweetheart"? She's also the hep and happy kid on the chatter & patter and makes a customer feel she wouldn't "descend" to memorizing a script. She hoofs it up with the ringsiders, which at the Wednesday (9) preem hardly hinted at anything but push-button spontaneity, but this is not important. After all, there was no mistaking it for anything but a script when she hustled Johnnie Ray to the floor to engage him in the light fantastic (and if Ray ever quits singing, what a hoofing partner he could make!)

Finally, there's the exit production, "Please Say When." It's a beaut in her file and cannot be topped. So this leaves her without phony begoffs and without an encore. If it isn't sensational as a finale, it's preciously close. The crowd is just overcome. Short of leaving 'em limp, what more can be expected of a singer? *Trau.*

Gratefully . . .

LILLIAN ROTH

Musical-Arranger Conductor
BOBBY KROLL

GAC GENERAL ARTISTS CORPORATION
NEW YORK • CHICAGO • BEVERLY HILLS • CINCINNATI • DALLAS • LONDON

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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FOREIGN FILMS 'ARRIVE' IN U.S.

Mexico Tops Film Imports In U. S.

Following is a list of nine countries and what their feature films grossed in the U.S. market in 1956:

COUNTRY	FILMS	ESTIMATED U.S. GROSS
Mexico	107	$ 3,016,695
Italy	52	2,318,753
France	38	2,229,965
Britain	50	1,746,800
Germany	74	282,482
Japan	6	247,637
Russia	31	194,000
Sweden	3	80,060
Greece	12	16,000
	373	$10,132,392

Everybody Too Jittery Nowadays, Hence Avoidance of Political Themes

Hollywood, Jan. 29.

Perhaps it's just as well that comedy is more limited today, with the political climate as tense as it is today, feels Herb Baker, son of Belle Baker, and a comedy writer for the past eight years in pix, tv and niteries. "There are more important things than laughs," he remarks, in noting the changing climate of current American humor.

"When people come to a theatre to laugh, they don't want to wonder if the comedian doesn't like my people, or my political beliefs," Baker commented. "Comedy must appeal more to the I. Q. today, but it must be careful on what it touches. The word 'inoffensive' has become the watchword, and the line that the comedian can step out of has become increasingly thinner."

With drama becoming more violent in its search for realism, the antithesis seems to be in the present comedy style, the relaxed, easygoing manner which has become more and more popular. "A lot of straight singers and actors have adopted it for best results, like Perry Como and Tennessee Ernie Ford," Baker notes.

"Comedy has risen and has be-

(Continued on page 62)

COMES A REVOLUTION: JOKING SOVIET FILM

By IRVING R. LEVINE
(NBC Moscow Correspondent)

Moscow, Jan. 29.

A new kind of film is playing in Moscow—a film primarily for fun rather than for ideological indoctrination. It's entitled "Carnival Night" and, as one Moscow-weary diplomat expressed it: "It's the first Russian movie I've seen that bubbles."

In color, "Carnival Night" is a musical comedy that concerns the efforts of a group of young people to get a New Year's Eve party organized in one of the worker's clubs, around which much of Russian social activity revolves, despite the bureaucratic opposition of the club's manager.

The theme provides pretext for

(Continued on page 62)

Copenhagen Sad, 80 Yrs. Of Nat'l-Scala Cafe Ends

By VICTOR SKAARUP

Copenhagen, Jan. 29.

After 80 years of operation the National-Scala in the heart of Copenhagen directly opposite the Tivoli Gardens has closed, supposedly forever. Some 275 persons were rendered jobless and the town is saddened by the passing of a landmark where literally generations of Danes have gone for entertainment.

Though closing was sudden, creditors were barking at the heels for some time and whisper got around so that the final night drew a big

(Continued on page 63)

Horowitz Due Out Of Retirement

Vladimir Horowitz, generally regarded as the most potent concert b.o. draw of the generation, is reported emerging from semi-retirement to perform with the Symphony of the Air at Carnegie Hall March 24. Bruno Walter will conduct.

Due to health reasons Horowitz has not played in New York for the past four seasons. However, he has made some Victor disks. His re-appearance will be a Toscanini Memorial concert. Horowitz is the maestro's son-in-law and at the March 24 performance will perform the Brahms B-flat concerto, a work he played and recorded with Toscanini and which long has been one of Victor's top-selling keyboard records.

Horowitz never fails to sell out. From the trade standpoint, the event will be watched with interest, because it's believed Horowitz will agree to tour next season if he is satisfied. He can get as many dates as he chooses to accept.

24 DISTRIBS SOLD 373 LAST YEAR

By FRED HIFT

Foreign motion pictures, continuing their slow but steady expansion in the American market, collected more than $10,000,000 in film rentals from States-side theatres in 1956.

The exact figure, established via a VARIETY check of 24 distributors and including the British product, is $10,132,392 for 373 films from nine countries. Taking the gross of the foreign-language pictures alone, it runs to $8,385,592 from 323 entries.

It was bulk rather than quality that saw the imports run up their combined high gross. The year saw only a handful of real boxoffice winners. Yet, the overall figures contradict the repeated claims on the part of overseas industries that their releases don't "dent" the American market. On the other hand, the $10,000,000 gross represents no more than a scant 5% of the approximately $190,000,000 which the American industry remitted in actual dollars from its export market last year.

The $10,000,000 gross for imported features last year is remarkable in that it derived from a comparative handful of theatres in the U. S. The number of houses willing to experiment with foreign

(Continued on page 62)

Electronics Can Beat Scalping?

New York.

Editor, VARIETY:

At last some one, namely VARIETY, has come out with the real story on the ticket scalping evil.

Here is a way the business could be put on a true supply-and-demand basis with all the take—less small expenses—going to those who legitimately deserve it.

Remove all ticket sales from the box offices. Set up a central "exchange" equipped with electronic data-processing machines which would constantly "quote" seat prices for all shows, based on date, popularity, seat location and so on. Such quotations would move up or down in relation to the original offering prices.

Machines could be designed for this purpose as they have been to handle Pullman reservations at Penn Station, and airline flights throughout the country. Quotations would be available by telephone, and exchange representatives at numerous locations around town would handle the sales.

Modern technology offers a solution to this vexing problem, if those in charge are inclined to accept it. *H. S. Sutton.*

NBC Seeks Stake In Cuba's Video; Previously Nixed On British Bid

Charles R. Denny, NBC exec veepee, left last week for Cuba. It's reported that Denny's trip is not all vacation, but is very much concerned with the network's ultimate ambitions toward setting itself up offshore with an o&o empire.

There have been reports in the past that NBC has been envisioning a part ownership stake in the Goar Mestre-helmed CMQ tv network operation which is headquartered in Havana and which has stations scattered throughout Cuba in what has become one of the most affluent tv operations throughout Latin America. When, a few months back, Mestre paid a visit to the U.S., ostensibly to acquire vidfilm properties, it's understood the groundwork was laid for NBC's part acquisition of the CMQ Network.

There has always been a close NBC-CMQ affinity in the past, with the Havana-berthed radio network having a longtime quasi-affiliation status with the network; ditto with the tv operation in latching on to kinescope properties.

A few months back, NBC had ambitions toward acquiring part ownership of the Wales tv operation (as part of the British commercial tv structure), but authorities there frowned on "outside participation" and NBC was obliged to bow out.

Attlee Lecture Floppo In Canada, Okay in U.S.

Toronto, Jan. 29.

On lack of public interest, this shown by poor advance sale of fewer than 200 seats, talk by Clement Attlee, former Laborite Prime Minister of Britain, was cancelled at the 2,752-seater Massey Hall here, skedded for Friday (25). Previous night, only a few dozen people had turned out at Niagara Falls, Ontario, this un-

(Continued on page 53)

TV Slows Films' 'Word-of-Mouth'

By HY HOLLINGER

Cincinnati, Jan. 29.

Television-distracted Americans talk less about theatre films nowadays with the result that it takes four weeks for 40% of the public to get the word-of-mouth on a good new picture. Prior to the overshadowing bulk of video, 60% of the U.S. "knew" within 24 hours about a new release. So declared industry statistician Albert E. Sindlinger in addressing the now-in-session Allied States Drive-In Theatre Convention here.

Unless greater attention is paid to pre-selling prior to the film's release, Sindlinger said, film companies and many first-run theatres run the risk of losing considerable revenue while waiting for the picture to "catch on."

Sindlinger cited "The Friendly Persuasion" which, per his findings, got off to a bad start because of its title, but clicked once word-of-mouth spread. He asserts that

(Continued on page 53)

50c ADMISSION TO WALL STREET SUSPENSE

Seattle, Jan. 29.

A new use for a motion picture theatre—as a sit-down place for stock market watchers—will be introduced here on Feb. 27 when the 750-seat Music Box Theatre will be converted for that purpose. House will be retagged the Stock Market Theatre. For an admission price of 50c those who like to watch the fluctuations of the market will be able to do so from 6:45 a.m. to 1 p.m. (New York Stock Market hours, Pacific time).

Idea is the brainchild of Joe Daniels, longtime northwest broker and operator of Eastern Circuit Vaudeville office, who acquired the theatre when he discovered that local brokerage offices did not have enough room to accommodate spectators.

Curiosity Aroused as To Children of Eugene O'Neill Following 'Journey' Hit

Shane O'Neill, the late Eugene O'Neill's only surviving son, who was mentioned in several news stories last fall, in connection with the Broadway premiere of the dramatist's final play, "Long Day's Journey Into Night," is believed to be living in Pt. Pleasant in Monmouth County, New Jersey, and was last known to be doing odd jobs such as dishwasher, porter and clam digger. He's reported to be married and to have four children, although he has apparently had no regular means of support for some years. He has long been estranged from other members of the O'Neill family.

The playwright's oldest child, Eugene Jr., committed suicide some years ago in Woodstock, N.Y., and the youngest, Oona, is a resident of Switzerland with her husband, former film star Charlie Chaplin, and their five children. Their mother was O'Neill's second wife, the former Agnes Boulton, from whom he was divorced. He was also divorced from his first wife, Kathleen Jenkins. His third wife, former actress Carlotta Monterey, survives.

Col Noses Out 20th-Fox for Top '56-'57 Britain Laurels at $8,600,000

By HAROLD MYERS

London, Jan. 29.

Columbia has nosed 20th-Fox out of top place among the American majors operating in Great Britain. Its gross for the year ending next March 31 will be around $8,600,000, an improvement of 26% over the previous year.

20th-Fox, which collared top position in the previous year, is placed a very strong second, with UK earnings of over $7,840,000. It is alone among the U. S. majors which did not play any of the three top theatre circuits. Ever since its split with Rank, the 20th-Fox anamorphic pix have been distributed among the indies. Its operation over this time has led to the creation of an unofficial fourth circuit.

Metro and Warner Bros, tied for third place with grosses of approximately $6,450,000. Both companies have their own West End showcases and release mainly via the Associated British circuit. Paramount is just behind with $6,200,000, United Artists and Universal dead-heat at around $5,300,000 each.

RKO grosses hit a moderate $3,000,000 for the year and Allied Artists, at around $1,500,000, scored a new all-time high for AA.

Republic, which towards the end of the year closed up its own distributing organization and is now releasing through British Lion, had a 1956 gross of about $1,950,000.

NTG's Biography Possible Film

By ABEL GREEN

To the elongated bibliography of show biz memoirs add "Blondes, Brunettes and Bullets," by Nils T. Granlund. This new volume (David McKay, $4) may need a little identification for the latterday Manhattan generation; a comment in itself on the nature of theatrical fame. In his heyday around Manhattan, Granlund (NTG) was a lot of things to a lot of people, and especially the pretty girls of the era who hit the cafe spots.

Granlund ("the lanky Laplander") was firstly a publicist for Loew Theatres. He emceed the hooplas and premieres attendant to the many new features. With Prohibition, he gravitated into the niteries. In his book he credits Harry Richman, one of his many claimed "discoveries," with coining the term "upholstered sewer." As girlshow entrepreneur "Granny" came to his fullest prominence as producer and emcee of the Hollywood and later the Paradise, the plush, bargain, one-flight-up cabaret-theatres on Broadway which thrived on a pseudo-$1.50-six-course table d'hote but whose average check multiplied at least four

(Continued on page 62)

CHILE'S FILM FAVS

Metro's 'Melody' and Mexico's Cantinflas 1-2 In 1956

Santiago, Jan. 29.

"Interrupted Melody" (MGM) was top grosser in Chilean capital, Santiago, during 1956, where one-fourth of Chile's population resides.

Local Film Board listing shows top ten b.o. hits were "Interrupted Melody"; "Abajo el Telon (Bring the Curtain Down), Cantinflas starrer from Mexico distributed by Columbia; "Love is a Many Splendored Thing" (20tl.); "Ulysses," distributed locally by Grandes Peliculas; "Helen of Troy" (WB); "20,000 Leagues Under the Sea" (Disney); "Picnic" (Col); "East of Paradise" (WB); "The Man in the Gray Flannel Suit" (20th); and "Daddy Longlegs" (20th).

Warners to Drop Crib-and-Thumb Ads for 'Doll'

Warner Bros. has decided on a radical change in its advertising approach for "Baby Doll." New line is aimed at eliminating the "controversy" angle as much as possible. It also stresses the film's artistic values and—with an eye to the Academy Awards—the performances.

New "Doll" ads eliminate the provocative still of Baby Doll in her crib, a pose which has almost become a trademark for the picture.

Warners and producer-director Elia Kazan feel that it's time for the film to make a showing on its own record and unimpaired by the advance reputation of being "hot" and "controversial." It's acknowledged that the ads have drawn a lot of people into the theatres who afterwards expressed their disappointment, having been led to believe they'd see something quite different.

Catholic denunciation of the film has definitely boosted its b.o. in many areas, but "Baby Doll" is now filtering down into the smaller towns where the controversy tag stands to hurt it more. WB spokesman this week said the new campaign was a "secondary" one. "We've made our point," he said.

Film has been cut in two cities by local censors. Both WB and Kazan, having declared they'll sue anyone who tampers with a print, have yet to take action. In the WB estimation, "Baby Doll" should attain a domesic gross of around $6,000,000. It cost $1,300,000.

Baptists Lead Houston Verbal Assault on Booze, Rap Truman's 'Drinking'

Houston, Jan. 29.

The drive by Baptist leaders to dry u, Harris County Justice Precinct 2—which includes all of east Houston (pop. 400,000)— is still gathering momentum but has aroused opponents in all corners—including other churchmen.

Tuesday (22) Lutheran Pastor W. W. Stratman told Junior Chamber of Commerce, Church should keep out of all politics—including prohibition questions. Although not specific in fingerpointing, listeners knew he was talking about Civic Loyalty League, group comprised mainly of Baptists, working mainly through 130,000 church members in Precinct, and dedicated to selling poll taxes and organizing petitions demanding vote on prohibition.

Friday (25) Rev. Paul Adams, Baptist minister and prexy of Civic Loyalty League, blasted back with heavy attack on Lutherans in particular, wets in general, and announced his group would demand an election "as soon as poll tax lists are ready." (Lists close Jan. 31, but will not be ready for use until early April.)

Although also not naming names, Adams told Salesmanship Club luncheon "there are congregations today who allow thieves and drunkards to be members, and are reviling us because we are opposed to them."

He also said: "We Baptists take it a great compliment to be labelled fanatics."

Adams laid the cause for most crime, divorce, orphaned children, auto death, and general demoralization of Houston and the nation, on doorsteps of wets. He said "Jesus would weep over Houston today as he did over Jerusalem."

Most of businessmen were unsympathetic and hooted and laughed at many of minister's statements. One questioner pointed out Harry Truman, a Baptist, is not a teetotaler, and Rev. Adams replied:

"Mr. Truman is a Baptist, but not an honorable one."

Others shouted drys would bring prohibition thugs back and have already put "a thousand men out of work in Baytown," (which went dry last month along with rest of Precinct 3—first victory for Civic League here.)

Evidence of high interest in issue is report from officials that sale of poll taxes is running 50% higher this year (off-year politically) than same time in '56.

SWISS TASTE GROWS FOND OF THE EXOTIC

Zurich, Jan. 22.

The Swiss are developing a yen for the exotic in the field of choreography. After the strong stand, artistically as well as b.o.-wise, of such troupes as the Imperial Ballet of Japan, the Peking Opera and the African Ballet of Keita Fodeba, anothern impressive demonstration of exotic dance and folklore has now been added by Ram Gopal and his New Indian Company, at the Stadttheatre here. Sole performance, preceded by hefty publicity in local mags and dailies, was an advance sellout, with excellent audience reaction and fine reviews resulting.

The versatile program, embracing 16 numbers, was topped by Copal's own solos, "Garuda" (The Golden Eagle), "Krishna Stealing Butter From the Villiage Girls" and, especially, "Dance of the Sinking Sun." Latter is a memorable dance-pantomime in the ancient Kathakali style, which firmly establishes Gopal as one of the great living masters of Indian dance. Lighting by William Jay is particularly effective here.

Lovely Shevanti (beautiful flower), Ram Gopal's wife, deserves top credit on the distaff side, as well as Kumudini and Satyavati. Latter shines in "Sita Apaharan," a traditional Kathakali dance from Malabar.

Skimpy use of sets is more than made up for by a wide variety of marvelously colorful costumes, especially in the typical folklore scenes. Musical accompaniment is provided by a small onstage orch of Indian instruments. Occasionally, Gopal contributes some explanations in English. *Mezo.*

Americanism Broadly Defined

[MUST INCLUDE POPCORN]

Chicago, Jan. 22.

Chicago's Popcorn Institute in an open letter to Mike Todd has this to say about his banning of its stock in trade at his "Around the World in 80 Days." "It is obvious that this is an attempt to add more 'class' to your picture by looking down your nose at America's favorite movietime snack . . . Sir, speaking of popcorn in this manner is tantamount to refusing to salute the American flag!"

Institute claims to represent 90% of world's popcorn packagers.

Retort Ungallant to Faye Emerson

Her Syndicated Crack at Films Called 'Massive Retaliation for Personal Pique

Columbus, O., Jan. 29.

Faye Emerson, who is writing a syndicated television column which appears in the Columbus Citizen, is sharply rapped by Robert A. Wile, exec secretary of the Independent Theatre Owners of Ohio, for some comments the actress-columnist made recently about picture-going.

"Who's going out to the movies, pay all that money to park the car—even if you can find a baby-sitter—when you can watch some of the best entertainment turned out and with great motion picture stars in your own living room," Wile quotes Miss Emerson as writing in her column.

These remarks caused Wile to reply thusly: "Miss Emerson, burned up by the fact that she is not considered good enough or attractive enough by the motion picture producers, is now urging people to stay home and look at her pictures on television. It does seem rather odd, too, that a newspaper which takes advertising from the movies would print this kind of tripe. But probably no one reads this column, even on the staff of the newspaper."

Wile feels that Miss Emerson's comments should be met by "massive retaliation." One idea, he suggests, is for theatres to run a trailer saying, "who wants to read the so and so paper, when there is better news in the thus and so." In addition, he suggests if Miss Emerson gets a tv program, it might be a good idea to attack the sponsors in a similar way.

Wile contends the theatreowners can obtain the aid of teenagers who work as baby-sitters and parking lot operators who "can't be too happy either" about the comments.

DELICACY IN IRELAND

Dublin Herald Won't Allow Word 'Striptease' In Title

Dublin, Jan. 29.

Dublin Evening Herald, which has censored cinema ads in the past, recently balked at the Astor Theatre's ad copy for "Mam'selle Striptease," a French import. Without informing theatre manager Tom Gogan, the paper changed the film's title to "Mam'selle ????."

Following Gogan's protest the Herald still refused to permit the art house to run the word "striptease" in an ad. Picture, however, is now billed as plain "Mam'selle!" Previously, the Herald frequently edited "objectionable" cinema ads, especially distributors' mats which displayed an excess of femme limbs although such mats were okayed by censor.

Bill Proposes Theatre-Paid Cop, When Kids Free

Boston, Jan. 29.

Two bills affecting the film industry in Massachusetts are in the legislative hopper. House Bill 1393 asks that theatre operators in cities and towns of over 25,000 shall require a regular police officer to be on duty during performances when schools are not in sessions, with the picture houses to pay the tab. House licenses would be yanked for failure to comply.

House Bill 514, perennial bill, would require that ozoners be placed under the jurisdiction of the commissioner of public safety at a $25 licensing fee. The commissioner would have full power to require structural changes or other conditions as he might see fit, including changes in exits and entrances in driveins already built or to be constructed.

Ozoners in Mass. are under jurisdiction of local fathers in each city or town. No date has been set on hearings for either bill.

Sandburg's 79th Birthday As Lyrichord Long-Play

Lyrichord Records is celebrating Carl Sandburg's 79th birthday with a new 12-inch LP by the poet-historian. Sandburg is tied up for wax exclusively by Lyrichord.

The new package, tagged "The Great Carl Sandburg," includes some of the songs from a previously released 10-inch LP as well as such new songs as "The Good Boy," "We'll Roll Back The Prices" and "A Lincoln Preface."

1/30

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ABEL GREEN, Editor

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

42D ST. GRINDS' $5-MIL GROSS

Zinnemann, Ross Complaints

[AGAINST DISTRIBS, EXHIBS]

Fred Zinnemann, in Gotham directing "Hatful of Rain," opines that film production has progressed consistently over the years but film advertising has remained static. The country has changed and changed but the ads, with few exceptions, are the same as they were 20 years ago, he states.

Frank Ross has a beef, too, this concerning the physical presentation of pictures in theatres. Studios spend millions to achieve technical improvements but unhep managers and projectionists don't seem to care about distortions on the screen, claims the producer. Often the film and sound are out of sync and in the case of his epic, "The Robe," Ross related that the centre speaker wasn't working for three days during the film's run at the Pantages, Hollywood, before anyone noticed it.

Summertime 1957 Different?

Some Anxiety Lest Flood of Features on Video Mar B.O. Prospects Come Warm Weather

There's some fear in the film industry that the summer, which has been the best boxoffice season for the past several years, might become a difficult period because of television. This relates to the number of important features which expectedly will be on television.

Point is that in past the hot months meant a flock of replacement programs on tv and these provided no major competition to theatres. But now there are broad hints from the tv field itself that prime time may be given to features come next June and the big, however vintage, product from Hollywood will be bound to hurt the b. o.

Serious competition has developed among tv stations themselves. They're clearly bent on getting the best pictures into the living rooms and at harmful (to theatres)times. New York's WRCA has moved up its late evening feature performance to 10:30 p. m. This began Jan. 13 and the teeoff pic was Columbia's "You Can't Take It With You," an Academy Award winner. WCBS-TV met this with a switch in its programming. Latter station, which was scheduled to present "Love Happy," changed to "Honky Tonk," Clarke Gable-Lana Turner costarrer from Metro.

This in itself didn't belt theatre business to any noticeable extent. But it does portend the type of production that's to be offered free and, it's apparent, at time periods likely to discourage the family from leaving the comforts of home.

Further, the indications are that the telecasts of top features may go on a network as well as an individual station basis. This reflects the importance with which some tv interests regard the features and, under the pressure of sponsor demands, Hollywood's back-

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'Mollify British' Plan Pushed

American film companies active in production in Britain are mulling certain concessions to forestall the possibility of discriminatory allocation of Eady Fund coin by the British Government. It's now proposed that the U. S. outfits adopt a joint policy under which they would return to Britain a portion of the earnings outside the British market of American productions lensed in Britain under the quota. Only Columbia now follows this procedure.

Eric Johnston, Motion Picture Export Assn. prexy, last week urged others to formulate a joint policy along similar lines. It's felt that such a move might defeat British pressure to restrict the Eady subsidy to "pure" British films. Discriminatory amendment to the Film Bill is up before the House of Lords Jan. 29.

Companies are split on the wisdom of making the concession, but impressed by the need for immediate action. There is said to be a possibility of Johnston going to London to present the U. S. case.

STORY ANGLE DILEMMAS

20th Gives Swope a Whack at 'The Heller'

Hollywood, Jan. 29.

"The Heller," a femme juve delinquency story which 20th-Fox acquired in 1948, has been reactivated and assigned to producer H. B. Swope.

William Henning wrote the book which the studio bought. The Westwood lot has been unable to lick various problems involved, but is now handling it to Swope. Latter recently completed producing "Three Brave Men."

Trans-Lux After More First-Run Spots over U. S.

Trans-Lux Theatres circuit is due for expansion, Richard Brandt, head of the chain, reported in New York last week.

Plan is to add first-runs in major cities and to run them in conformance with the successful pattern now employed by chain in its 10 situations in four cities, including New York. Brandt figured that Trans-Lux Distributing, which releases foreign films, could supply the expanded chain with between 25% and 30% of its playing time.

"We are going to take over money-making theatres," Brandt said. "We are not out to show that they operate incorrectly. All we are interested in is to get houses that fit in with our kind of setup." He added that the new T-L theatres will be taken over only in cities where long runs are feasible.

"I think it's wrong to keep making the distinction between 'art' and 'commercial'," noted Brandt. "The public generally today is impatient. They are just no longer interested in seeing the same old thing."

Trans-Lux Distributing's top release at the moment, chalking up very long runs, is the Italian "La Strada," which Brandt is dubbing at cost of $20,000. Pic stars two Americans—Anthony Quinn and Richard Basehart. They're dubbing

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Wald Readying 8 Films

Hollywood, Jan. 29.

Jerry Wald is ready to cast eight films on which screenplays have been completed. Schedule tees Feb. 11 with "Love Affair," first of the productions he will make for 20th-Fox.

Cary Grant and Deborah Kerr will star in "Love Affair" and Grant also will star in "Kiss Them for Me," which follows. Others on the slate are "Diamond in the Rough," "Down Payment," "The Sound and the Fury," starring Gregory Pack, "Peyton Place," "The Jean Harlow Story" and "Jean Christophe."

10 FILM PARLORS CAREFULLY RUN

A total of 10,000,000 people paid an estimated $5,000,000 to see motion pictures last year in 10 theatres on one block in New York City. The 10 theatres are located on 42d St. between Broadway and 8th Avenue, a street frequently condemned because of its "carnival" atmosphere.

Surrounded by pizza parlors, hot dog stands, shooting galleries, pokerino palaces, and novelty stores, the theatres are nevertheless well maintained, policed, and managed. This is no skid row.

The theatres— seven of which are operated by Brandt Theatres and three by Cinema Circuit— offer perhaps the most varied programming that can be obtained in any concentrated area in the world. The type of product available on the street in any one day—offers a choice to all tastes—from the discriminating intellectual to the uneducated laborer.

Although it is not generally known, each of the 10 theatres on the block follows a specific programming policy. For example, Brandt's Lyric and Cinema's New Amsterdam are first subsequent-run houses, playing pictures immediately after their Broadway runs and simultaneously with the key Loew's and RKO theatres. Pictures are booked at these houses for a week's run.

Brandt's Apollo is an art house which offers the outstanding foreign imports at popular prices after the films complete their first-run engagements. The bookings are exclusive for the area and the films are played for two to four weeks depending on the draw at the boxoffice.

Brandt's Times Square is a western and action outlet and the same circuit's Victory concentrates on exploitation and horror films. The Selwyn (Brandt) and the Harris (Cinema) are moveover houses, both of which play current pictures immediately after the Lyric and the New Amsterdam. Brandt's Liberty and Empire and Cinema's Anco are strictly reissue houses. The action and reissue outlets change bills twice a week.

Admission prices are moderate, the first sub-runs charge 40c.-95c.; the art house ditto; the current product moveovers 30c.-85c.; and the action and reissue houses 25c.-

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Loew's Take-No-Chances Quest For Full Proxy Support on Feb. 28

Apparently determined to make sure that the management receives solid stockholder support for its new slate of directors and that there is no slipup in the decision reached with dissident groups, Loew's Inc. is continuing to solicit proxies for use at the annual stockholders' meeting on Feb. 28.

Proxy statement, mailed to shareholders this week, says "while there is no business known to management to be presented for action by stockholders" other than that listed in the proxy (election of new directors), "it is intended that the proxies will be exercised upon any other matters that may properly come before the meeting . . ."

Proxy statement lists 13 new directors to be elected for a period of one year and discloses the number of shares each nominee owns—George A. Brownel, 500; Fred F. Florence, none; Louis A. Johnson, none; K. T. Keller, none; George L. Killion, 1,000; Ray Lawson, 100; Stanley Meyer, 5,000; Frank Pace Jr., 200; William A. Parker, 1,000 in addition to controlling the 57,000 shares of Incorporated Investors Inc., of which he is chairman of the board; Ogden R. Reid, none; John L. Sullivan, 100; Joseph Tomlinson, 180,000; Joseph R. Vogel, 23,300.

Proxy statement discloses that Loew's is bearing all costs in connection with the solicitation of the proxies. Loew's intends to request brokerage houses, custodians and others to solicit proxies from persons who own stock in accordance with the rules of the Securities & Exchange Commission. It is noted that Loew's will reimburse solici-

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DON MURRAY'S IDEALISM

'Bus Stop's' Leading Man Actively Practices Pacifism Credo

Ottawa, Jan. 29.

Don Murray, Marilyn Monroe's leading man in "Bus Stop," is trying to see U. S. government officials about relaxing immigration laws for refugees who've been nine or 10 years in camps. He's also buying a piece of land in Italy to settle some refugee families on, "now that I'm able to finance it." So he told Gene Sharp in a front-page interview in Peace News (Dec. 28, just in from England).

Murray, a pacifist, and actress wife Hope Lang (also in "Bus Stop") were just in from Naples, where they'd been working in a Congregational refugee camp where he had worked in '52-'53. That was port of his alternative service, as a conscientious objector. He stayed six months longer than the conscription law required, then came back and got into films.

Loop Recovers Tots, Teens Via Reserved Seats

Chicago, Jan. 29.

An emergent fact from the grosses of reserved seat filmeries has been the extent of reclamation of the largely lost audience of tots and teeners. Both the McVickers' "Ten Commandments" and the Palace's "Seven Wonders of the World" have been playing to packed houses of kids for weeks, even through the pre Xmas boxoffice drought, during early morning hours when the off the street trade is unavailable.

The 1,580 seat McVickers claims to have booked its two extra morning shows each week solidly to parochial school groups and boy and girl scout organizations around the Chicago area. Tickets at 90c per head are sold to the larger groups of over 100 and smaller

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National Boxoffice Survey

Mercury Higher, So's Biz; 'Anastasia' Again Champ, 'Commandments' 2d 'Wind' 3d, 'Wonders' 4th

Biz is shaping up better in numerous key cities covered by Variety this session, mainly because the weather has moderated. Even on the Coast, where rain helped over the weekend, the weather was a plus factor. There were not many new entries and few of them shaped strong.

"Anastasia" (20th) retained its hold on first place by an even healthier margin, being champ for two weeks in a row. "10 Commandments" (Par) again is winding in second position.

"Written on Wind" (U) is capturing third money, the same as last session. Even in fourth and fifth weeks in some keys, this pic is equalling or topping previous stanzas. "Seven Wonders of World" (Cinerama) is moving up to fourth position.

"Teahouse August Moon" (M-G) is finishing fifth as against fourth place a week ago. "Baby Doll" (WB) is landing sixth spot, same as last round. "Girl Can't Help It" (20th) is finishing seventh. It was in same place last week.

"Wrong Man" (WB), just out to any extent this stanza, is copping eighth place. "Oklahoma" (Magna) is winding in ninth slot. Newcomer "Iron Petticoat" (M-G) will be 10th.

"Rock, Pretty Baby" (U), new, will finish in 11th spot while "King and Four Queens" (UA) will be 12th.

Incidentally, "Oklahoma" (20th), in C'Scope version, is starting to appear out in the keys and with nice returns in several locations. It is particularly socko in St. Louis. "Full of Life" (Col) is rated smash in Washington.

"Great Man" (U), a new entry, is socko in Pitt, brisk in Balto, smash in N.Y. and big in Washington. "Men in War" (UA), also new, is bright in L.A.

"Around World in 80 Days" (UA) still is playing in the same six keys covered by Variety. It is socko in Detroit, wow in Balto, smash in Frisco, fancy in Philly, sturdy in L.A. (where improving each week) and still absolute capacity in N.Y.

"Wild Party" (UA) is rated tame in L.A. "Friendly Persuasion" (AA) looks hefty in Toronto. "Don't Knock the Rock" (Col) looms big in Boston and Providence, and torrid in Seattle.

"Wee Geordie" (Arthur) shapes as a future big grosser in arty houses. Currently it is rated a blockbuster in Pitt, sock in Frisco, big in L.A. and solid in N.Y. "Three Violent People" (Par) is disappointing this week except in K.C., where good.

"Three Brave Men" (20th) is fair in Minneapolis and Louisville but good in Buffalo. "Zarak" (Col) shapes okay in Minneapolis and fair in Portland.

(Complete Boxoffice Reports on Pages 8-9)

16,721 Ballots For '56 Oscars

Hollywood, Jan. 29.

First heat in the annual Oscar poll got underway with the mailing of 16,721 nomination ballots by the Academy of Motion Picture Arts and Sciences. Ballots are for nominations in the field of acting, art direction, cinematography, costume design, direction, film editing, music, best motion picture and writing.

Nomination ballots went to the 1,770 Academy members, 12,639 Screen Actors Guild members who will nominate actors and actresses, 552 Screen Directors Guild members who will vote on directional achievements, 592 members of the Screen Writers branch of Writers Guild of America, for film writing, and 1,168 representatives of various technical crafts. Non-Academy members vote only an the nominations with the final choice left to voting by Academy members only. Nominations in acting, directing, best picture and writing categories must be returned by Feb. 2; by Feb. 11 for music; Feb. 12 for art direction and costume design; and Feb. 13 for cinematography and film editing.

Results of the nominations will be made public for release in newspapers Feb. 19 and screenings of nominated films will begin Feb. 23 at the Academy Awards Theatre.

DORE SCHARY FAMILY'S LONG EUROPEAN TOUR

Hollywood, Jan. 29.

After Dore Schary previewed "Designing Woman" Friday night (25), his last chore per contract at Metro, he and Mrs. Schary and their younger son and daughter (the oldest girl is married) repaired to La Quinta for three weeks. They sail April 18 on the United States for three months in Europe, planning a month's stay in New York, from March 20 until departure.

Former production head of Metro has taken a business office

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Standard & Poor's Judgment: Film Issues Rate Chancy on Future

Film industry is no bargain insofar as a "safe" investment is concerned. That's the general opinion reflected in Standard & Poor's latest analysis of amusement issues. In releasing its first study of the field since last September, the Wall St. statistical house emphasizes that long-range profit possibilities in motion picture firms appear to be much smaller than for the average industrial concern.

"Most large producers and exhibitors," the S&P survey points out, "are moving into television and other fields with more promising prospects. Hence, each movie equity must be viewed as a special situation, too speculative for the average investor." It's also felt that moderate recovery in operations is possible for the industry since "non-movie" activities are aiding Columbia Pictures, Stanley Warner and 20th-Fox.

In taking a hard look at the situation, the analysis asserts that the motion picture group since late 1954 has lagged far behind the general market. This, it's said, reflects the "basically unfavorable movie attendance trend and the growing medium-term uncertainties arising from color television and subscription tv."

But while the past has been gloomy, the study states that prospects may be brighter in 1957 in light of the "moderate recovery in motion picture attendance, which has been evident in recent months . . . this could mean that movies will not lose many more customers to tv this year." Among other random observations, it's noted that gains in foreign receipts are expected, tv activities have aided some majors and "complete removal of the admissions tax could be an important benefit to theatre companies."

Cinerama Productions' Theatre Share $290,000, Well Above 1955 Total

Cinerama Productions Corp. will receive approximately $290,000 as its share of theatre income from the exhibition of Cinerama during its fiscal year which ended Oct. 31, 1956. This is an increase of cash income of about $144,000, equivalent to 14c per share, above the total of $146,000 the company received in 1955.

Actually, the 1955 income was $550,000 as compared with the $290,000 for 1956. The reason for the difference is that under the company's original agreement with Stanley Warner, it received 50% of the net income from the first four theatres in New York, Detroit, Hollywood and Chicago until its original loan with Bankers Trust Co. was paid off on June 24, 1955.

A total of $406,000 of the $550,000 in 1955 went directly to the bank for repayment of the loan. Under the agreement with Stanley Warner, Cinerama Productions was required to apply 42/50ths of its share to liquidation of the loan and the payment of interest thereon. Thereafter, each (Cinerama Productions and Stanley Warner) was to receive 8% of net receipts.

A new deal made in June, 1956, gave each company a minimum of 10% (and in certain instances 15% and 20%) of net receipts of 15 selected theatres, commencing with the exhibition of the third Cinerama picture and applying to all subsequent films in the process.

SPEED TOUGH LAW VS. BOMB HOAXERS

Boston, Jan. 29./

Massachusetts House suspended its rules to speed a bill filed by Rep. Stephen T. Chmura (D) of Holyoke prescribing a $500 fine and/or 20 years in jail upon conviction of staging a bomb hoax.

He said he acted after hoaxers needlessly forced 1,200 students at Holyoke High School to evacuate into sub-zero weather. Several Bomb hoaxes in Boston and Cambridge picture houses followed the "mad bomber" scare in New York.

Allied-Mulls Own PR

Cincinnati, Jan. 29.

Allied States Assn. is weighing the possibility of employing a public relations counsel. Issue is the topics on agenda of the board which convenes Friday (1) immediately following the conclusion of the three-day drive-in convention here.

Heretofor general counsel Abram F. Myers has handled all activities that normally come within the realm of a public relations staffer.

Tiomkin's Plea: Give Film Music More 'Liberty'

Hollywood, Jan. 29.

Give the composer greater autonomy on a motion picture and he will come up with a better job. That's the pitch being made by Dimitri Tiomkin, whose record of hit theme songs for films reads like a Hit Parade program, on the premise that the composer is an accomplished technician and should be given the same freedom that other technicians enjoy.

The composer plays an enormous part in the success of a picture, via songs from the film which catch the fancy of the public and thus lead to interest in the pic, Tiomkin says. A hit song serves as a trailer, since the number is identified with the pic, according to composer, who points out that its been proved on many occasions the value of a song to a picture after the song's release.

Among Tiomkin's own compositions which are acknowledged as having considerably upped grosses

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OLYMPIC LAB, LONDON, SOUGHT BY RANK

Negotiations are in advanced stages for the J. Arthur Rank Organization to purchase the Paramount-owned Olympic labs in London. Deal may tie in with at least a temporary survival of the British Paramount News.

Rank reportedly has offered a good price for the Olympic plant, which is primarily a black-and-white lab. It has limited color processing facilities, but not enough to suit Par's purposes.

Abe Montague, Columbia's distribution v.p. and president of the Will Rogers Memorial Hospital, has taken on a couple of more jobs. He's now a board member of MPAA and this group's representative in COMPO.

'Punishing' Theatres Hits Innocent Films That Follow Offender

Francis Cardinal Spellman's sermon blasting "Baby Doll" is characterized as "an exercise of religious liberty" in the current issue of Commonweal, opinion weekly edited by Catholic laymen. But John Cogley, author of the piece on the Warner picture, is decidedly against the practice of imposing a boycott upon a theatre for a given period because an objectionable (to Catholics) film is played. Such a boycott, running six months, was directed by Bishop Scully in Albany.

Highly critical of such action, Cogley states: "Presumably the films to be shown at the boycotted theatre during the period its owner is being punished will be morally acceptable. There is no question then of avoiding the occasion of sin. The purpose is to teach the theatre-owner a lesson and to convince him, by striking at his pocketbook, that he should not exhibit films like 'Baby Doll' in the future.

"One cannot avoid the conclusion that here is a case of naked economic pressure, a display of sheer power. If there were only a few patrons the quarantine would be a fruitless gesture. But there are enough to make Catholic disapproval hurt keenly, maybe even fatally. The diocese, it seems, has declared war, with the price of admission tickets the chief weapon.

"Several things about this are disturbing, not the least being the

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METRO 'ESCAPE CLAUSE' IN EALING CONTRACT

Deal under which Britain's Ealing Studios are to make three a year for Metro has an option clause that allows M-G to nix the Ealing entries for American release, it's learned.

First of the Metro-financed Ealing productions, "Man in the Sky," starring Jack Hawkins, has been viewed by Metro execs in New York, and there is said to exist a strong possibility that sales chief Charles Reagan will not exercise the option.

Metro option has come as a surprise. At the original press confab in Feb., 1956, attended by Arthur M. Loew and Ealing chiefs Sir Michael Balcon and Reginald Baker, the question was asked whether Metro intended setting up a special sales unit for the British films. Reply at the time was in the negative, with Loew adding he "assumed" the films would be acceptable for regular commercial handling by Loew's.

Greenthal Gets BV's 3

Monroe Greenthal Agency has been named to handle the advertising campaigns for the three Walt Disney features to be released this year by Buena Vista.

Leo F. Samuels, BV president, reported the schedule starts early next summer with "Johnny Tremain," followed by "Perri" and "Old Yeller."

Joe Vogel's Fan Club Expands

By ABEL GREEN

Beverly Hills, Jan. 29.

An extraordinary thing has come over Metro with the advent of Joseph R. Vogel as president of Loew's Inc. There is an esprit and an expectancy of showmanship—and profits—which has percolated from Culver City throughout the Hollywood and Beverly Hills belt. There is an esprit within the company of realism and hardheaded show business which only a veteran theatre topper like Vogel could achieve.

The morale factor is something which only a trained tradepaper reporter could observe, appraise, evaluate and dispassionately project as a barometer of the moment and the shape of things to come.

There is respect from the competition for Vogel's job and the tradition of the Loew-Metro organization that is almost old-school-tie. The cheering-section to see Vogel put the former bellwether company of the picture business back into the leadership position it so long enjoyed—and deserved—is general throughout the industry.

Vogel's open-handed program; his down-to-earth evaluation of the job at hand; the realistic approach to money pictures—which is the essence of boxoffice and profits alike—see him in a unique New York-Hollywood rapport that is extraordinary unto itself.

Not the least of Vogel's revitalized "team" is Ben Thau, the new administrative head of production. Their coordination of all values from the production line to distribution—and not forgetting a new approach to the exhibitor—will see Loew-Metro in an extraordinary position this year. And this does not exclude the MGM-TV factors either.

If Vogel-Thau achieve what appears to be a sage approach to all values, they are the men of the show biz year, circa 1957. They evidence every indication to achieve that goal.

New York Sound Track

Message to this column from Round Hill Hotel, Montego Bay, Jamaica, B.W.I.: "Just to put you on the right 'Sound Track'—Yes, **Harold Macmillan** is married to the sister **(Lady Dorothy Cavendish)** of my late husband, **Lord Charles Cavendish**, and I am very proud of my 'P.M.' brother-in-law. We always knew he would be Prime Minister one day." (signed) **Adele Astaire Douglass**

Yul Brynner and **Anatole Litvak** set up a new indie production firm to make two pictures this year and next in Europe . . . **Lex Barker** with **Zsa Zsa Gabor** in "Stalin is Alive!" for producer **Albert Zugsmith** . . . Producer **Anthony Muto**, who has been prepping "The Mad Bomber of New York City" since December added a new ending with the arrest of the bomber in Gotham and will roll the picture for 20th-Fox within the next four weeks . . . Composer-conductor **Herschel Burke Gilbert** formed his own indie to produce "dramatic films with musical backgrounds" . . . **Gregory Peck** and **William Wyler**, postponing the start of "Thieves Market," revealed the purchase of "The Big Country," the **Donald Hamilton** novel, as the next joint venture. . . .

Ephraim S. London, film attorney; **Dr. Hugh M. Flick**, former director of the State Education Department's Motion Picture Division; **Dan Lacey**, executive director of the American Book Publishers Council, and **Elmer Rice**, playwright, will participate in a "Freedom of Expression" forum to be held in New York Feb. 16 under the auspices of the Civil Liberties Union.

Alfred Hitchcock pops up via Simon & Schuster in March with a book titled "Stories They Wouldn't Let Me Do On TV" (sic) . . . a paperback edition of **Gilbert Seldes'** "The Public Arts" is now out . . . **Wallace Walthall**, a brother of the late **Henry B. Walthall**, still makes semipublic appearances in Texas lecturing with "The Birth Of A Nation" and sentimentally hailed as sibling of "The Little Colonel," a mighty real character still to some of the daughters and granddaughters of the Confederacy.

Redbook mag winners (18th annual awards) per editor-publisher **Wade H. Nichols** are:

"Anastasia," "Around the World in 80 Days," "Friendly Persuasion," "Giant," "The King and I," "Moby Dick" and "War and Peace."

Rudy Mate signed to direct "The Seven Hills of Rome," starring **Mario Lanza** in Italy this spring . . . **Charles Schneer** registered "The Case Against Brooklyn" with the MPAA Title Bureau. . . .

Joseph Zsuffa, young Hungarian film director and a recent escapee from Budapest, is in Gotham making the rounds. He's both written and directed films. He shot parts of the Hungarian revolution vs. the Reds who later confiscated the footage. However, Szuffa deposited a section of a reel with the U.S. Legation before fleeing the country . . . 20th-Fox prexy **Spyros P. Skouras** negotiating the possible sale of old 20th pix to tv in Latin America.

Renzo Ruffini, IFE topper in Rome, due in Gotham this week. The proposed deal for Republic to handle the IFE product appears to be definitely off . . . Both **Ken Hargreaves** and **Geoffrey Martin**, new J. Arthur Rank execs in the U.S., will return to London prior to taking up their duties fulltime here. Duo plus **Irving Sochin** are setting off on a countrywide tour to establish offices for the new Rank agency. Hargreaves expects to pick up some of the RKO field men left without jobs last week. Martin is hopeful of bringing over a number of the Rank stars to intro them to the U.S. public.

Douglas Fairbanks Jr. and **Pamela Woolworth** (of the dime store clan) have organized a film production company in London—Associated Dragon Films Ltd. Company plans to make feature films for the international market . . . **Sidney Poitier** back from a six-week African location trip for "The Hawk." He's currently appearing in Metro's "Edge of the City" . . . **N. Richard Nash** guest-lectured at the New School of Social Research . . . Director **Michael Anderson** editing (in London) "Their Greatest Glory," **Herbert Wilcox-DCA** coproduction . . . **Alfred E. Daff** to the Coast. . . .

Jesse L. Lasky's life story, "I Blow My Own Horn," is to be published June 1. **Ralph Edwards** mentioned this, and received Lasky's thanks for the plug, while the pioneer producer was appearing on "This Is Your Life."

Screen Story Sources: '56

Film companies in 1956 continued to widen the hunt for good story material, going farther afield than in prior years and also paying more attention to television yarns with widescreen potential.

The number of films based on originals continues to drop, partly due to a lack of available writers and partly because the companies prefer to handle presold stories.

Of 318 features that got Production Code approval last year (the overall total was 334), the largest number—157 (49%)—was based on originals. A total of 69 films (20%) were based on novels; 39 (12%) derived from short stories; 21 (6%) were based on miscellaneous material; 20 (6%) were adapted from plays; seven (2%) were tv scripts; four (1%) were biographies, and one was an autoblog.

Check of company buying activity during the year shows that majors and independents bought 68 novels, 19 originals, 16 plays, 15 nonfiction works, 13 short stories, and 11 tv plays.

While 16 features of the 334 okayed by the Code in 1956 remain to be classified, totals available indicate a sharp upswing last year in short stories as source material for films. Whereas the percentage ran to 9.2% in 1955, it's at 12% in 1956. The miscellaneous category is up, too. The 1955 breakdown giving 6.2% included tv material. In 1956, tv accounted for 2% and miscellaneous for another 6%.

Originals at one time reigned supreme in Hollywood. They've declined steadily since 1950, when they accounted for 73.4% of all films passed by the Code that year. They're now 49% of the total, against 51.8% in 1955 and 58% the year bofore that.

N. Y. to L. A.

Bob Bloom
Joan Caulfield
Hillard Elkins
Arthur Israel Jr.
Frances Langford
Jack Lord

L. A. to N. Y.

Joe Glaser
Harold Hecht
Alexander MacKendrick
Janis Paige
Thornton Sargent
Herbert J. Yates

N. Y. to Europe

Betty Bryant
Allene Halliday
Pat Halliday
Jat Herod
Jo Aleene Herod
Helen Morgan
Sir Laurence Olivier
Harold S. Prince
Stephen Rose

Europe to N. Y.

Ralph Bellamy
Peter Brook
Alexander H. Cohen
Van Johnson
Roger MacDougall
Stanley Mann
Terence Rattigan
Renata Tebaldi

RKO OPENS CHUTE, UNION SORE

Revitalized Or Moribund Trade Body Are Alternatives Importers Face

Independent Motion Picture Distributors Assn., to which most of the independent importer-distributors belong, has arrived at a crucial point where it's a question of either disbanding or greatly strengthening the organization.

Indie meet in Gotham last week left members under the impression that the IMPDA may be entering an active stage, with a regular budget and a paid exec secretary.

Org is currently headed by Arthur L. Mayer. Proposal has been made to rotate the presidency starting next September on a yearly basis.

Several of the indies feel strongly that their common problems require common action. Among the issues at hand is censorship—particularly the censor fees in New York—the question of film storage, festivals, etc. It's felt that the foreign film market if growing, and will continue to grow, and that a stronger IMPDA would serve a most useful purpose in the years to come.

Powwow last week was considered particularly successful in that it managed to sidestep the kind of issues that, within that frame, are insoluble. Thus one member wanted the association to go on record

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Few Survive At RKO Homeoffice

RKO will continue operation of its promotion department at the homeoffice. Staying on are Al Stern, publicity director; Ben Grimm, advertising manager; David Cantor, head of exploitation, and Fred Lutkin, business manager of the ad department.

To what extent the homeoffice will be cut, in terms of both space and employees, is not yet known, according to chairman Thomas O'Neil. It appears, however, that in addition to the ad-pub personnel, only a handful of execs, their aides and clerical help will remain.

20 Out in Chicago

Chicago, Jan. 29.

Foldup of RKO offices in Chicago Thursday (31) brings about the release of 20 employees. Only District Manager Sam Gorelick and RKO Records exec Stan Pat are to remain as RKO representatives here.

RKO in Chicago is housed in a rented two story building at 13th St. & Wabash Ave. which is to be emptied when physical properties are liquidated and operations move over to the Universal offices on Michigan Ave.

Pat expects to locate in a downtown office building.

11 Fired In Minneapolis

Minneapolis, Jan. 29.

C. J. (Fay) Dressell branch manager of RKO exchange here,

(Continued on page 18)

NO LEGAL DEPARTMENT, 'NONE NEEDED' AT RKO

RKO is to operate without a egal department for the reason here's no need for one, according o board chairman Thomas O'Neil. xec stated that attorneys on the ayroll, headed by general counsel Miller Walker, had been concerning themselves largely with atters relating to affairs of the revious RKO holding company, hich is now absorbed by Atlas orp., and the antitrust suits which ad required attention are now iminishing.

O'Neil said that Walker, treasrer William Clark and controller arrett Van Wagner left the company via "voluntary retirements" hich were unrelated to the overauled operation. Taking over as ntroller is Charles Drayton, who oves up from assistant treasurer.

PASTOR-PILOT PREMIERE

Universal Opens 'Battle Hymn' In Marietta, Ohio

Marietta, O., Jan. 29.

Activities extending into three days have been scheduled for the world premiere of "Battle Hymn," Universal's production based on the experiences of Col. Dean E. Hess, the clergyman turned fighter pilot. The picture will be shown simultaneously Feb. 14 at the Ohio, Colony and Putnam theatres here.

Col. Hess, Rock Hudson, Martha Hyer and other premiere visitors will arrive on Feb. 12. A full schedule of events, including luncheons, dinners and other parties, has been set for the three-day period.

U's Regionals On RKO Movein

Universal is holding a series of regional sales meetings to acquaint the company's sales executives with the handling of the RKO pictures being taken over for distribution by U.

Initial session, presided over by sales v.p. Charles J. Feldman, was held in N.Y. Friday (25) with sales execs from N.Y., Albany, Boston, Buffalo, New Haven, Washington, Cleveland, Detroit, Philadelphia, Pittsburgh, Atlanta, Charlotte and Jacksonville. Second meeting was held in Kansas City yesterday (Tues.) and the third palaver will be held Friday (1) in San Francisco. F. J. A. McCarthy, assistant general sales manager, and James J. Jorden, circuit sales manager, are participating with Feldman in all three meetings.

LIFELONG JOBS END IN WORRY

The wholesale dumping on labor market of a large number of RKO employees resulting from Universal's takeover of RKO's domestic distribution activities is causing considerable concern among union officials in the motion picture industry. The initial reaction was one of extreme bitterness and resulted in a sharp blast at the film industry itself by the executive v.p. of the Homeoffice Employees Union, H-63, International Alliance of Theatrical Stage Employees.

The official, Russell M. Moss, charged that the film companies can always organize a common front to deal with taxes, union negotiations, and boxoffice problems, but have "failed miserably to take action" to aid employees who are affected by mergers or by the discontinuance of particular operations.

Moss, who aired his views in a fullpage ad in the trade papers, intimated that the unions might be tougher in subsequent negotiations with the film companies. "One gets in return the type of cooperation one's own action deserves," he said, "and there should be no recrimination hereafter, or bitterness, when representatives of the employees in this industry show little sympathy with management's problems."

Subsequently Moss personally outlined to VARIETY the serious plight of many staffers who have spent 25 to 30 years, or the major part of their adult lives, in the motion picture industry. He acknowledged that there would be no difficulty in placing typists, file clerks, and secretaries who can be easily assimilated into other industries. His main concern, he said, was with employees who were between the ages of 45 and 60. In this category are publicists, bookers, con-

(Continued on page 18)

'RKO Now A Major Independent'

Economic Necessity Dictates Overhead Cuts; Limits to Present Liquidation Defined; 8-10 Features to Be Made During 1957

By GENE ARNEEL

Daniel T. O'Shea refers to RKO as a "major independent," which seems like apt nomenclature. For, no longer a major producer-distributor in the traditional sense, the company will continue in business on a large scale but no longer in possession of domestic market exchanges.

Thomas F. O'Neil, board chairman, provided details of the new operation over the past week. The salient points:

¶ All pictures (slightly over 40) which comprise the backlog and exclude those which went into production subsequent to last Dec. 31 will be licensed domestically by Universal in a deal that gives U distribution fees ranging up to 50%.

¶ All RKO branches in the United States are to close immediately and the personnel released.

Helping Fired Hands

¶ "Relocation" centres are to be established in New York and Los Angeles to assist the dismissed employees in finding new jobs. One RKO-ite from each branch will move to the U office in his respective city to facilitate the transition. He'll remain on the RKO payroll on a temporary basis.

¶ The foreign department will function as before although new efficiencies in operation wil be looked for, There's "room for improvement," for example, in Great Britain.

¶ Either the Gower Street, Hollywood, or the Pathe studio in Culver City will cease as production centres—there's no need for the two of them. No decision yet on form of disposition to be made of the one which is determined unnecessary but it could be maintained as a rental lot.

¶ Eight to 10 productions are to be made this year but with provision yet to be made as to releasing agency. Other companies are being talked to about taking over the new product and the possibility remains, too, that RKO might market the product on its own via a Buena Vista-type setup.

Contracts for Top Brass

There's to be no liquidation beyond this point. Reflecting the intended continuity of operation are new five-year contracts given to these execs: O'Shea, president; William Dozier, production chief; Walter Branson, global distribution v.p.; Edward L. Walton, homeoffice v.p., and Raymond Klune, head of studio operations.

Move is the biggest change affecting a major outfit in modern history and was motivated, said O'Neil, by economic necessity. He envisions cutting distribution costs by as much as 53% per picture. RKO, he related, lost $4,500,000 in 1955 and $1,500,000 last year. Company would have been in the black in 1956 had its deal with U been in effect.

O'Neil stated that by his action he's "not trying to reform the industry" but nonetheless deplored the fact that only 6c (his figure) of every boxoffice dollar goes into the entertainment values of pictures. He added: "Less than 40% of the money you engage goes into making a picture; now (with the U tieup) it can be 80%."

As for the industry generally, the exec feels that the $325,000,000 collected in domestic rentals annually render the operation of 250 exchanges unnecessary. The business is "overloaded with studios and distribution facilities," he commented.

Economics

O'Neil said he has learned that 50% of the RKO production and distribution costs were unnecessary, that with the economies now adopted the outfit could have lensed 21 features last year at the same cost of the 14 which were made. RKO put $15,000,000 into its inventory in '56, he noted.

O'Neil promised a rosy new future for independent producers and benefits for exhibitors and the public as well. RKO, he said, will finance the indies 100% and their point of profit will be reached quicker via the company's new distribution philosophy. And if good pictures can be produced at the least possible overhead advantages logically will accrue to theatremen and ticket-buyers, he said.

As for exhibitor contracts, the plan, according to O'Neil, is for U and RKO to determine the "policy" for each picture but with RKO not passing on the terms of each deal. Physical distribution of the films probably also will be taken on by U upon expiration of the RKO contract with National Film Service in 90 days.

O'Neil commented on the mass employee dismissals, reportedly numbering about 750. "This may seem like a cruel thing for us to do," he said, but "economic desperation" forced the move. He asserted that the entire corporation might have faced collapse unless such action was taken.

O'Neil Concedes Drastic Action Seems 'Cruel'; Argues Stark Need

Tom O'Neil has dropped some provocative figures. RKO lost $1,500,000 last year but would have operated at a profit had the domestic distribution of its pictures gone through Universal. The tieup with U has as its objective a saving of 53% of the fixed domestic overhead for any given picture. The industry's 250 exchanges in 32 key cities are excessive, he stated. The business could get along with perhaps half that number.

To what extent newcomer O'Neil's action will alter the overall method of operation in the future remains to be seen. His success or failure will be the determining factor. He is free of long-rooted loyalties and admits it seems "cruel" that so many employees must be dropped but adds that survival has dictated this.

There's no call for an immediate switch to the O'Neil way. Could be the RKO situation is a unique one and rival outfits would be unwise to market their pictures in other than standard fashion. But this is important. O'Neil has made a bold move. The baby is ill and this is a parent not content to rely on ancient remedies. His operation overhaul is a drastic one, a major change.

It is in this respect that O'Neil may be providing the trade with an awakening to reality. It could serve to underscore the different nature of the public, the different nature of the market and the need to adjust. A new analysis of film licensing procedures is called for. Theatre customers today are of a horizontal civilization and picture-

(Continued on page 18)

Dozier Not to Produce

William Dozier, RKO production chief, will refrain from engaging in any personal filmmaking. He stated in New York this week that friction could develop between himself and other producers on the company's roster if he were to undertake to make his own pictures. And this he wants to avoid.

Dozier reasons that if he should happen to come upon a couple of choice properties the other producers on the lot perhaps would feel they were receiving secondary attention. Either that, or an unfriendly rivalry could develop.

Use All Tools To Sell, Exhibs Told

Exhibitors last week were urged to use to the fullest the promotional tools handed to them. Exhortation came from Roy Haines, Warner Bros.' general sales manager, at a two-day sales session in New York.

Meet was addressed also by prexy Jack L. Warner, Benjamin Kalmenson, exec v.p., and Robert S. Taplinger, ad-pub topper.

Expressing optimism over the business outlook ahead, Haines said exhibs had to merchandise fully each picture in their own situations and added: "By such concentrated and cooperative efforts on the part of the producer, the distributor and the exhibitor, we are certain that maximum returns will be assured."

WB divisional sales managers in

(Continued on page 18)

No Gambler, He: Says Tom O'Neil

Tom O'Neil figures liquidation of the RKO domestic offices will cost $500,000.. "But I'm no gambler," adds O'Neil. "The man who stays with things as they are is the gambler. The man who stayed with the horse and buggy was the gambler, not the one who moved ahead with the horseless carriage."

Incidentally, RKO will continue membership in the MPAA.

NEW HELP PROMISED ACAD AWARDS TIE-IN

Academy Awards Sweepstakes, designed to increase public interest in films, was given a substantial push over the past week as representatives of the theatre association members of the Council of Motion Picture organizations voted their approval of the project. This means that a number of exhibitors aligned with Theatre Owners of America and Allied States Assn., along with regional outfits, can be expected to participate.

Sweepstakes is a contest gimmick in which the public will be asked to guess, via entry blanks in theatre lobbies, the winners of the upcoming Academy Awards. It's all to be done on the local level with theatremen in any given area to operate the contest jointly or each on his own. Prizes are to be promoted by the exhibs.

Although the public and theatre participation will be on a local area basis, the COMPO operation blankets the country. Pressbooks, which should be ready by the end of this week, will be sent to 17,000 theatres through the exchanges of National Screen Service. NSS also will print and distribute entry blanks upon announcement of the Oscar nominations Feb. 19, and a complete set of accessories also will be made available.

This week Alec Moss joined COMPO's New York office to work on the program. He's a veteran in the film advertising and exploitation fields.

The Wings of Eagles
(COLOR)

Biopicing Cmdr. Frank W. "Spig" Wead, who helped add wings to the Navy. Good names, good b.o.

Hollywood, Jan. 29.

Metro release of Charles Schnee production. Stars John Wayne, Dan Dailey, Maureen O'Hara, Ward Bond; features Ken Curtis, Edmund Lowe, Kenneth Tobey, James Todd. Directed by John Ford. Screenplay, Frank Fenton, William Wister Haines; based on the life and writings of Cmdr. Frank W. "Spig" Wead; camera (MetroColor), Paul C. Vogel; editor, Gene Ruggiero; score, Jeff Alexander; technical adviser, Adm. John Dale Price, USN (Ret.). Previewed aboard U.S.S. Lexington off Long Beach, Calif., Jan. 24, '57. Running time, 109 MINS.

Frank W. "Spig" Wead	John Wayne
Carson	Dan Dailey
Minnie Wead	Maureen O'Hara
John Dodge	Ward Bond
John Price	Ken Curtis
Admiral Moffett	Edmund Lowe
Herbert Allen Hazard	Kenneth Tobey
Jack Travis	James Todd
Capt. Jock Clark	Barry Kelley
Manager	Sig Ruman
Capt. Spear	Henry O'Neill
Barton	Willis Bouchey
Rose Brentmann	Dorothy Jordan

Commander Frank W. "Spig" Wead was a figure of fact and fiction. In the former case, a holder of Naval honors, both in the early days when the sea service was just beginning to test its wings and in the carrier action that marked Pacific area fighting in World War II. In the latter case, between Naval service, as a writer of a number of aviation features that attracted sizeable audiences.

With John Wayne to play this figure of a man, director John Ford here recreates his life. If it is sometimes hard to discern where fact leaves off and fiction takes over, it is always on entertaining show, with the thrills, action, heart and comedy that trademark nearly all of Ford's pictures. The Navy thinks enough of the results to give it its blessing as an inducement to recruitment. The public will give it its backing at the boxoffice, where the returns will be good.

Separating fact from fiction in Wead's life isn't an easy job because apparently he lived much of it as though a storybook hero-daring and dashing, given to loving and brawling for the sake of the game. The episodes dealing with early Naval aviation at Pensacola and the part Wead played in bringing the sea eagles to the attention of the public are told with an action flare that outdoes the best that Frank Merriwell ever offered, yet are all founded on fact according to the records. Particularly entertaining are the sequences dealing with Army-Navy rivalry in air advancement.

It is also the picture of an extremely courageous man, who refused to succumb to a cripplingly injury that should have left him bed-ridden the rest of his life, learned to walk haltingly again, turned to writing and then reentered the service when the Japs struck at Pearl Harbor to conceive the jeep carriers that supplied the big carriers with planes in the famous Marianas action.

Wayne is particularly good as the vital man of action with a lust for life, turning in one of his better performances. Dan Dailey scores particularly well as the breezy Navy mechanic who sees that his officer gets the encouragement and the drinks he needs. His bottle-station technique in the hospital and handling of the extra good lines given him by scripters Frank Fenton and William Wister Haines elsewhere help to spark the entertainment. Maureen O'Hara doesn't have the usual woman's role in a man's picture; nor does she play it that way, making real and interesting her character of Wead's wife who had her own cross to bear in the happiness and unhappiness that marked their marriage.

Kenneth Tobey stands out among the featured players as Wead's Army air rival and the pier six brawls this rivalry inspires are something to see. Among others acquitting themselves well are Ken Curtis, as a member of Wead's flying team who is now Admiral John Dale Price (Ret.); Edmund Lowe, James Todd, Barry Kelley, Sig Ruman, Henry O'Neill, Willis Bouchey, Dorothy Jordan and several uncredited players, including Janet Lake, who lightens hospital sequences as a nurse eyed by Dailey.

Producer Charles Schnee, and his associate, James E. Newcom, give the picture plenty of values to use for showmanly selling. There's also nostalgia for the oldsters in the running of a scene between Clark Gable and Wallace Beery from one of Wead's film stories, which included such pix as "Test Pilot," "Ceiling Zero," "The Citadel" and "They Were Expendable."

The MetroColor lensing by Paul C. Vogel does much to abet the action. Editing and other technical assists are firstrate and Jeff Alexander supplies a background score in keeping with entertainment intent. *Brog.*

A Producer's Tendency

Here's a joke N. Y. Film Row is chuckling over these days: A producer whose picture opened in a town the day before went to see the exhibitor. "How's my film doing?" asked the producer. "Terrible," replied the exhibitor. "We took in only $8 all day long yesterday."

The producer was very depressed. On the street he met another producer who immediately inquired about the success of the film. "Not so good," replied our man. "Can you imagine, all day long yesterday we took in only $11!"

The Happy Road
(SONG)

Enchanting comedy-drama of two kids running away from Switzerland to Paris; potent word-of-mouth will give it buildup.

Hollywood, Jan. 28.

Metro release of Gene Kelly (Kerry) production, also directed by Kelly. Stars Kelly; features Barbara Laage, Michael Redgrave, Bobby Clark, Brigitte Fossey. Screenplay, Arthur Julian, Joseph Morhaim, Harry Kurnitz; story, Julian and Morhaim; camera, Robert Juillard; editor, Borys Lewin; music, Georges Van Parys; title song sung by Maurice Chevalier. Previewed Jan. 9, '57. Running time, 99 MINS.

Mike Andrews	Gene Kelly
Suzanne Duval	Barbara Lange
General Medworth	Michael Redgrave
Danny Andrews	Bobby Clark
Janine Duval	Brigitte Fossey
Docteur Solaise	Roger Treville
Helene	Colette Dereal
Morgan	Jess Hahn
Madame Fallere	Maryse Martin
Verbier	Roger Saget
French Motorcycle Officer	Van Doude
Patronne Hotel	Claire Gerard
Armbruster	Colin Mann
Bucheron	Alexandre Rignault

Occasionally a film comes along that, on the surface, would seem to offer very little out of the ordinary, yet contains all the entertainment necessary to win an audience. Such a feature is "The Happy Road," which will be a real treat for those viewing it and the potent word-of-mouth from initial showings can well give it a profitable buildup for following dates.

Gene Kelly produced, directed and stars in the Kerry production being released through Metro. Lensing was all overseas, with the setting a cross-country chase from Switzerland to Paris as two parents try to catch up witht their respective runaway kids. The youngsters and the situations in which they are placed as they outwit parents, police, all adults and even the very best NATO security provide a heart-warming hilarity that will have an audience with them in every scene.

The pursuing end of the chase has its extremely funny Mack Sennettish touches, and there are priceless character bits supplied by the overseas cast lined up by Kelly. The latter is very able in handling the sequences with the kids; less able, but still satisfactory, in directing himself.

Bobby Clark, small son of Kelly, widowed American businessman in Paris, decides to run away from the Swiss school he attends and join his father. Little Brigitte Fossey, daughter of divorced Barbara Laage and attending the same school, decides to accompany him. Kids along the way help them elude pursuers, needing no more of a password than that they're running away from school. Hilarious adventures occur, of which only two highspots are concerned with successfully lousing up NATO security and hitch-hiking a ride in a European goodwill bicycle race. By the time the kids make Paris they've proved their point of being self-reliant and the parents are beginning to see eye-to-eye romantically.

Kelly and Miss Laage team nicely together. Moppets Clark and Fossey are a delightful pair. Among the priceless comedy characters in the script by Arthur Julian, Joseph Morhaim and Harry Kurnitz are Michael Redgrave, Britisher in the NATO maneuvers, and his staffers; Van Doude, French motorcycle officer, and the assorted natives. less easily identified, who contribute to the fun.

Maurice Chevalier sings the title tune behind the credits for an extra plus and Georges Van Parys' score is good elsewhere. Noel Howard served as associate producer and the technical credits all pass muster. *Brog.*

Par Declares 50c

Paramount board this week declared the regular quarterly dividend of 50c per share on the common stock.

It's payable March 15 to holders of record on Feb. 27.

The Big Land
(SONG—COLOR)

Ordinary western feature; mild entry for action market but has Alan Ladd, Virginia Mayo, Edmond O'Brien.

Hollywood, Jan. 29.

Warner Bros. release of George C. Bertholon (Jaguar) production. Stars Alan Ladd, Virginia Mayo, Edmond O'Brien; features Anthony Caruso, Julie Bishop, John Qualen, Don Castle, David Ladd, Jack Wrather Jr., George J. Lewis, James Anderson. Directed by Gordon Douglas. Screenplay, David Dortort, Martin Rackin; screen story, Dortort; from "Buffalo Grass" by Frank Gruber; camera (WarnerColor), John Seitz; editor, Thomas Reilly; music, David Buttolph; song, "I Leaned on a Man" by Wayne Shanklin, Leonard Rosenman. Previewed Jan. 18, '57. Running time, 91 MINS.

Morgan	Alan Ladd
Helen	Virginia Mayo
Jagger	Edmond O'Brien
Brog	Anthony Caruso
Kate Johnson	Julie Bishop
Sven Johnson	John Qualen
Draper	Don Castle
David Johnson	David Ladd
Olaf Johnson	Jack Wrather Jr.
Dawson	George J. Lewis
Cole	James Anderson
Billy	Don Kelly
McCullough	Charles Watts

The familiar names of Alan Ladd, Virginia Mayo and Edmond O'Brien will give some help to "The Big Land" as it plays through the general outdoor market, but the entertainment is only ordinary for the western action trade.

Ladd's Jaguar Productions filmed for Warners release, with George C. Bertholon handling the associate producer reins for mild results. Scripting by David Dortort and Martin Rackin, from Frank Gruber's novel "Buffalo Grass," runs a routine course, seemingly more off-the-cuff than thoroughly worked out on paper before cameras started griding. Direction, too, does little to clarify most of the principal characters, so Gordon Douglas's guidance is, at best, uneven.

After finding that Missouri prices for Texas cattle are too low, Ladd talks a railroad and some Kansas farmers into building a town in that territory for the herds he promises to bring up from the Rio Grande country. Menace to his new aims is provided by Anthony Caruso, the same cattle buyer who forced prices down in Missouri, but after too much plot hemming and hawing, Ladd triumphs with a six gun.

For a western hero, the character Ladd has to play is much too lethargic and the paying customers will have some difficulty figuring it out. The same confusion in character-drawing prevails in Miss Mayo's saloon singer part, the alcoholic architect done by O'Brien, and most of the other roles. About the only character who seems to know what his purpose is and pursues it with unwavering objectivity is the heavy, Brog, well-played by Caruso. Julie Bishop, John Qualen, Don Castle, George J. Lewis and James Anderson are among others with principal roles.

John Seitz does a good lensing job in WarnerColor and the other technical credits are satisfactory. "I Leaned On a Man," tune by Wayne Shanklin and Leonard Rosenman, sung by Miss Mayo's character, is good.

The Big Boodle

Fair whodunit with Errol Flynn. Colorful background of Havana, Cuba.

Hollywood, Jan. 29.

United Artists release of a Lewis Blumberg production. Stars Errol Flynn; costars Pedro Armendariz, Rossana Rory, Gia Scala; features Sandro Giglio, Jacques Aubuchon, Carlos Rivas. Directed by Richard Wilson. Screenplay, Jo Eisenger, from novel by Robert Sylvester; camera, Lee Garmes; music, Paul Lavista; editor, Charles Kimball. Previewed Jan. 23, '57. Running time, 84 MINS.

Ned Sherwood	Errol Flynn
Colonel Mastegui	Pedro Armendariz
Fina	Rossana Rory
Anita	Gia Scala
Senor Ferrer	Sandro Giglio
Collada	Jacques Aubuchon
Rubi	Carlos Rivas
Griswold	Charles Todd
Casino Manager	Guillerme Alvaraz Guedes
Chuchu	Carlos Mas
Salcito	Rogelio Hernandez
Secretary	Velia Martinez
Sales Girl	Aurora Pita

What starts out to be an intriguing whodunit dissolves into a confused piece of unfoldment in this Lewis Blumberg production for UA release. Film, however, is materially aided by interesting utilization of Havana backgrounds, where it was lensed, and with Errol Flynn as marquee lure feature should get by.

Pic takes its title from the search by Havana police for three million counterfeit peso notes, and plates which made them. Flynn, a casino blackjack dealer, receives a 500 peso note from a blonde player, and following his arrest for its possession finds himself in the position of a sitting duck. Both the police and a Havana ring think he knows where the plates are located, as well as having some of the phoney coin, and he gets plenty roughed up before the final climax out on Morro Castle.

Director Richard Wilson manages to keep his characters moving despite the uncertainties of the Jo Eisenger screenplay. Flynn acquits himself in okay fashion and is ably assisted on the distaff side by Rossana Rory and Gia Scala, playing sisters. Former is the blonde who innocently passed him the counterfeit note, latter an unwilling participant in the deal, who strings along because her penniless playboy boy-friend, Carlos Rivas, is a counterfeiter. Pedro Armendariz delivers the most forthright performance in cast, as Havana police chief. Jacques Aubuchon is Flynn's nemesis, after the plates.

Lee Garmes photography is topflight as he trains his lenses on both familiar and unusual Havana scenes, and he makes the most of historic Morro Castle for the pic's windup. Musical score by Paul Lavista lends flavor. *Whit.*

Louis K. Sidney, Author

Hollywood, Jan. 29.

After a lifetime career as a film exec, Louis K. Sidney turned writer to pen an original play, "Crossroads of the Pacific," which will be filmed by George Sidney Productions, the indie in which he and his son are partnered. It will go before the cameras after George Sidney finishes his current producer-director chore on "Jeanne Eagels" and the soon-to-follow "Pal Joey" at Columbia.

"Crossroads" probably will get a Columbia release although this has not been definitely established. During 1957, George Sidney Productions will make "The Great Sebastians" and "Andersonville" for Columbia.

Accused of Murder
(SONG-COLOR)

Dull melodrama for lowercase bookings.

Hollywood, Jan. 25.

Republic release of Joe Kane production, directed by Kane. Stars David Brian, Vera Ralston, Sidney Blackmer; features Virginia Grey, Warren Stevens, Lee Van Cleef. Screenplay, Bob Williams, W. R. Burnett; from Burnett's novel, "Vanity Row"; camera (Trucolor), Bud Thackery; editor, Richard L. Ven Enger; music, R. Dale Butts; song, Herb Newman, Buddy Bregman. At Hawaii Theatre, Jan. 23, '57. Running time, 73 MINS.

Lt. Roy Hargis	David Brian
Ilona Vance	Vera Ralston
Hobart	Sidney Blackmer
Sandra	Virginia Grey
Stan	Warren Stevens
Sgt. Lackey	Lee Van Cleef
Police Captain Smedley	Barry Kelley
Chad Bayliss	Richard Karlan
Caesar Cipriano	Frank Puglia
Whitey Pollock	Elisha Cook
Trumble	Ian MacDonald
Myra Bayliss	Greta Thyssen
Marge	Claire Carleton
Les Fuller	Hank Worden

This is a sudsy saga of a singer who gets herself involved in a killing. It plays off with a minimum of entertainment so, despite the production costs involved in the use of Trucolor and Republic's anamorphic Naturama, it falls in the flat rental, lowercase bracket for general dual bills.

W. R. Burnett and Bob Williams scripted from Burnett's novel, "Vanity Row," but the screen writing is poorly plotted and the dialog completely unrealistic. Joe Kane's production and direction never rises above the unimaginative material, nor do cast principals such as David Brian, Vera Ralston, Sidney Blackmer and Virginia Grey contribute anything that would take the curse off the cliche lines and static characters.

Blackmer, a two-timing lawyer, is found dead in his car. Among suspects is Miss Ralston, cafe chirp whom he had been trying to romance. Brian is the lieutenant from homicide who doesn't believe she's guilty, even if his sidekick, Lee Van Cleef, does. Another suspect, Warren Stevens, hired by a gangster, whom Blackmer had doublecrossed, to perform the rubcut, gets into the act when he's seen near the scene of the crime by Miss Grey, taxi dancer. Weak windup finds Miss Ralston confessing she was with Blackmer at the death, but that he shot himself because she did not return his passion.

As noted, the cast leads fail to survive the poor material and the other players have the same difficulty. A couple of tunes, one being "You're In Love" by Herb Newman and Buddy Bregman, are ineffectively spotted through Miss Ralston's singer character. Lensing and other technical values are standard. *Brog.*

Pharaoh's Curse

Lightweight "horror" entry for lower half of the duals. More tedium than terror.

United Artists release of Bel-Air (Aubrey Schenck-Howard W. Koch) produ tion. Stars Mark Dana, Ziva Rodan Diane Brewster; features George Neis Alvara Guillot, Ben Wright. Directed b Lee Sholem. Original story and scree play, Richard Laudau; camera, Willia Margulies; editor, George A. Gitten music, Les Baxter. Previewed N.Y. Ja 25, '57. Running time, 66 MINS.

Captain Storm	Mark Dan
Simira	Ziva Rodan
Sylvia Quentin	Diane Brewste
Robert Quentin	George Neis
Numar	Alvaro Guill
Walter Andrews	Ben Wrigh
Dr. Michael Faraday	Guy Prescot
Sergeant Smollett	Terence deMarne
Sergeant Gromley	Richard Pe
Hans Brecht	Kurt Katc
Claude Beauchamp	Robert Fort

Strictly a lightweight entr "Pharoah's Curse" is in the "horror" vein. But the story, acting an overall production are so unconvincing that patrons will be more overcome with tedium than terror Minus any marquee values, thi Bell-Air production for United Artists release appears destined to wind up in the lower half o the duals.

The Richard Landau screenpla from his original story feebly relates the difficulties of an archaeological expedition headed by George Neise. Also hampered by a "curse" imposed by Egypt's ancient kings is Mark Dana's three-man Army detail which has been assigned to bring the tomb probers back to Cairo.

There are the usual walkin mummies, collapsing chamber gasps and moans—none of whic is particularly realistic. Directo Lee Sholem can't do much wit his material, and the cast is als up against it on this score. Dan makes with the old college try a a persevering Army captain and Ziva Rodann is an unimpressiv menace as a reincarnated "cat goddess."

On hand for the traditional romantic touch is Diane Brewster She adds little to the proceeding except to shriek in the right place Neise and other players, when no falling victim to the pharoah "curse," are killed by deficiencie of the script. Camerawork of William Margulies is fair as is th Les Baxter score and other technical credits. Picture seems overlon at 66 minutes. *Gilb.*

Four Boys and a Gun

Strongly told juve delinquency meller for program situations. No names.

Hollywood, Jan. 2

United Artists release of a Willia Berke production. Features Frank Su ton, Tarry Green, James Franciscus, Wi liam Hinant. Directed by Berke. Screen play, Philip Yordan, Leo Townsend; base on novel by Willard Wiener; camer J. Burgi Contner; music, Albert Glasse editors, Everett Sutherland, Marie Mo tagne. Reviewed Jan. 23, '57. Runnin time, 74 MINS.

Ollie Denker	Frank Sutto
Eddie Richards	Tarry Gree
Johnny Doyle	James Franciscu
Stanley Badek	William Hinan
District Attorney	Otto Hule
Joe Barton	Robert Dryde
Fight Manager	J. Pat O'Malle
Marie	Diana Herbe
Nita	Patricia Sloa
Sophie	Nancy Devli
Elizabeth	Patricia Boswort
Television Man	David Burn
Mrs. Richards	Anne Seymou
Slim	Frank Ge
Landlord	Noel Glas
Mr. Badek	Karl Swenso
Mrs. Badek	Lisa Oste
Cab Driver	Sid Raymon

Four boys in a jam with the la after killing a cop during a holdu cues this rather grim but well made juve delinquency film. Cast o unknowns offer good characterizations in a story okay for the program trade.

William Berke produces and directs the Philip Yordan-Leo Townsend screenplay, building situations to an unusual climax afte the four, sitting in the Distric Attorney's office, are ordered t come up with which fired the sho This one will face the electri chair, the others life imprisonmen with the chance of later parole Much of the footage is told in flashback form, limning the events leading to the holdup as each recall the circumstances.

Frank Sutton does well by hi role of bookie's runner who hold back some of his collections, the is forced to raise quick money fo settlement with his boss, Rober Dryden, properly menacing. Tarry Green needs the dough becaus he's a spender who sees his gir turn to the boss, who can spend more on her. James Franciscus, a amateur fighter is in on the crim so he can buy a truck to go i business on his own, and William Hinant, always the patsy, goe along to gain the others' respect

Technical credits are above average for a film of this type. Standouts here include camera work b J. Burgi Contner, music score b Albert Glasser, tight editing b Everett Sutherland and Mari Montagne. *Whit.*

Manhattan's Japanese Film Festival

Japanese Film Week in Gotham, which wound up six evenings of feature and short screenings last Friday (25), at the Museum of Modern Art provided overflow audiences with a cross-section sample of Japan's motion picture output, but left many wondering whether the festival had accomplished its obvious purpose.

Summarized opinions re the films shown run something like this: They may be the kind Japanese audiences enjoy, but—with the exception of one or possibly two—the commercial potential of the selected films in the States is nil; Japanese color is as good as ever, but it can't save a picture from being dull if other values aren't there; the "shorts" (most of which run over 30 minutes) were, in many instances, more interesting than the features.

Outstanding was a halfhour documentary in black-and-white with color inserts, "Children Who Draw." Iwanami Production of Tokyo made the picture which has standout appeal in this country.

Not Cleverly Selected

It became obvious not long after the Film Week got under way that some of the Japanese execs themselves harbored doubts respecting the quality of the films imported for the N.Y. festival. One, with remarkable frankness, criticized and blamed the selection procedure in Tokyo, where each company submitted two features, of which one had to be chosen, whether it was suitable or not. No American trade opinion was solicited. At the fest, the overall audience reaction was tinged with disappointment.

The trouble is that, unlike the French or the Italians, the Japanese have evolved a screen style that is uniquely their own, representing a reflection of their own culture. On this, Western—and particularly American—influence has been superimposed. Many of the Japanese films are excruciatingly slow. They also appear pitched to a highly emotional audience, with the leading characters—male and female—apt to break into sobs and tears quite frequently.

The stories are comparatively simple ones, the technique of telling them oldfashioned. There is a good deal of overacting. Lack of continuity and pace makes them difficult to follow. Being prepared for only a single print, the titles on the films were hard to make out visually and represented very poor translations otherwise. One film—"Bliss on Earth"—was dubbed.

Of the six features shown, "Harp of Burma," while again much too long, probably got the best reception in the feature category. It's a Venice prize-winner and recaptures some of the quality of the postwar Japanese films that have appealed in the U.S.

Valuable Experiment

Queried directly on the purposes of the fest, Shin Sakai, executive director of the Daiei Co., said they were commercial rather than cultural, but added: "Perhaps the necessary value was not there." He opined that the reaction to the Film Week, once properly gauged, would determine future policy.

Several of the Japanese officials said quite frankly that this wasn't the ideal time for a film festival, the reason being that Japan's production was up sharply in numerical terms "and as production goes up, our quality goes down."

However, American observers felt that a more careful and discriminating selection procedure might have served to give the fest greater stature inasmuch as the taste of the U.S. public would have been taken into account. Pictures also badly needed editing for length.

Marjorie Geiss, who braintrusted the promotional aspects of the festival, reported that the Japanese had garnered a lot of attention press-wise. Dailies however, carried no reviews of the films shown. Japanese delegation attended a series of trade luncheons, gave interviews, etc. Its promotional literature was slick and very well prepared.

Motion Picture Export Assn., with an eye to the vital Japanese market, gave the film week its full cooperation. Japanese government helped defray part of the costs, thought to be around $20,000.

Sakai, whose Daiei films ("Rashomon," "Gates of Hell" etc.) have been among the most successful in the U.S., said his company favored establishment in the States of a Japanese industry office, but added that chances were "uneven" that this would be done. He said most of the leading Japanese companies were repped in the U.S. in one way or another. As reported by VARIETY last week, a Japanese-government info office for the Japanese films in the U.S. is under consideratian.

Reviews of films seen during the Japanese Festival follow:

Bliss on Earth. Shochiku Co. release of Mitsuzo Kubo production. Stars Ayako Wakao, Ushio Akashi, Keiji Sada, Hiroko Sugita, Akira Ishihama, Takahiro Tamura, Teruko Kishi. Directed by Yoshiro Kawazu. Screenplay, Yoshiko Kusuda; camera, Hiroyuki Kusuda; editor, Yoshi Sugihara; music, Chuji Kinoshita. At Museum of Modern Art, Jan. 21, 56. Running Time, 90 MINS.

Apparently as an experiment to see if Japanese films can obtain mass bookings in the United States, the Sochiku Co. has dubbed "Bliss on Earth" into English. The effect is disastrous. Any charm the picture might have had is lost by the stilted Amercanese that emanates from the Japanese actors.

As most films dubbed abroad, the English dialog represents a foreigner's conception of how Americans speak. The actors selected to provide the English voices also sound like caricatures of Yanks. Technically, the lip sync job is good but, as all dubbing, it reveals the limitations of the medium.

"Bliss on Earth" is about young love. Set in modern Japan, it tells the story of a troubled young girl who because of her family's background is unable to marry the boy of choice. Her aunt, with whom she lives, forces her into an unwanted marriage. However, the arranged marriage turns out to be successful as she learns to love and cherish her kindly and understanding husband.

There are some interesting aspects of modern Japan revealed in the film. The performances (sans the English dialog) appear sensitive. The young performers—Ayako Wakao, Akira Ishihama and Takahiro Tamura—are especially attractive. Production qualities are also first-rate. However, even with English sub-titles, the film does not seem one that would appeal to U.S. audiences.

Holl.

Traitors. Toei Motion Picture Co. production produced by Hiroshi Okawa. Stars Utaemon Ichikawa, Hizuru Takachiho, Eitaro Shindo. Directer by Sadatsugu Matsuda; screenplay, Yushitake Hisa; camera (color), Shintaro Kawasaki; music, Shiro Fukai. At the Museum of Modern Art, N. Y. Running time, 90 MINS.

Done in frequently stunning color, "Traitors" is best described as a Japanese classical western. It's fully of swordplay, Palace intrigues, chases etc. but lacks the qualities that would endear it to Americans. In fact, it's often reminiscent of the Hollywood action pic of the 1930's.

"Traitors" tells of a samurai who is sent by the Emperor in Tokyo to investigate conditions on Okinawa. He gets in and out of a lot of scrapes, singlehandedly defeating hordes of swordswinging attackers. The effects are, at times, unintentionally funny.

Utaemon Ichikawa as the samurai makes a stout hero. Rest of the cast overplays with gusto. Sadatsuga Matsuda's direction keeps things moving, but is not always explicit. Shintaro Kawasaki's lensing makes the most of the rich color effects. Shiro Fukai somehow manages to infuse jazz rhythms into a dancing girl sequence.

Doesn't shape as an exportable item. *Hift.*

Appeal On The Cross. Shin Toho Co. production. Stars Kanjuro Arashi, Ranko Hanai; features Shoji Nakayama, Kusuo Abe, Joji Oka, Misako Uji, Umpei Yokoyama. Produced by Mitsugi Okura. Direc[illegible] and written by Kunio Watanabe. Camera, Takashi Watanabe; music, Yushizo Kaji. At Museum of Modern Art, N. Y. Running time, 100 MINS.

"Appeal on the Cross" is based on a centuries-old legend in Japan, reflecting the suppression of the farmers by the feudal overlords. It's a grim and unpleasant story. Its appeal for the U.S. is dim.

There is a good deal of oldfashioned overemotionalism in this yarn of self-sacrifice of one man and his family to save the rest of the farmers. After enduring great hardships, he finally presents a petition to the Emperor himself. It is accepted, but he and his wife must die on the cross, and their children are beheaded.

These tortuous scenes are drawn out in sickening detail, and in the end the bleeding corpses are brought back as ghosts to appear to the wicked Chamberlain and his henchmen. There's plenty of agonized weeping and conversation, none of which add up to American b.o.

Performances are overdrawn. Takashi Watanabe's photography achieves some interesting effects. Kunio Watanabe's direction is stylized and slow. *Hift.*

Harp of Burma. Nikkatsu Corp, production. Stars Shoji Yasui, Rentaro Mikuni; features Tatsuya Mihashi, Taniye Kitabayashi, Yunosuke Ito. Directed by Kon Ichekawa. Screenplay, Natto Wada; camera, Minoru Yokoyama; music, Akira Ifukube; editor, Masonori Tsujii. At Museum of Modern Art, N. Y. Running time, 120 MINS.

"Harp of Burma" is a Venice film fest winner which, if properly edited, should stand a chance in U.S. arties. Skillfully lensed and directed, it shapes definitely as an offbeat Japanese entry.

Film's action takes place at the end of the war, when the British round up the Japanese troops in Burma and send them to camps prior to shipping them home. Story centers around a private in one Japanese unit who has found a Burmese harp and has become an expert at playing it. A gentle man, and yet a dedicated one, he is sent to convince one holdout company to surrender.

His attempt fails. In trying to rejoin his unit, he robs a monk of his robes. During the journey he becomes convinced that he must bury the Japanese dead. He is recognized by his comrades who do everything possible to get him to return to Japan with them. However, he resists the temptation to devote himself to his task.

Some Americans may find it strange to find Japanese soldiers sentimentally singing "Home Sweet Home," but on the whole the picture captures the struggle going on in the private's mind. Kon Ichikawa's direction has definite merit as does Minoru Yokoyama's lensing. Performances, particularly by Shoji Yasui as Private Mizushima and Rentaro Mikuni as the Captain, are realistic.

Picture is much too long for U.S. consumption right now, but could easily be trimmed down. *Hift.*

Undercurrent. Daiei release of Masaichi Nagata production. Stars Fujiko Yamamoto, Ken Uehara; features Michiko Ono, Michiko Ai, Kazuko Ichikawa, Keizo Kawasaki, Eijiro Tono, Sakae Ozawa. Directed by Kimisaburo Yoshimura. Screenplay, Sumie Tanaka; camera (Daiei color), Kazuo Miyagawa; music, Nari Ikeno. Running time, 104 MINS.

"Undercurrent" proved a letdown. Photography and tinting are splendid but beyond this there's little to recommend it; it fails to measure up to United States art theatre standards.

Film is soap opera, focusing on a femme specialist in a dyeworks factory who becomes enamored of a professor at a medical university. She becomes pregnant, his wife conveniently dies, and so on. Direction by Kimisaburo Yoshimura is orderly, the performances are good and the native backdrops are interesting and colorful. But the script is an overabundance of words and the light-gold titles against the bright screen are difficult to read.

Gene.

Women In Prison. Toho Co. release of Tokyo Eiga Co. production. Stars Setsuko Hara, Kinuyo Tanaka, Michiyo Kogure, Kyoko Kagawa, Yoshiko Kuga, Mariko Okada, Kyoko Anzai, Keiko Awaji, Chieko Naniwa. Directed by Seiji Hisamatsu. Screenplay, Sumie Tanaka; camera, Joji Ohara; music, Ichiro Saito. At Museum of Modern Art, N. Y., Jan. 23, 56. Running time, 102 MINS.

"Women in Prison," billed as a semi-documentary film, is a slow-moving, cliche-ridden drama reminiscent of the outmoded American films that were popular 20 years. It purports to describe the every day life of the inmates of women's prison.

Familiar types are presented—the tough, habitual criminals, the mixed-up kids, the dope addicts, and those who become enmeshed with the law because of unusual circumstances. The conflicts of prison life, and the antagonisms between the various inmates follow a familiar pattern. The picture is perhaps different because of its outspoken demonstration of lesbianism among several of the prisoners.

The main plot has to do with a kindly chief guard, known as the "angel" of the prison, and her attempts to rehabilitate an unrepentent and recalcitrant young inmate who has been incarcerated for killing her child. The chief guard's efforts meet little success until the very end. The guard is seriously wounded by a former prisoner and the antagonistic girl is responsible for saving her life by providing blood for a transfusion. After this incident, the girl, of course, reforms and walks out to start a new life.

The picture has some interest by offering an insight into aspects of life in a women's prison. The devotion of the women to their babies (who are kept in a prison nursery) is moving. Performances follow the pattern of Japanese acting and enough tears are shed to launch a battleship. Production values are good. The commonplace story and the manner in which its told gives this film little chance of being accepted by U.S. film-goers.

Holl.

A Girl In the Mist. Toho Co. release and production. Stars Yoko Tsukasa, Hitomi Nakahara, Takashi Ito, Choko Iida, Kamatari Fujiwara, Nijiko Kiyokwa, Hiroshi Koisumi. Directed by Hideo Suzuki. Screenplay, Zenzo Matsuyama, from a story by Yojiro Ishizaka; camera, Kazua Yamasaki; music, Ichiro Sito. At Museum of Modern Art, N. Y., Jan. 23, '56. Running time, 44 MINS.

This short film, described as a pastoral comedy, emerges as an artistic triumph but not a commercial entry for the U.S. However, it might fit in neatly in art houses that are able to book a 44-minute film with their feature attraction.

It's a simple, quiet film sans an elaborate story line. It offers a commentary on modern Japanese life and demonstrates the differences in the moral values of the young people of Japan and their tradition-bound parents.

It deals with the reaction of smalltown parents to the visit to their daughter of her Tokyo University classmate and boyfriend. After a family conclave, it is decided that the boy will be permitted to stay at their home.

The reaction of the precocious young sister, the knowledgeable grandmother, and the parents provides some delightful comedy. The entire family keeps a close watch on the young couple to make certain nothing untoward occurs. The picture ends on a quiet note as the boy boards the train to return to his own home.

Especially outstanding players are Hitomi Nakahara as the young sister and Choko Iida as the grandmother. The other actors also turn in fine performances. Hideo Suzuki's direction deserves special mention. *Holl.*

Vested Interests in Those Marquees

Business and Labor Unite Against 'Beautify Pittsburgh' Suggestion—Idea Dead

Pittsburgh, Jan. 29.

City Planning Commission's recommendation that overhanging street signs be banned along with all advertising on theatre marquees died practically at birth here last week. In a public hearing before City Council, more than a score of businessmen, including theatre owners, and labor leaders opposed it vehemently and later, councilmen agreed they would not support the bill under any circumstances.

Part of plan to beautify "the new Pittsburgh," the ordnance had only one supporter, Mrs. Ernest Calhoun, a prominent socialite and president of the Pennsylvania Roadside Council, but councilmen said they were far more impressed by the financial arguments and couldn't understand whatever prompted the planners to send them such a radical new law.

Golden Triangle Assn. said it would cost nearly $4,000,000 to take down present signs in Pittsburgh and replace them with new ones if the ordinance passed and downtown hotels insisted such a

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ITALY NEEDS 'KID FILMS'

Point to Hollywood as Providing Leadership

Rome, Jan. 29.

A more active program of films concerning the problems of youth is forecast by Dr. Emilio Lonoro, member of the Consultative Commission which has held forums on the subject in 12 of the leading cities of Italy during the past four months.

Pointing out that Hollywood is currently preparing five films dealing with youth and its problems, he expressed the opinion that if Italian producers do not tackle the problem in the course of their production, it is likely that a single company to work exclusively on films of this type may be set up. The San Fedele Institute of Milan has announced a contest with

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One Year Limit On a Star's Contract

Japanese Producers Now Seeking Erasure Of MacArthur Era Limitation

Japanese film companies are enjoined under the law to sign up stars for more than a year's contract. Execs of the Japanese industry said in Gotham last week that this represented a hardship, and that moves are under way to modify the restriction.

Ruling stems from the MacArthur days, when the American military government put a limit on labor contracts. Included in this sweeping directive were film player contracts.

Result, the Japanese explained, is that companies feel unsure in trying to build up a star, since he or she is at liberty to switch studios at will after a year is up. Japanese studios, unlike their Hollywood counterparts, maintain long lists of contract players who are kept very busy.

When it came to putting together a list of players available to come to the U. S. for the Japanese Film Week, it was found that only one actress—Shinobu Chihara—could be spared for so long a time. There isn't a single actor in the Japanese delegation.

New Films Hypo L.A.; 'Iron' Strong $15,000, 'Wrong Man' Okay 25G, 'War' 15G, 'Anastasia' 18½G, 'Wind' 11G

Los Angeles, Jan. 29.

Local first-run biz mostly is running an even course in current week, exception being some extended-runs which improved over past weekend with the bad weather. Of the newmomers, "Men in War" is leading with neat $15,000 in first round at Fox Wilshire. Also okay is "Wrong Man" with $25,000 in three houses.

"Iron Petticoat" looks pleasing $15,000 or near in two locations. A tame $14,000 or a bit less is expected for "Wild Party" paired with "Four Boys and Gun" in three spots.

"Around World in 80 Days," "Cinerama Holadiy," "Written on Wind," "Ten Commandments," and "Anastasia" all are running ahead of previous weeks at this stage of extended-run engagements.

Estimates for This Week

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"Men In War" (UA). Neat $15,000. Last week, "King, Four Queens" (UA) (5th wk), $3,200.

Downtown Paramount, Wiltern, New Fox (ABPT-SW-FWC) (3,300; 2,344; 965; 85-$1.50) — "Wrong Man" (WB) and "Running Wild" (UA). Okay $25,000. Last week, different units.

State, Hawaii (UTAC-G&S) (2,404; 1,106; 80-$1.25)—"Iron Petticoat" (M-G) and "Accused of Murder". (Rep). Pleasing $15,000 or close. Last week, "Slander" (M-G) and "Too Young For Love" (Indie), $7,000.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 80-$1.25)—"Wild Party")UA) and "Four Boys and Gun" (UA). Tame $14,000 or under. Last week, Orpheum, "Runaway Daughters" (Indie) and "Shake, Rattle, Rock" (Indie) (2d wk), $3,300; others in units.

Hillstreet (RKO) (2,752; 80-$1)—"Open City" (Indie) and "Paisan" (Indie) (reissues). Dull $4,500. Last week, "Nightfall" (Col) and "Wicked As They Come" (Col), $6,000.

Fine Arts (FWC) (631; $1.25-$1.50) — "Wee Geordie" (Arthur) (2d wk). Fine $5,500. Last week, $7,400.

Los Angeles, Iris (FWC) (2,097; 816; 90-$1.50)—"Friendly Persuasion" (AA) and "Yaqui Drums"

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Broadway Grosses

Estimated Total Gross

This Week $653,000

(Based on 24 theatres)

Last Year $588,000

(Based on 21 theatres)

'Anastasia' Tall 12G, Omaha Ace

Omaha, Jan. 29.

"Anastasia" is the big story along film row this week, being rated lusty at the Orpheum. A holdover looms as probable. Only other new entry, "Three Violent People," is at rock bottom at the Omaha. "Baby Doll" is slumping at the Brandeis in its second stanza but still good. "Teahouse of August Moon" is still sturdy at the State.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Baby Doll" (WB) and "Last Man to Hang" (Col) (2d wk). Slowing to $4,500. Last week, $9,000.

Omaha (Tristates) (2,000; 75-90)—"Three Violent People" (Par). Hitting bottom at $3,000. Last week, "Four Girls' in Town" (U) and "Last Desperadoes" (Indie), $4,500.

Orpheum (Tristates) (2,890; 75-90)—"Anastasia" (20th). Fast $12,000. Last week, "Girl Can't Help It" (20th), $8,500.

State (Goldberg) (860; 90-$1.25)—"Teahouse August Moon" (M-G) (4th wk). Oke $3,800. Last week, $4,500.

'80 DAYS' WOW 26½G, FRISCO; 'WONDERS' 28G

San Francisco, Jan. 29.

Both "Seven Wonders of World" and "Around World in 80 Days" continue terrific here on extended-runs. Former looks excellent in 10th Orpheum stanza while "80 Days" shapes excellent in fifth week at Coronet. "Wee Geordie" is socko on initial round at arty Bridge Theatre. "Rock, Pretty Baby" looks okay at Golden Gate. "La Strada" is going into 22d week at Vogue after being okay in current session to top house record set by "La Ronde."

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Rock, Pretty Baby" (U) and "Night Runner" (U). Okay $13,000. Last week, "Bundle of Joy" (RKO) and "Finger of Guilt" (RKO) (2d wk), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Anastasia" (20th) and "Men of Sherwood Forest" (Indie) (4th wk). Fine $13,000. Last week, $16,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Teahouse" (M-G) (5th wk). Hot $14,000. Last week, $15,500.

Paramount (Par) (2,646; 90-$1)—

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Mpls. Loaded With H.O.s 'Zarak' Fair at $7,500, 'Wagons' Whooping 11G

Minneapolis, Jan. 29.

Holdovers continued to dominate the boxoffice here. "Anastasia" is doing a healthy upturn in its fourth week at the downtown World, apparently as the result of Ingrid Bergman publicity via her N.Y. visit. There are only three newcomers and none is smash. Slowest is "Three Brave Men," barely okay at Radio City. "Zarak" shapes fair at RKO-Orpheum. "Westward Ho, The Wagons" at the State, looms potent. "Written On Wind" is bright in third week.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (25th wk). Favorite target of conventioneers, of which there are plenty in town this week. Brisk $13,000. Last week, $13,200.

Gopher (Berger) (1,000; 90-$1.25)—"Teahouse of August Moon" (M-G) (5th wk). Weathering the weather like several others. Fine $6,500. Last week, $7,000.

Lyric (Par) (1,000; 75-90)—"King and Four Queens" (UA) (m.o.). This one surprised by reviving after apparently hitting a soft initial pace. Moderate at $3,000. Last week, $5,700.

Radio City (Par) (4,000; 85-90)—"Three Brave Men" (20th). Mild $8,000. Last week, "Four Girls In Town" (U), $8,000.

RKO-Orpheum (RKO) (2,800; 75-90)—"Zarak" (Col). Fair $7,500 or over. Last week. "Rock, Pretty Baby" (U), $8,400.

RKO-Pan (RKO) (1,800; 75-90)—"Written On Wind" (U) (3d wk). Seems to have caught on for late business. Brisk $7,500 or near. Last week, $7,500.

State (Par) (2,300; 85-90)—"Westward Ho, The Wagons" (BV) and "Disneyland U.S.A." (BV). Giant $11,000. Last week, "Three Violent People" (Par), $6,500.

World (Mann) (400; 90-$1.25)—"Anastasia" (20th) (4th wk). Big $8,000. Last week, $6,500.

Det. Still Big; 'Wrong' Smooth 18G, 'Anastasia' Loud 20G, '80 Days' 27G

Detroit, Jan. 29.

Strong holdovers continue to give downtown deluxers good business, with "Ten Commandments" setting the pace for the 10th week at the Madison. "Around World in 80 Days" is strong in fifth session at the United Artists, and same as in fourth. Of the newcomers, "Wrong Man" looks best at the Michigan. "Naked Paradise" looks a little chilly at Broadway-Capitol.

"Anastasia" stays fancy in a third round at the Fox, close to second week's total. "Teahouse August Moon" in fifth week at the Adams shapes lusty. "Written on Wind" still looms fine in second session at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25) — "Anastasia" (20th) and "Black Whip" (20th) (3d wk). Fancy $20,000. Last week, $20,500.

Michigan (United Detroit) (4,000; 90-$1.25)—"Wrong Man" (WB) and "Peacemaker" (UA). Swell $18,000. Last week, "King and Four Queens" (UA) and "The Boss" (UA) (2d wk), $14,000.

Palms (UD) (2,961; 90-$1.25)—"Written on Wind" (U) and "Running Target" (UA) (2d wk). Still nice at $16,000 or close. Last week, $22,000.

Madison (UD) (1,900; $1.25-$2.75)—"Ten Commandments" (Par) (10th wk). Tremendous $34,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Naked Paradise" (Indie) and "Flesh and Spur" (Indie). Slow $10,000. Last week, "Wild Party" (UA) and "Four Boys and Gun" (UA), $12,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (5th wk). Strong at $27,000, same as last week.

Adams (Balaban) (1,700; $1.25-$1.50)—"Teahouse August Moon" (M-G) (5th wk). Lusty $12,000. Last week, ditto.

Music Hall (Cinerama Productions) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (33d wk). Smash $22,100. Last week, $21,700.

'Can't Help' Rousing 10G, Port.; 'Moon' 6½G

Portland, Ore., Jan. 29.

Strong holdovers continue to rack up nice grosses despite heavy snowfall and sub-freezing weather. "Oklahoma" holds for a 14th week at Broadway. Ace newcomer is "Girl Can't Help It," great at the Fox. "Written On Wind" is rated fine in second Paramount session.

Estimates for This Week

Broadway (Parker) (938; $1.50-$2)—"Oklahoma" (Magna) (14th wk). Steady $7,000. Last week, $6,300.

Fox (Evergreen) (1,536; $1-$1.25)—"Girl Can't Help It" (20th) and "Black Whip" (20th). Torrid $10,000 or close. Last week, "Anastasia" (20th) (3d wk), $6,600.

Guild (Indie) (400; $1.25)—"Silent World" (Col). Neat $3,000. Last week, "Madam Butterfly" (Indie), $2,200.

Liberty (Hamrick) (1,890; 90-$1.25)—"Teahouse August Moon" (M-G) (4th wk). Good $6,500 in 8 days. Last week, $6,700.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Zarak" (Col) and "Ride High Iron" (Col). Fair $6,000. Last week, "Don't Knock The Rock" (Col) and "Rumble On Docks" (Col), $7,500.

Paramount (Port-Par) (3,400; 90-$1.25)—"Written On Wind" (U) and "4 Girls In Town" (U) (2d wk). Fine $7,500. Last week, $8,700.

Cold Sloughs K. C.; 'Wild' Hot $12,000

Kansas City, Jan. 29.

Newcomers are modest currently, with severe cold and snow hurting. "Girl He Left Behind" at Paramount is only medium. "Zarak" at Midland shapes mild. "Three Violent People" at Roxy looks light. However, "Written on Wind," spread by Fox Midwest from one house into four, looms good.

Estimates for This Week

Esquire, Uptown, Fairway, Granada (Fox Midwest) (820; 2,042; 700; 1,217; 75-90)—"Written on Wind" (U) (m.o.). Playing all four of circuit's key houses, after one week at the Uptown solo. Good $12,000 of over from unit this session, after bright $9,000 in Uptown last week. Last week, Esquire, Fairway and Granada played "Anastasia" (2 wk) (m.o. from Uptown), $11,000.

Glen (Dickinson) (750; 75-90)—"Hill 24 Doesn't Answer" (Indie). Pleasing $1,500, my stay. Last week, "Four Girls in Town" (U) and "Showdown Abilene" (U) (2d wk), $500.

Midland (Loew))3,500; 60-80)—"Zarak" (Col) and "Miami Expose" (Col). Mild $7,000. Last week, "Iron Petticoat" (M-G) and "The Rack" (M-G) same.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Cinerama) (33d wk) satisfactory $7,000. Last week, $8,000. Picture will close after 40 weeks, giving way to "Cinerama Holiday" (Cinerama) in March.

Paramount (Tri-States) (1,900; 75-90)—"Girl He Left Behind" (WB). Medium $6,000. Last week, "Baby Doll" (Par) (2d wk), $6,000.

Roxy (Durwood) (879; 75-90)—"Three Violent People" (Par). Light $3,500. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), same.

Key City Grosses

Estimated Total Gross

This Week $2,908,000

(Based on 23 cities and 241 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,705,900

(Based on 23 cities and 220 theatres.)

'Doll' Sockeroo $22,000 Tops Cincy; 'Iron' Good 12G, '10 C's' 18G, 6th

Cincinnati, Jan. 29.

"Baby Doll" looms big in the flagship Albee this week and is upping the downtown total of first-runs to a fine midwinter degree. "Iron Petticoat" is shaping good at the Palace, while "Teenage Rebel" is nice at Keith's, "10 Commandments" is perking solidly in sixth stanza at the Grand. "Seven Wonders of World" continues strong in 34th week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Baby Doll" (WB). Sock $22,000. Holds for second week. Last week, "Teahouse August Moon" (M-G) (3d wk), at 90-$1.50 scale, $11,500.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders" (Cinerama) (34th wk). Maintaining last week's swell $16,000 tempo.

Grand (RKO) (1,400; $1.25-$2.75)—"10 Commahdments" (Par) (6th wk). Solid $18,000 or near after last week's $17,000.

Keith's (Shor) (1,500; 75-$1.25)—"Teenage Rebel" (20th). Fine $8,000. Same last week for "Zarak" (Col).

Palace (RKO) (2,600; 75-$1.10)—"Iron Petticoat" (M-G). Good $12,000. Last week, "Wrong Man" (WB), $10,500.

'Moon' Bright 12G, T'ronto; 'Wind' 11G

Toronto, Jan. 29.

It's holdover week here, with no newcomers at first-run deluxers, but biz is fine throughout the city. Only disappointment is "Baby Doll" in second frame at a three-house combo because it dipped sharply. "Anastasia," in second stanza, is topping city with smash returns. Same is true of "Giant" in third week. "Teahouse of August Moon" and "Written on Wind," both in fifth frames, are holding solid.

Estimates for This Week

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; 694; 698; 994; 50-75)—"The Boss" (UA) and "Beast Hollow Mountain" (UA). Nice $23,000. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), $24,000.

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1) — "Baby Doll" (WB) (2d wk). Disappointing $18,000 but still good. Last week, $27,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; $1)—"Friendly Persuasion" (AA) (6th wk). Hefty $12,000. Last week, same.

Hollywood, Palace, Runnymede (FP) (1,709; 1,485; 1,385; 60-75)—"Anastasia" (20th) (2d wk). Still sock at $27,000. Last week, $34,000.

Imperial (FP) (3,544; 75-$1.50)—"Giant" (WB) (3d wk). Wham $21,000. Last week, $26,000.

International (Taylor) (557; $1)—"Gold Rush" (UA) (reissue) (6th wk). Fine $3,500. Last week, ditto.

Loew's (Loew) (2,096; 60-$1) — "Teahouse" (M-G) (5th wk). Good $12,000. Last week, $15,000.

Tivoli (FP) (995; $1.50-$2) — "Oklahoma" (Magna) (40th wk). Fine $8,000. Last week, same.

University (FP) (1,536; $1.75-$2.50) — "Ten Commandments" (Par) (10th wk). Hefty $15,000. Last week, same.

Uptown (Loew) (2,098; 60-$1) — "Written on Wind" (U) (5th wk). Still good at $11,000 or close. Last week, $15,000.

'Anastasia' Mighty 21G, Balto; '80 Days' Potent 15G, 'Man' Lusty 5½G

Baltimore, Jan. 29.

Fresh product is helping film grosses here this week. "Anastasia" is boff at the Century. "Great Man" looms fancy at the Playhouse. "The Rainmaker" shapes pleasing at the Town. Second week of "Teahouse Of August Moon" is brisk at the Hipp. "Three Violent People" looks drab at Stanley. "Written on Wind" still is sock in fourth round at Mayfair.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Anastasia" (20th). Giant $21,000 or near. Last week, "King And 4 Queens" (M-G) (2d wk). $4,500.

Cinema (Schwaber) (460; 50-$1.25)—"Snow Was Black" (Indie) (5th wk). Slow $1,500, same as last week.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Around World In 80 Days" (UA) (6th wk). Still staunch at $15,000. Last week, ditto.

Five West (Schwaber) (460; 50-$1.25)—"Wee Geordie" (Indie) (5th wk). Sock $3,000 after $2,500 in fourth.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "Teahouse August Moon" (M-G) (2d wk). Brisk $12,000 after $18,000 opener.

Little (Rappaport) (310; 50-$1.25)—"Odongo" (Col). Starts tomorrow (Wed.). Last week, "Miami Expose" (Col), fairish $2,500.

Mayfair (Hicks) (980; 30-90)—"Written On Wind" (U) (4th wk).

(Continued on page 20)

'Anastasia' Still Tops In Pitt, Smash $17,000; 'Can't Help' Fancy 12G

Pittsburgh, Jan. 29.

None of new pix downtown coming close to "Anastasia," which continues to clean up in third week at Harris. Showing surprise strength and should stick for some time, "Girl Can't Help It" looks best of new entries at Fulton, and likely will hold. No such luck for either "King and Four Queens" at Penn and "Girl He Left Behind" at Stanley, both doing only so-so. Two nabe art houses are going great guns, with "Great Man" a blockbuster at Squirrel Hill and "Wee Geordie" ditto at Guild.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Girl Can't Help It" (20th). Jayne Mansfield publicity paying off. Should get fancy $12,000, more than enough to hold. In ahead, "Written on Wind" (U) finished big, around $11,000 in final 10 days of 31 day run, and could easily have continued.

Guild (Green) (500; 85-99)—"Wee Geordie" (Arthur) (2d wk). Best thing sure-seater has had since "Lust for Life" (M-G), and may even beat its run. Won't be more than a few dollars difference from opener when it did terrific $4,800.

Harris (Harris) (2,165; 80-$1.25)—"Anastasia" (20th) (3d wk). Still running 'way up upper brackets, and strongest entry here since "The Robe." Will do better than $17,000, phenomenal at this stage of run. Last week, great $20,500.

Penn (UA) (3,300; 65-99)—"King and 4 Queens" (UA). Looks fairish $11,500. Last week, "Teahouse August Moon" (M-G), last 10 days of 31-day run, fine $12,500.

Squirrel Hill (SW) (900; 85-99)—"Great Man" (U). Has latched on to another big one and it'll be around for quite a while. Heading for socko $6,000, backed by excellent notices and very good word-of-mouth. Last week, "La Strada" (T-L) (3d wk), $1,800 in 10 days.

Stanley (SW) (3,800; 65-99—"Girl He Left Behind" (WB). Little improvement but not much. Shapes to hit nearly $11,000, not to bad here. Last week, "Bundle of Joy" (RKO), $9,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (41st wk). Holding fairly steady again at around $9,000, but expected to perk with flock of Saturday morning party bookings set for next couple of months.

'Anastasia' Boffo 20G, Buff; 'Okla.' Brisk 14G

Buffalo, Jan. 29.

Standout here in a booming session is "Anastasia," rated smash at the Buffalo. It is doing so well that it overshadowed the preem of "Oklahoma" at the Center, where the Magna release is solid. "Three Brave Men" looms good at Paramount. "Written on Wind" still shapes stout in third round at Lafayette. "Ten Commandments" continues great in fifth week at the Century.

Estimates for This Week

Buffalo (Loew) (3,000; 60-90) — "Anastasia" (20th) and "The Rack"

(Continued on page 20)

3 New Pix Boost Chi; 'Can't Help' Hefty $30,000, 'Drango' Hotsy 20G, 'Brave' Brisk 16G, 'Wind' 18G, 5th

Chicago, Jan. 29.

Three Loop houses offer new fare for this week as several holdovers get ready to fade out. Friday snows and subsequent cold weather held biz to a moderate pace over the weekend.

"Girl Can't Help It" at Oriental shapes hefty $30,000 for first round. "Brave One" at the Loop looks fast $16,000. Roosevelt's "Drango" and "Flight to Hong Kong" and should hit a big $20,000. "Seven Wonders of the World" at Palace and "Ten Commandments" at McVickers in their seventh and 10th frames respectively are still potent as roadshow entries.

"Baby Doll" at the Chicago winds up with its fifth frame as just okay. "King and Four Queens" is living a quiet life at State-Lake in third week.

"Written on Wind" is holding amazingly well at United Artists in fifth week. "Teahouse" at the Woods is still solid in tenth frame. "La Strada" looks neat for fifth frame at the World.

Estimates for This Week

Carnegie (H&E Balaban) (480; 95)—Subsequent-run. Last week "Umberto D" (Teitel), $2,400.

Chicago (B&K) (3,900; 98-$1.80) —"Baby Doll" (WB) (5th wk). Oke $18,000. Last week, $20,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Constant Husband" (In-

(Continued on page 20)

'Queens' Lofty $41,500, Hub; 'Istanbul' OK 19G, 'Anastasia' Big 30G, 2d

Boston, Jan. 29.

Biz is still holding hotsy here despite snow, ice and bad driving conditions over last few weeks "King And Four Queens" is big at the State and Orpheum. "Don't Knock Rock" at Pilgrim also looks hotsy. "Istanbul" is okay at Paramount and Fenway. Leading the holdovers with a mighy gross is "Anastasia" in second round at the Memorial. "Wrong Man" is fair at Met in second week. "Seven Wonders" is holding hotsy in 22d frame at the Cinerama.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75) —"Ten Commandments" (Par) (11th wk). Hotsy $24,000. Last week, $21,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Secrets of Life" (BV) (2d wk). Good $10,000. Last week, $12,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (22d wk). Wow $27,500. Last week, $20,000.

Exeter (Indie) (1,200; 60-$1.25)— "Albert Schweitzer" (Indie). Opened with special preem Sunday (27) with regular run starting Monday (28). Last week, "Simon And Laura" (U) (4th wk), $7,000.

Fenway (NET) (1,373; 60-90)— "Istanbul" (U) and "Night Runner" (U). Fine $6,000. Last week, "3 Brave Men" (20th) and "Black Whip" (20), ditto.

Kenmore (Indie) (700; 85-$1.25) —"Lust for Life" (M-G) (10th wk). Climbing up to slick $8,000. Last week, $7,000.

Memorial (RKO) (3,000; 60-90)— "Anastasia" (20th) (2d wk). Biggest thing in town with a great $30,000. Last week, $40,000.

Metropolitan (NET) (4,357; 60-75-$1.10)—"Wrong Man" (WB) and "High Terrace" (AA) (2d wk). Mild $12,000. Last week, $15,500.

Paramount (NET) (1,700; 60-90) —"Istanbul" (U) and "Night Runner" (U). Good $13,000. Last week, "3 Brave Men" (20th) and "Black Whip" (20th), $14,000.

Pilgrim (ATC) (1,000; 65-95)— "Don't Knock Rock" (Col) and "Rumble On Docks" (Col). Hyped by Alan Dale personals and rock play in Hub papers to big $14,000. Last week, "Wild Party" (UA) and "Four Boys And Gun" (UA) (2d wk), $9,500.

Saxon (Saxon) (1,100; $1.25-$2.20)—"Oklahoma" (Magna) (21st wk). Perking with announcements of last weeks of run. Stout $24,000. Last week, $22,000.

Orpheum (Loew) (2,900; 90-$1.50)—"King And Four Queens" (UA) and "Rebel In Town" (UA) (2d wk). First week ended today (Tues.), great $24,000.

State (Loew) (3,600; 90-$1.50)— "King And Four Queens" (UA) and "Rebel In Town" (UA) (2d wk). First week ended today (Tues.), socko $17,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Okla.' Wham 22G, St. Loo; Hope 14G

St. Louis, Jan. 29.

Biz is on upsurge here currently with "Oklahoma" spread-eagling field with socko session at the St. Louis. "Iron Petticoat," new Bob Hope comedy, is also doing solid trade opening week at Loew's. "Anastasia" looms fancy on moveover to the Missouri after three big weeks at nearby St. Louis. "Teahouse of August Moon" still is good in sixth Esquire round. Icy streets finally disappeared on Monday (28).

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Cinerama) (40th wk). Neat $8,000. Last week, $9,000.

Esquire (Indie) (1,400; 90-$1.25) "Teahouse August Moon" (M-G) (6th wk). Good $7,000. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25)— "Zarak" (Col). Opened today (Tues.). Last week, "Baby Doll" (WB), fair $11,500.

Loew's (Loew) (3,221; 50-85)— "Iron Petticoat" (M-G) and "Daniel Boone" (Rep). Solid $14,000. Last week, "Silent World" (Col) and "Cockleshell Heroes" (Col), $9,000.

Missouri (Arthur) (3,500; 90-$1.25)—"Anastasia" (20th) (m.o.) Fancy $10,000. Last week, "Girl Can't Help It" (20th) and "Beyond Reasonable Doubt" (RKO) (2d wk), $8,500.

Orpheum (Loew) (1,914; 50-85)— "Westward Ho" (BV) (6th wk). Stout $6,000 after $7,500 in fifth.

Pageant (St. L. Amus.) (1,000; 90)—"King And I" (20th) and "7 Year Itch" (20th) (2d runs). Fine $2,500. Last week, "Mister Roberts" (WB) and "Battle Cry" (WB) (reissues), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Rear Window" (Par) and "Trouble With Harry" (Par) (reissues). Solid $3,000. Last week, "Magnificent Seven" (Indie) (2d wk), $2,000.

St. Louis (St. L. Amus.) (4,000; 90-$1.25) — "Oklahoma" (20th). Wow $22,000. Last week, "Anastasia" (20th) (3d wk), $8,500.

Shady Oak (St. L. Amus.) (800; $1.10)—"Oedipus Rex" (Indie) (3d wk). Fine $2,500. Last week, $3,000.

'KNOCK ROCK' LIVELY $15,000 STIRS PROV.

Providence, Jan. 29.

Strand's "Don't Knock the Rock" and "Rumble On Docks" are filling the house and providing the biggest headache hereabouts. In their second week are Majestic's "Anastasia" and State's "Teahouse of the August Moon," former being smash.

Estimates for This Week

Albee (RKO) (2,200; 65-80)— "Istanbul" (U) and "Everything But Truth" (U). Fair $5,000. Last week, "Rock, Pretty Baby" (U), and "Night Runner" (U), $8,500.

Majestic (C-M) (2,200; 75-$1.10) —"Anastasia" (20th) (2d wk). Tremendous $15,000. First week was $18,000.

State (Loew) (3,200; 65-80)— "Teahouse of August Moon" (M-G) (2d wk). Nice $12,000. First week, $19,000.

Strand (Silverman) (2,200; 65-80) —"Don't Knock Rock" (Col) and "Rumble On Docks" (Col). Outstanding $15,000 expected if run completes week. Weekend showings marred by extreme vandalism and toting away of more than six paddy-wagon loads of side-burned set. Last week, "Utah Blaine" (Col) and "The Gamma People" (Col), $7,000.

'Knock Rock' Slick 10G, Seattle; Hope Fair 7G

Seattle, Jan. 29.

Plenty of new pix here this stanza but few of them are making much of a showing. Best is "Don't Knock the Rock," hotsy at Coliseum. "Iron Petticoat" is only fair at Music Hall while "3 Brave Men" is rated mild at Fifth Avenue. "This Is Cinerama" shapes good in 24th stanza at Paramount. Too much snow and slippery streets are blamed mostly for current offish tone.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2) — "Oklahoma" (Magna) (13th wk). Good $5,500. Last week, $5,300.

Coliseum (Evergreen) (1,870; 95-$1.25)—"Don't Knock the Rock" (Col) and "Rumble on Dock" (Col). Hot $10,000. Last week, "Girl Can't Help It" (20th) and "Women of Pitcairn" (20th) (2d wk-6 days), $6,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"3 Brave Men" (20th) and "Black Whip" (20th). Mild $7,000. Last week, "Anastasia" (20th) (4th wk-2 days), $1,200.

Music Box (Hamrick) (850; 90-$1.25) — "Teahouse" (M-G) (4th wk). Swell $6,500. Last week, $6,300.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Iron Petticoat" (M-G) and "Power and Prize" (M-G). Fair $7,000 for new Hope pic. Last week, "Julie" (M-G) and "American Pastime" (M-G), $5,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Rock, Pretty Baby" (U) and "Dakota Incident" (Rep). Dull $6,000. Last week, "Bundle of Joy" (RKO) and "Man in Vault" (RKO), $4,800.

Paramount (SW) (1,282; $1.20-$2.45)—"This Is Cinerama" (Cinerama) (24th wk). Good $8,000. Last week, $8,400.

'Wrong' Okay 15G, Philly; 'Days' 18G

Philadelphia, Jan. 29.

Bluechip pix are still getting the heavy play here. Standouts are "Ten Commandments" and "Around World in 80 Days," former topping previous week and "80 Days" holding firmly at same figure. "Wrong Man" is just okay at Goldman. "Written on Wind" is doing so well in fourth week at Mastbaum, it likely stays a fifth. "Seven Wonders of World" is pushing ahead of previous round to solid take in 40th Boyd week. Several pix, including "Baby Doll" and "Anastasia," are holding the same as a week ago.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)— "Teahouse August Moon" (M-G) (5th wk). Warm $12,000. Last week, $13,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Seven Wonders of World" (Cinerama) (40th wk). Up again to solid $12,000. Last week, $10,000.

Fox (20th) (2,250; 55-$1.80)— "Istanbul" (U) and "Showdown at Abilene" (20th) (2d wk). Puny $8,000. Last week, $14,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Wrong Man" (WB). Okay $15,000. Last week, "Rock, Pretty Baby" (U), $6,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Constant Husband" (Indie) (5th wk). Tidy $3,400. Last week, $2,900.

Mastbaum (SW) (4,370; 90-$1.49) —"Written on Wind" (U) (4th wk). Brisk $13,000. May stay fifth week, unusual at this huge house. Last week, $14,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World in 80 Days" (UA) (5th wk). Fancy $18,000, same as last week.

Randolph (Goldman) (2,250; $1.40-$2.75) — "Ten Commandments" (Par) (10th wk). Terrific $30,000. Last week, $22,000.

Stanley (SW) (2,900; 99-$1.49)— "Nightfall" (Col). Dim $9,000. Last week, "Girl He Left Behind" (WB) (2d wk), $8,000.

Stanton (SW) (1,483; 99-$1.49)— "Beast of Hollow Mountain" (UA) and "Man from Del Rio" (UA). Sad $6,500. Last week, "Death of Scoundrel" (RKO), $6,000.

Studio (Goldberg) (400; 94-$1.49) —"Tempest in Flesh" (Indie) (3d wk). Torrid $6,500. Last week, ditto.

Trans-Lux (T-L) (500; 99-$1.80) —"Anastasia" (20th) (5th wk). Regal $20,000, holding at same figure as last week.

Viking (Sley) (1,000; 75-$1.40)— "Baby Doll" (WB) (5th wk). Sweet $11,000. Last week, same.

World (Pathe) (499; 99-$1.49)— "Magnificent Seven" (Col). Bright $4,000. Last week, "Doctors" (Indie) (2d wk), $3,000.

B'way Better; 'Nightfall' Boosted To Wow 145G by Cole-Fitzgerald-Basie, 'Schweitzer' Sock 18G, 'Doll' 27G, 6th

Milder weather plus the fact that many Broadway first-runs were helped by Regents exams (allowing some kids out of school) is helping boxoffice takings in the current session. Another plus factor is the preeming of some new strong bills. Several lesser snowfalls during the past week did not have much effect on trade excepting the one that carried into Friday night.

Standout, of course, is the showing made by the Paramount with its first stageshow in nearly a year. "Nightfall" paired with stage layout headed by Ella Fitzgerald (most of the week), Nat "King" Cole and Count Basie band, Par flagship wound up with a mighty $145,000 or about the third strongest single week in the house history.

When Miss Fitzgerald was hospitalized after the final show last Saturday, of course, it hurt but not as much as expected. Mills Bros., Dinah Washington and Ruth Brown filled in for her. House made only a minor tilt in the scale; hence the showing was all the more remarkable.

Other newcomers were topped by "Albert Schweitzer," at the arty Guild, where it hit a mighty $18,000 in first week. "Istanbul" with vaudeville landed a lively $19,800 in its session at the Palace. "Blonde Sinner" did only a mild $8,000 at the Globe, with "Gun For Coward" moving in today.

A number of spots topped or held close to preceding week's totals. "Barretts of Wimpole Street" with stageshow is faring actually better in comparison with initial week but still light at around $88,000 at the Music Hall. It is being replaced by "Wings of Eagles" and new stageshow tomorrow.

"Anastasia" with stageshow is holding remarkably well with a socko $78,000 in the current (7th) session at the Roxy, and stays an eighth. "Baby Doll" still was smash at $27,000 in sixth Victoria week. "Written on Wind" held even with second stanza to get a nice $29,000 in third Capitol week.

Two-a-day pictures are making standout showings again. "Around World in 80 Days" wound its 15th week at capacity $36,600 at the Rivoli. "Seven Wonders of World" pushed to great $41,300 in 42d week at the Warner. "Ten Commandments" looks near capacity with $55,000 in 12th round at the Criterion.

"Great Man" still is sockeroo $16,000 in fourth week at the Sutton. "Rainmaker" is heading for a big $18,000 in present (7th) round at the Astor. "Edge of City" opened yesterday (Tues.) at the State. "Top Secret Affair" preems today at the Paramount.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Rainmaker" (Par) (7th wk). Current round finishing today (Wed.) is heading for big $18,000. Last week, $16,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Wee Geordie" (Arthur) (17th wk). The 16th stanza completed Sunday (27) was fine $6,100 as against $5,400, for 15th week.

Baronet (Reade) (430; $1.25-$1.80)—"Don Giovanni" (Indie) (6th wk). Fifth session ended last night (Tues.) was solid $5,400. Fourth was $5,500. Stays on for a week or so longer, with Festival of former French pix hits due in next.

Capitol (Loew) (4,820; $1-$2.50) —"Written on Wind" (U) (3d wk). This stanza winding up tomorrow (Thurs.) is heading for fine $29,000, same as last session. Stays a fourth.

Criterion (Moss) (1,671; $1.80-$3.30) — "Ten Commandments" (Par) (12th wk). Current round finishing tomorrow (Thurs.) looks to hit virtual capacity at $55,000. The 11th was $54,000. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80) —"Richard III" (Lopert). Opened nicely Monday (28). In ahead, "Pantaloons" (UMPO) (5th wk-6 days), okay $6,500. Fourth full week was $6,800.

55th St. Playhouse (E-F) (300; $1.25-$1.50)—"Oedipus Rex" (Lesser) (4th wk). Third session ended Sunday (27) held at big $7,000. Second week was $7,500.

Globe (Brandt) (1,500; 70-$1.50) —"Gun For Coward" (U). Opens today (Wed.). Last week, "Blonde Sinner" (AA), mild $8,000, even including preview of "Gun."

Guild (Guild) (450; $1-$1.75)— "Albert Schweitzer" (Indie) (2d wk). First session completed Sunday (27) was terrific $18,000 and near house record held by "Martin Luther" (Indie).

Mayfair (Brandt) (1,736; 79-$1.80)—"King and 4 Queens" (UA) (6th-final wk). This week winding tomorrow (Thurs.) is slipping to about $9,000, slow. The fifth was $10,000. "Iron Petticoat" (M-G) opens Friday (1).

Normandie (Trans-Lux) (592; 95-$1.80) — "Torment" (King). Heading for good $7,500 in first round winding up tomorrow (Thurs.). In ahead, "La Sorciere" (Ellis) (4th wk-8 days), $4,900.

Palace (RKO) (1,700; 50-$1.60)— "Istanbul" (U) with eight acts of vaudeville. Week completed last night (Tues.) was lively $19,800. In ahead, "4 Girls In Town" (U) with vaude, $17,400. Jerry Lewis and allstar vaude lineup opens Feb. 7.

Paramount (AB-Par) (3,665; $1-$2)—"Top Secret Affair" (WB). Opens today (Wed.). Last week, "Nightfall" (Col) with stageshow headed by Nat "King" Cole, Ella Fitzgerald, Count Basie band, with Allen & DeWood, Mambo Aces, soared to a terrific $145,000, best at Par flagship in years. Miss Fitzgerald was forced out by appendicitis after last show Saturday night.

Paris (Pathe Cinema) (568; 90-$1.80)—"We Are All Murderers" (King) (4th wk). This frame concluded Monday (28) pushed to hot $8,200. Second was $7,500.

Plaza (Brecher) (525; $1.50-$2)— "Lust for Life" (M-G) (20th wk). The 19th frame concluded Monday (28) perked to sock $12,300. The 18th week was $11,000.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Barretts of Wimpole Street" (M-G) with stageshow (2d-final wk). Holding at $88,000, better than in opening week comparatively, but still very light. First was $90,000, lowest for opening week here since 1943. "Wings of Eagles" (M-G) and stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (16th wk). The 15th round finished last night (Tues.) was capacity $36,600, including Saturday morning show, making 11 shows for week. The 14th week, also was capacity at $35,500.

Roxy (Nat'l Th.) (5,717; $1.25-$2.50)—"Anastasia" 20th) with stageshow (7th-final wk). Present round winding up tomorrow (Thurs.) looks to hold with smash $78,000. The sixth was $87,000, over hopes, pickup stemming from Ingrid Bergman visit to N.Y. and the theatre. "Girl Can't Help It" (20th) and stageshow opens Feb. 8, three or four weeks later than originally planned.

State (Loew) (3,450; 78-$1.75)— "Edge of City" (M-G). Opened yesterday (Tues.). Last week, "Slander" (M-G) (2d wk.-6 days), held with slight $8,500, compara-

(Continued on page 20)

'Wind' Great $7,000 In L'ville; Hope Okay 8G, 'Lust' Good at $5,500

Louisville, Jan. 29.

First-run grosses are reflecting the weather this week, and that is moderate. However, "Written on Wind" looms smash at the Kentucky. "Iron Petticoat," new Bob Hope pic at State looks okay. "3 Brave Men" at the Rialto is shaping moderate.

Estimates for This Week

Brown (Fourth Ave.-United Artists) (1,000; 74-99)—"Lust For Life" (M-G). Good $5,500. Last week, "Anastasia" (20th) (3d wk), $5,000.

Kentucky (Switow) (1,000; 50-85) —"Written On Wind" (U). Shaping smash $7,000. Last week, "Three Violent People" (Par), $5,000.

Loew's (United Artists) (3,000; 50-85)—"Iron Petticoat" (M-G) and "Great American Pastime" (M-G). Brisk opening but looks only okay $9,000. Last week, "Zarak" (Col) and "Cha, Cha, Cha, Boom" (Col), same.

Mary Anderson (People's) (1,000; 50-85) — "Seventh Cavalry" (Col) and "1984" (Col). Likely good $5,000. Last week, "Wrong Man" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"Three Brave Men" (20th) and "Oasis" (20th). Fair $8,000. Last week, "Girl Can't Help It" (20th) (2d wk), $10,000.

Checking Film Row

PITTSBURGH

Frank Slavik, a well-known on Film Row when he operated the Southern Theatre in Wheeling, W. Va., retired from the business after 26 years with the sale of his house in Middlefield, O.

Linda Theatre, Smithon, Pa., Shirley Jones' home town, been transferred from Paul Lucas to H. Carl and Roger McGary. Name being changed to the Princess.

Emlen Theatre in Emlenton, Pa., reopened by Mr. and Mrs. John Troy. Shuttered for some time, house formerly was operated by John Barr.

Charles W. Mason, who has been running a booking agency for last year, folding his office to join UA sales staff; succeeds Joe Wayne, who resigned to become a salesman for Warners.

William Basle, circuit exhibitor, back in action again after recuperating in his native Greece from serious auto accident nearly two years ago.

Edward Steinfeld, formerly of Film Row, now chairman of the Pittsburgh Labor Zionists Israel Bond Campaign.

James Hendel, manager of UA exchange, elected prexy of Kappa Nu at college social fraternity's national convention. Hendel became a member of the organization while attending the Pittsburgh U.

Jacques Kahn, former ad-pub head of WB Theatres, will become a partner in Dubin-Feldman ad agency. Feldman is Joe Feldman, likewise once ad-pub and later assistant zone manager for WB.

Richard J. Crosby Jr., manager of the Plaza in Brownsville and before that of the Hollywood in California, Pa., now a private in the Army stationed at Fort Devens, Mass.

J. P. Harris Theatre has late February date for "Oklahoma" in CinemaScope. Todd-AO version played roadshow engagement for six months at Nixon, legit house, where it closed in November.

George Basle elected prexy of the Tri-State Drive-In Theatre Association for 1957. James Nash named secretary; and Gabe Rubin, treasurer. Directors are Basle, Nash, Rubin, Danny Castelli, Ted Grance, George Stern and Ernie Warren.

David Wald, former Buena Vista manager here, joined his father-in-law in furniture business.

Charles Mason resigned as booker for the Basle-Laskey circuit of theatres, to go with UA as a salesman in the Erie and Main Line territories.

David Olbum, city councilman, will be the toastmaster at Variety Club's annual banquet in Ankara Feb. 10 honoring outgoing Chief Barker Ray Scott and his successor, Harry Kodinsky, former newspaperman now in the public relations business.

LOS ANGELES

Sam Perk, former United Artists Downtown Theatre manager, swings to same post at Stanley Warner Huntington Park Theatre.

"Rock All Night," Sunset production, will be packaged with Golden State's "Dragstrip Girl" by American International Pictures for February release.

DALLAS

James O. Cherry, city manager of Interstate Theatres, has made several managerial changes here. James Reynolds will move from the Inwood to the Tower. Alec Barr, formerly at the Village, replaces Reynolds. John Casler, who managed the Tower, gets a similar post at the Lakewood, Tony Todora moves from the Lakewood to the Village.

Daniel O. Hulse named manager of the Grove here, replacing Roy Gothard who goes to the Red Bluff Drive-In, Houston, operated by Phil Isley Circuit.

MINNEAPOLIS

Local United Paramount circuit's Golden Age deal, providing for considerably reduced admission to 50c, instead of usual 90c to $1.50/ for men of 65 and women of 62 or over, highly successful.

Legion of Decency pledge revised for Twin Cities' Catholic diocese in manner which film industry regards more favorable for theatres. Emphasis now is placed on a positive instead of negative attitude, the desirability of support for worthy ones being pointed out.

Boosting of night admissions by local downtown theatres from the regular 90c to $1.25 or $1.50 is now a regular policy in instances of pictures considered of outstanding boxoffice value.

Indie loop Gopher here landed "Iron Petticoat" to follow "Teahouse of August Moon."

Earl Fainblit resigned as Paramount booker to move to Los Angeles.

Variety club auxiliary donated two TV sets, two record players, many other items to Variety Club Heart hospital; it plans a Feb. 9 gala to raise funds for other purchases.

Frank Braden, ex-Ringling press agent, due back in tubthumping for "Ten Commandments."

DENVER

Henry Westerfeld, who has been with Fox Inter-Mountain Theatres from time of ts organization in 1929, has retired. His last assignment was as city manager at Trinidad, Colo. Trinidad job went to Russell Page, manager of the Southeast, Salt Lake City.

Charles Bridge took over the Spruce, Fraser, Colo., from R. D. Ervin.

Cooper Foundation Theatres building a $250,000 house in Greeley, Colo., to open in March; will be called the Colorado.

The Loma, Socorro, N.M., operated by Gibralter Enterprises, damaged by fire; will be rebuilt.

Dick Parker, who has been managing the Crescent Art, Louisville, Ky., made manager of the Vogue here; succeeds Jimmy Church, who will be assigned to another house in Sher-Shulman art theatre circuit.

Robert Hazard, United Artists New Mexico salesman, made city salesman in San Francisco; succeeded by Jay O'Malin, moved here from Omaha.

ALBANY

Following awarding of contract by state division of Standards and Purchases to National Theatre Supply Co. for installation of widescreen equipment in 18 state institutions, Albany Theatre Supply Co. protested it submitted lower bids than National. However, a spokesman for the division said only National Theatre Supply offered equipment which met all state specifications.

The Ritz, one of two Stanley Warner local first-runs, now managed by Paul Laube, director of Colonial until its recent closing by Dr. Henry Brown. Laube, who managed Skouras houses in N. Y. before coming to the Colonial, succeeded Earle Rooney.

PHILADELPHIA

Academy Theatre sold by A. M. Ellis for $16,200.

Women's Democratic Club, 1,000 members strong, planning to campaign for state censorship of pix in Pennsylvania.

Ambassador Theatre, Southwest Philly nabe, leased to Samuel Gross for oneyear period as a film house.

Ben Zimmerman resigning as managing director of the Carman, uptown vaude-film house.

Sam Shapiro, owner of the Arcadia, heads a new drive-in circuit and is reported buying the Bethlehem Drive-In.

Leonard Hettleson, leased the Mayfair, West Philly nabe, from the Blumbergs.

Gene Tunick and Stanley Kositsky, of United Artists, honored last week with a testimonial dinner by Motion Picture Associates of Philadelphia. Tunick, former Philly branch manager, upped to Eastern district manager. Kositsky moved from Buffalo to Tunick's former spot.

ST. LOUIS

Buster Smith, a tavern owner, Crocker, Mo., purchased the Crocker, from Mrs. Mildred Rauth, Rolla, Mo., and relighted the house.

Edwin Johnson and Dr. William P. Humphrey, Sturgis, Ky., took over the management and operation of the Morgan, Morganfield, Ky. Recently they purchased the house from W. E. Horsefield and concluded a 10-year lease on the building.

Peter Nicholas joined Columbia Pictures staff here as a salesman. He formerly was with the St. Louis Paramount exchange in charge of shipping.

The Lemay and Longwood, Lemay, Mo., operating on a shortweek basis, eliminating midweek programs.

Carter Sammley, owner and operator of Ritz, Van Buren, Mo., and an ozoner near Winona, Mo., started the construction of another drive-in near Van Buren.

The Scott, Golconda, Mo., operated by Walter Scott, shuttered for indefinite period.

A. B. Jefferis, owner of Jefferis, Piedmond, Mo., eliminated Wednesday-Thursday policy and is now operating on a fiveday week.

Charles Weeks Jr., of the Weeks, Dexter, Mo., succeeded by his mother in operation of the house while he joined the A. V. Cauger Service.

Vincent O'Leary, manager of Majestic, East St. Louis, Ill., installed as president of Exchange Club there.

Rodgers Theatre, Inc., Cairo, Ill., sold its Gem, Caruthersville, Mo., to Sigler Carey, owner of the Stadium in same town.

Delay in receiving in-a-car heaters forced Wehrenberg Circuit to shutter one of its St. Louis county ozoners for the winter.

CHICAGO

Frank Young, office manager at 20th-Fox, retired as of New Year after 50 years on Chicago's film row. He was confined to St. Luke's Hospital with the flu, missing the party set for him by 20th-Fox.

Paramount Pictures' Chicago public relations man Dave Friedman quit to set up his own office, Apex Attractions on S. Wabash here. New outfit will handle roadshows and is Illinois office for Modern Film Distributors. Frank Braden is new Par publicity rep.

Italian government award being prepared through Venice Film Festival for Chicago exhibitor Abe Teitel who is now showing 300th Italian film at World playhouse.

Jack Barrett is acting head of Universal's newsreel outlet in Chicago.

Minneapolis Tops Par Drive So Far

St. Louis, Jan. 29.

Paramount's Minneapolis branch, headed by Jess McBride, came out first in the initial phase of the company's sales drive "honoring" global distribution chief George Weltner. This first part of the campaign ran from July 1 to Sept. 30.

Results were revealed at the meeting here of Par division and branch managers and field exploitation reps. Session was devoted to discussion of releasing plans for pictures during the next six to eight months and was addressed by Weltner, ad-pub v.p. Jerry Pickman, western division chief Sidney Deneau, exploitation director Herb Steinberg and Charles Boasberg, sales chief on "Ten Commandments."

PROJECTIONISTS INFO ADJUNCT OF SOCIETY

Part of a program to expand its services and enhance its stature in the industry, the Society of Motion Picture & Television Engineers has set up a projectionists information committee. Ralph H. Heacock, RCA Victor Division's Theatre Equipment Product manager, is chairman.

Group will channel the latest info on projection techniques to the boothmen via articles specially written by leading industry engineers. Committee will be in close touch with Hollywood to insure dissemination of info on the latest techniques.

Society's board of governors met in Gotham last week (25) and heard its prexy, RCA's Barton Kreuzer, outline a program of greater activity, involving more studies and more surveys and reports on longstanding technical problems by SMPTE engineering committees. He also urged that the Society's test film program be developed further and that efforts be made to make its value more widely understood.

Kreuzer charted a longterm p.r. program to enhance SMPTE's standing, and he said there would be greater participation by the Society in industry events.

Fire Empties Philly House

Philadelphia, Jan. 29.

Manager Sam Stiefel halted the film "Sands of Iwo Jima" and 1,000 persons filed out of the Uptown Theatre (27) when a basement fire filled the big North Philly nabe with smoke.

Fire was confined to the employes' locker room. Pic was resumed after an hour and audience trooped back in.

School for Monsters?

Frank Ross, veteran theatrical film producer, is now in New York seeking to draw attention to a projected half-hour television series, "Molly," starring his wife, Joan Caulfield.

He did the pilot at the Samuel Goldwyn studio on the Coast and was showing it, he relates, to Young & Rubicam the other day for possible consideration. Group of Y&R-ers looked at the picture with get-lost (to Ross) indifference. They showed no signs of having been amused by the comedy situations.

This was followed by a meeting in which Ross was deluged with an oral spate of statistics about the tv business. Film-maker relays he felt like he should never have left home. But then the agency's top exec at the meeting told him: "I told my people not to laugh at your picture. Actually it's funny. We all liked it. This is the way agency people are."

Inside Stuff—Pictures

Neither television nor overhead have caused Hollywood's downfall. Rather it has been "the ambitious struggle to achieve an audience made up exclusively of children," says screenwriter Robert Ardrey in an article entitled "What Happened to Hollywood?" in the current issue of The Reporter magazine. He finds Hollywood "in the splendid isolation of creeping bankruptcy" and observes: "The brutal truth is that in general Hollywood has been a declining force." While dismissing overhead as a basic reason for filmdom's troubles, Ardrey nevertheless goes into that question quite extensively. ("It is overhead that is crushing the big studios; it has been overhead for years—the accumulated charges for past misfortunes and present bigness—which has crushed the daring out of films.") Says Ardrey in conclusion: "Hollywood, the Peck's Bad Boy . . . should never have reformed."

Up for new distributor analysis is the extent to which the absence of any clearance between first-run theatres and second-run situations is hurting business at the first-runs. It's regarded as a certainty in some circles that the boxoffice dent at the showcases can be sizeable.

Drawing particular attention over the past week was Metro's "Tea House of the August Moon." This went into Loew's Metropolitan Theatre, Brooklyn, last Thursday (17) immediately after ending its run at Gotham's Radio City Music Hall. It was advertised to play the Met, along with a second feature, for five days in advance of the opening. Point is made that this must have impaired business at the Hall during those five days, for it encouraged Brooklynites to await the local run rather than making the trek to Manhattan.

Rialto Theatre, Louisville, was the scene of extra curricula suspense when 18 policemen occupied the house and finally captured a 23-year-old fugitive from a Kentucky jail who was hiding in the theatre. Officers first searched passages and behind false walls for an hour and a patrons were asked to pass single-file past the cops. When the fugitive patrons were asked to pass single-file pas tthe cops. When the fugitive failed to appear, cops then converged on the balcony, where the man was taken into custody. He was unarmed. Detail of police stayed overnight in the house on suspicion that a companion was with the intruder. No one turned up.

Hollywood Foreign Press Association lauded Metro's "Teahouse of the August Moon" with a total of six nominations in the ten "basic categories" of the 14th annual "Golden Globe Awards" to be presented at a banquet at L.A.'s Cocoanut Grove Feb. 28. Voting is by the entire membership of Association which represents publications in 58 nations.

In addition to the "basic" categories, HFPA will present awards in 20 "special" classifications including the "Henrietta Awards" given annually to performers chosen as "World's Favorite" through polls of theatre goers around the world.

American Hockey Coaches Assn. has become sole United States agent for what it believes is the first series of hockey instructional films in 16m and sound ever produced. Series has eight films totalling 65 minutes screen time and covering skating, stick handling, passing, checking, shooting, goal tending, offensive team play, defensive team play. Films were produced by Crawley Films Ltd. of Ottawa under the general title, "How To Play Hockey."

U. S. Navy has promised all-out ballyhoo cooperation for Metro's "The Wings of Eagles," biopic of the late Comdr. Frank "Spig" Wead. Navy regards the film as a "tremendous bonanza" for its recruiting service. Assistance was launched last week with a press preview aboard the carrier Lexington off Long Beach, Cal., and the Navy will sponsor other showings aboard carriers in other ports. All screenings will be tied in with local Navy recruitment efforts.

Rome reports Giornale dello Spettacolo is the new name of the AGIS-sponsored weekly trade publication for film theatres known as "Bolletino dello Spettacolo." The newly-revamped publication will have special editions which will be distributed to filmgoers throughout Italy from time to time in order to promote moviegoing business against the threat of commercial television.

Budget on Columbia's "Garment Jungle" was upped $300,000 when the studio took director Robert Aldrich off the picture and replaced him with Vincent Sherman five days before the picture was slated to end photography. Switch added nine days of retakes and two days of added scenes to the picture.

Harry Cohn, president of Columbia, collected 4,596 shares of the company's common issue through a stock dividend and gifted 4,264 shares. Cohn, Col's biggest stockholder, now owns 184,193 shares.

Loew's Inc. has amended its bylaws, effective Feb. 27, 1957, eliminating the post of chairman of the board. Decision was made by the board of diretors at its Jan. 14 meeting.

Loop Recovers Tots, Teens

Continued from page 3

blocks are incorporated into the regular afternoon showings.

Children's groups make up between 15% and 20% of the McVicker's dollar take and between 75% and 80% of the total sales to large groups. Of this 90% is for morning shows.

The Cinerama productions at the Palace have been operating under a similar policy. Group sales for December at the 1,484 seat Palace were reported at $26,000 net for December. The Palace also operates on a special 90c rate for school and scout groups and runs these on Saturday mornings so far with capacity crowds and is booked through to June. Possibilities of midweek morning shows are now in the offing here too. Both schools and other groups have been drawn from outside the Chicago area and group sales of tickets amount to 35% of total business in this house.

Selling through institutions has had the additional advantage with the youngsters of having them controlled by their teachers or leaders with far less resultant damage to theatres than occurs in the usual Saturday afternoon matinee.

Pleasing Everybody—Or Nobody?

Hollywood, Jan. 29.

That old school spirit prompted Arthur Levin, City College of New York alumni prexy, to write a protesting letter to Perlberg-Seaton last week. Levin was upset because the unit's upcoming Clark Gable-Doris Day starrer, "Teacher's Pet," will be lensed at Columbia University.

Film producers, Levin griped, always choose Columbia when shooting in New York, disregarding the fact that there are other universities.

Perlberg-Seaton promptly informed Levin that they will "photograph at Columbia but call our school City College—and somewhere in the script we'll mention New York University."

Shor Sues 20th for $1,500,000

Charges 'Distributors (Plural) Trying to Teach Me A Lesson' Punitively

Cincinnati, Jan. 29.

Rube Shor's latest antitrust suit against distributors seeking damages is for $1,500,000 with 20th-Fox the defendant. Shor heads S. & S. Amusement Corp., which filed a petition last week in U. S. District Court asking triple damages for "business losses" and a permanent injunction to restrain 20th "from refusing to negotiate on a competitive bidding basis" for first showing of quality films at Twin Drive-In.

S. & S. operations include downtown Keith's, which recently showed "The Girl Can't Help It" (20th).

Commenting on the suit, Robert C. McNabb, 20th's branch manager, said Shor was losing his first option for subsequent runs. "Until now," he said, "the Twin had pick of downtown films for exclusive drive-in runs. Starting with 'The Girl Can't Help It,' and drive-in can bid on a 21-day availability basis."

Shor told the press that distributors "are trying to teach me a lesson. For over two years, as president of Allied States Association of Motion Picture Exhibitors, I have fought for the independent exhibitor. The distributors don't like that."

Capacity of the Twin (two sided) will be increased to a potential audience of 10,000 in spring, making it the world's largest theatre, Shor announced.

Previous multimillion dollar suits by Shor against distributors included one against 20th which, he said, he had dismissed "when the distributor agreed to "cease monopolistic and discriminatory practices."

Money Couldn't Buy It; 'Baby Doll' Enjoys Flood, Reports Burrelle's Bureau

The controversy over "Baby Doll," the Elia Kazan picture, made the film the year's most prominent news story in the motion picture field, according to a survey conducted by Burrelle's Press Clipping Bureau.

In fact, said the Bureau, enough has been written about "Baby Doll" in 1957 to already make it a leading contender for this year also. Crowding "Doll" for space in 1956 were "Around the World in 80 Days" and "Giant."

In radio and tv, "Toast of the Town," the Ed Sullivan show, commanded the largest amount of newspaper space during the year.

MORE PENNSYLVANIA CENSOR PROPOSALS

Pennsylvania State Legislature, which permitted a film censorship measure to die in its last session, has been presented with a new blue-penciling bill by five Democratic state senators. Proposal would set up a new censor panel but the licensing of all pictures would not be required.

Plan calls for the board to have the power to pass on or reject any films which have been brought to its attention. These would include pictures spotlighted in other areas because of controversial angles and those which simply arouse the curiosity of any board member.

Phraseology of the measure emphasizes its proponents' desire to prevent youngsters from seeing pic product regarded as objectionable.

Speedy Discontinuance In Westway Vs. 20th-Fox

A $1,500,000 antitrust suit brought in N. Y. Federal Court by Westway Operating Co. Inc. against 20th-Fox and Skouras Theatres was tossed out Monday (28) following a short trial. Westway, operator of the Symphony Theatre, N. Y., since 1943, charged 20th refused it first-run availability. Skouras operated the Symphony before Westway took over.

Case wound up abruptly when Judge Gus Solomon granted the defendants' motion to dismiss on grounds that Westway had failed to show a cause of action. Meantime, in another development, Judge Edmund Palmieri ruled that Westway's $1,500,000 suit against RKO and Skouras will be dismissed "unless plaintiff answers interrogatories by Feb. 1."

Odeon-20th Suit Settled; C'Scope Clear in Canada

Toronto, Jan. 29.

Odeon Theatres (Canada) Ltd. has dropped its lawsuit vs. 20th-Fox and has relinquished all rights to the CinemaScope version of "Oklahoma" in return for a settlement which includes the payment by 20th of all court costs.

"Oklahoma," now in its 40th week at the Tivoli, Famous Players (Canadian) house in Toronto, has been turned over to FP (Canada) for coast-to-coast C-Scope exhibition.

On the eve of eight major "Oklahoma" launchings, the J. Arthur Rank-owned Odeon chain secured an interim injunction from the Supreme Court, restraining 20th from releasing the picture to other than Odeon Theatres exhibition spots.

Out-of-court settlement of the suit now sees Famous Players, with 400 houses, winning over Odeon, with 123 houses.

Par Powers Up for 11

Hollywood, Jan. 29.

Accelerating its production pace for 1957, Paramount will start 11 pictures in the next six months, the number being more than half of last year's total of 17 films. Prexy Barney Balaban and other eastern execs are here for huddles with studio chief Y. Frank Freeman and studio officials to line up the entire production slate, set starting dates, and line up outside product deals.

Already set is a deal with Cornel Wilde's Theodora Productions for "Fastest Man Alive," which Wilde will produce, direct, and costar in with his wife, Jean Wallace.

On the studio schedule for the next six months are "Hot Spell" and "Something for the Girls" from Hal Wallis with latter starring Elvis Presley (both are slated for January start); "Short Cut to Hell," which James Cagney will direct; Alfred Hitchcock's "From Amongst the Dead"; "The Red Nichols Story," "Handful of Men," "Obsessed," "Desire Under the Elms," "Shepherd Kingdom Come," and "Horla," the latter just acquired by the studio for production by Y. Frank Freeman Jr.

Schwalberg Sets Terms With Nat'l Film Service

Artists-Producers Associates, independent production-distribution company headed by A. W. Schwalberg, has closed a deal with National Film Service for the latter to take over the physical handling, booking and billing for all A-PA films. Company has three features now in release and "Big Fun Carnival," a series of 12 90-minute variety programs, goes into circulation at the end of this week.

It was Schwalberg who, in 1948, undertook to develop a plan in association with NFS president James Clark for all distribs to avail themselves of one print inspection and delivery service as an economy measure. Nothing came of this. Four years later Eric A. Johnston and Ralph Hetzel, president and v.p., respectively, of the Motion Picture Assn. of America, along with the domestic sales managers, tried to work out a similar program. Still nothing's happened on an all-industry basis.

Schwalberg's company is the second (Buena Vista was the first) to have the Clark operation take over billings and collections as well as the backroom work.

Advance Planning For Mex Film Biz

Mexico City, Jan. 29.

Biggest pix industry move now in the wind here is a definite regulation of films to be produced this year. Meeting this week, a new committee, formed by the Mexico Producers Assn. is discussing a planned annual production rate with discussions to include: (1) type of pix required in each market, both foreign and national; (2) saturation points on varied types of pix; (3) basis of exhibition, not only here in the capital, but also in all other parts of the Republic and in the upcoming foreign markets; and (4) New systems of financing for locally produced pix.

The producers' commission, headed by former association prexy Adolfo Lagos, is aiming at an annual pic output plan which will not exceed the national and foreign needs, it was stated. Basing its plan on the three types of films normally produced here i.e., high bracket "class" pix, medium budget films and Mex-style westerns, it desires to definitely regulate the number produced in each classification. Lagos stated that the average locally-made film costs some $60,000. He pointed out that the "Churros," as Mexican westerns are known locally, have reached saturation point with the few of the costly, but heavy grossing quality pix being either proposed or produced by local producers. Also under discussion is the problem of color production, which in numerous cases, it was stated, made inexpensive pix costly in an already crowded market.

Felipe Palomino, secretary general of the local Film Technicians union, while not taking part in discussions, said that his group, too, was interested in the proposed regulations. He announced that the technicians, whose new contract comes up for ratification this year in July would probably continue and agree more or less with their present wage scale if the producers agreed to a 95-pic-per-year guarantee.

"We need no more than that figure," he stated. "It is true that bigger schedules help some of our members, but not all of them. The basis of a secure economy for the entire industry will depend on producers' regulating themselves. We desire no further industry slowdown, but we will have to ask for some sort of scale increase for construction workers, since their time periods obviously don't change with shooting schedules. Also studio help such as sweepers, guards, etc., should get a raise."

Poe-Salemson Suit Ends

Harold Salemson's breach-of-contract suit vs. Seymour Poe, exec v.p. of IFE Releasing Corp., was withdrawn without any settlement, Poe stated in N.Y. this week.

Poe said Salemson had released both him and all the involved companies from his claim for all time. Poe said all he paid was lawyers' fees.

American Newsreels' Rough Going; Status of Europe's Services Better

Demise of Paramount News on Feb. 15 has focused attention anew on the newsreels' long and continuing predicament. Par decision to fold its reel was motivated by the same considerations that moved Warner Bros. last year to discontinue its Warner Pathe News, i.e. an economic squeeze play. On the one hand, to make the reels more interesting, a lot of money would have to be poured into them. On the other, U.S. exhibs have been cancelling out in steady numbers on their newsreel contracts and have refused to pay upped rentals.

While the bowout of Warner Bros. and Paramount from the newsreel field theoretically should afford a broader market for the three remaining reels, industry observers say it isn't going to work that way. One reason is that many exhibs let their reels lapse altogether. Another, competitive one, is that the exhibitor who now runs the opposition reel in a town won't allow his reel to be booked into a competitive situation.

The newsreels, particularly those without tv affiliation (such as Warner Pathe and Paramount News), have been barely holding their own for several years. Competition has forced them to sell reels way below actual cost. However, the companies have held on this long partly because a segment of exhibition and the public definitely wants the reels, and partly because newsreels are a strong and convenient public relations tool.

Television has hurt the reels. However, many feel that the newsfilm outfits have lacked the spirit of experimentation and haven't switched to a new format that would allow them to compete with the much faster elctronic medium.

Abroad, the newsreels are still in a much better position. Apart from 20th-Fox, with its Movietone News, none of the other reels operated their own outfits in the foreign field. They have—or had—foreign affiliates whom they supplied with footage.

Demise of the Par reel will be felt strongly in some spots abroad. It's pointed out that, in the foreign territories, company trademarks have much more of a value than in the U.S., and that the continuous showing of the Par reel has served through the years to keep that trademark before the public. Furthermore, in Japan for instance, the newsreel income is part of the overall gross compilation that determines the coming year's quota for the companies. In other territories, the reel comes in handy when the government requires programs to be of a certain length.

There is a possibility that the British Paramount News affiliate, operating independently, may survive beyond the Feb. 15 deadline with the help of the J. Arthur Rank Organization. Plan is to allow the reel to "taper off" slowly in Britain rather than to terminate all contracts on a given date.

Unpublished Texas Novel Goes to Hecht-Lancaster

Hollywood, Jan. 29.

The Hecht-Hill-Lancaster outfit has purchased Alan Lemay's unpublished "Unforgiven" for $75,000. J. P. Miller will do the screenplay about 19th century Texas.

"Unforgiven" will be serialized in eight parts by the Sateve Post, which paid $35,000 for it. It'll subsequently be published by Harpers.

New Alien Oscar Stirs Discontent Of Importers

Independent Motion Picture Distributors Assn. is considering a protest to the Academy of Motion Picture Arts & Sciences re its handling of entries in the newly-established foreign films category.

Under the new arrangement, films that haven't played the States in 1956 are eligible and can be screened for the membership without titles. However, they must be submitted by either the local industry or the government and no individual distributor in the U.S. can enter a film.

This has already led to some mixups, with the indies feeling that the pix they've had playing off in the U.S. during the year should be entitled to consideration. The way it works now, the foreign industry submits two titles of which the Academy accepts one as a nomination. However, foreign films are eligible for awards in all other categories, i.e. for best photography, best script, best direction, etc.

The way it works out, one distributor — Trans-Lux — has two horses in the running. It got the Italians to submit "La Strada" and the French, on their own, submitted "Traversee de Paris," which Trans-Lux owns for the U.S.

Burned up at this moment is Ilya Lopert, who had entered his French "The Red Balloon" as a short, but ran a couple of feet over and was informed by the Academy that the picture had to compete in the feature category. He then wanted it to be classed as a French entry, but was nixed on the basis that it had to be an industry or government selection; and the French already had made their choice.

Antitrust Front News

Antitrust suit which sought trebled damages of $5,250,000 from the eight principal distributors was dismissed in New York Federal Court yesterday (Tues.). Action has been instituted by Combined Bronx Amusements Inc. and the 740 Allerton Realty Corp., operating the Allerton Theatre, Bronx, N. Y. Discrimination was charged.

Judge Archie O. Dawson threw the case out on grounds of lack of prosecution.

Mass. Suit Settled

Boston, Jan. 29.

Eight major distributors and Republic and Monogram (Allied Artists) settled a $2,000,000 antitrust suit brought against them by the Ideal Theatre, Milford, Mass.

Agreement was reached as the case went into the first day of trial before Judge Charles E. Wyzanski in Federal Court, Boston. Terms were not revealed but it's believed the plaintiff received a cash payment of around $50,000. Leon Task, in behalf of the theatre, complained of allegedly excessive clearances and inability to obtain first-run pictures.

Vincent Price, stage, screen and tv actor and an avid art collector and television-made authority, will be principal speaker at the American Federation of Arts national convention to be held at the Shamrock Hilton Hotel, Houston, April 3.

Actor Keefe Brasselle Set With Britain's Vicar As O'Seas Producer

Actor Keefe Brasselle has set with Britain's Vicar Productions to coproduce six features in 1957. Brasselle has purchased "Assignment for Murder" as the first project. It'll be in black-and-white CinemaScope and rolls March 15.

Brasselle has formed Randall-Brasselle Productions Ltd. with Dick Randall, Network Telefilm Library prexy. They'll headquarter in Gotham.

Four of the films will be shot in London, one in Germany and one in Italy. Randall also will personally produce "It Happened in Miami," which Brasselle will direct in color and CinemaScope.

Rudy Berger Retiring

Rudolph Berger, Southern division manager for Metro, retires the end of February. He has been with the company for 33 years and recently had been in ill health.

Berger is succeeded by Louis Formato, branch and district manager in Philadelphia. He'll headquarter in Washington.

Despite $50 Million Loan from U. S., Aussie Gov't Keeps Yank Coin Curbs

Sydney, Jan. 22.

The availability of a $50,000,000 loan from the U. S., arranged through the International Bank by the Robert Menzies government, is seen in financial circles as insuring an upbeat in the Aussie 1957 prosperity program. This loan will be used mainly for essential imports to aid primary and secondary industries here. Civic leaders also see a continuance of employment, meaning that the average Aussie worker will be able to enjoy a high standard of living.

The Menzies government is presently showing a highly favorable trade balance. As a result, it will cut prior drastic import restrictions to permit the entree of more British goods; this in addition to those from the dollar zone.

The government, however, will continue its rigid policy of curbing the outflow of dollars out of here on non-essential goods. There will be no increase in the dollar takeaway covering film earnings here nor for U. S. talent playing this zone.

The smash trade garnered recently at Aussie cinema boxoffice is an indication that this year should prove a boom one if the present high product standard is maintained.

Ernest Turnbull, chief of the Hoyts and Norman B. Rydge, Greater Union Theatres topper, recently stated that the Aussie cinemas should reap outstanding financial returns this year via the greatest product lineup in many years from Hollywood and London. Both agreed that the public is definitely swinging to films for entertainment.

'King' Will Be Alltime Top Grosser for 20th In 40 Years' Biz in U.K.

London, Jan. 22.

"King and I" will be the company's alltime top grosser in the British market since 20th-Fox began operating here more than 40 years ago. The filmusical has not only been a countrywide record breaker, but it has also broken the established booking pattern in the United Kingdom.

When the musical was first put into release last fall, 20th-Fox demanded extended playdates. Despite widespread exhibitor objection, it would only confirm bookings for a minimum of two weeks. The policy paid off both for the distrib and theatre operators, and in many situations the pic was retained for longer periods. It was subsequently put on general release and holdovers were requested by the theatre owners.

According to latest returns by 20th-Fox, the tuner has been on a record-breaking spree in its provincial general release. In Leeds, its opening week outgrossed the previous record holder by 30%. It was also the top grosser in Halifax, Scarborough, Rotherham, Bolton, Oldham, Bury, Ashton, Warrington and many other situations in the north of England. It's achieved the same status, too, in Scotland and Ireland.

Rogers Starts Strong All-British Film Prod.

London, Jan. 29.

A program of six to eight features, financed entirely with British coin and budgeted at around $2,800,000, is being launched by Peter Rogers at Beaconsfield Studios. He's formed a new company, Beaconsfield Films, and is already at work on the first two pix "After the Ball," a biopic of Vesta Tilley, starring Pat Kirkwood and Laurence Harvey, and "Time Lock," a thriller with boy star Vincent Winter and Robert Beatty, Betty McDowell, Lee Patterson and Alan Gifford in top roles.

Last Monday (21) Rogers started lensing a screen version of Francis Durbridge's thriller "My Friend Charles" with John Mills starred, supported by Derek Farr, Roland Culver, Noelle Middleton, Lionel Jeffries and Mervyn Johns. Rogers is the husband of producer Betty Box and "My Friend Charles" is being directed by Gerald Thomas, brother of Ralph Thomas, who has been associated with Miss Box in recent productions.

Ireland Imports Longhairs

Dublin, Jan. 22.

For the season of five concerts here, Radio Eireann Symphony Orch. will star five out of seven imported soloists. The two native-born are warbler Veronica Dunne and pianist Charles Lynch. Two of the others are now resident in Ireland, Italian-born violinist Renzo Marchionni and cellist Maurice Meulien.

On import list are violinist Jean Fournier (France), pianists Edith Farnadi (Austria) and Reine Gianoli (France). Orch itself is about 40% foreign-born and principal conductor is Yugoslav Milan Horvat.

Canada's Dream: Film Archives

Ottawa, Jan. 29.

Although there has been a persistent needling action by various individuals for the past decade for the establishment of a Canadian film archives, nothing definite has ever been done and Canada is still sans a permanent collection of films. Upped pressure is now being exerted and the Canadian Film Institute is forming a committee to coordinate the effort.

Behind the movement are such groups as CFI, Canada Foundation, Canadian Assn. for Adult Education, Dominion Archives, Canadian Picture Pioneers, Famous Players Canadian Corp., J. Arthur Rank Organization of Canada, Associated Screen News, Theatre Holding Corp and the movement's most persistent voice, Hye Bossin, editor of the Canadian Film Weekly.

Object of the drive is to officially and permanently preserve, as in the United States' Library of Congress, prints of films that are historically important and landmarks of motion picture development.

(Library of Congress film collection, though admirable, is consistently starved and neglected by U. S. budget cutters.—Ed.)

One Way of Getting Vote of Confidence

London, Jan. 29.

The British Film Producers Assn. has taken the unusual step of passing a vote of confidence in itself. This action presumably was a sequel to the recent formation of a rival organization to be known as the Federation of British Film Makers. The vote of confidence was made at a special executive council meet, at which the BFPA prexy John Davis, presided. It was termed as follows: "This special meet at which the BFPA prexy, the BFPA confirms its confidence unreservedly in the association in its efforts to further the interests of British film producers."

The new organization, which is expected to be formally constituted next month, has among its founder members, Ealing Films, which walked out of the BFPA last year, and Warwick Productions, which was denied admission. The doors of the new association will be open to the British subsidiaries of the American majors, among them MGM-British Studios, Paramount-British Production, Columbia British, etc.

BFI WANTS TO PRESERVE PIX

London, Jan. 22.

An appeal to picture companies to contact the British Film Institute before destroying old films which might be of historical importance, was made by Sylvester Gates, chairman of the BFI at its annual meeting.

The National Film Archive, he said, had added 389 pictures, including features and documentaries, and 248 newsreel items to its collection during the year. But, although there was some measure of satisfaction about the general growth of the Archive, there was also a great deal of concern about the large-scale disappearance and total destruction of films.

Britain's Technirama Pic Rolls in London

London, Jan. 22.

Production started Jan. 15 on Britain's first film to be made in the Technicolor widescreen process, Technirama.

The system is being used by Michael Balcon for his Ealing production, "Davy," with Harry Secombe in the title role. Metro will release.

British Cleric's Sermon On 'Save Our Punch & Judy'; It's Liverpool Landmark

Liverpool, Eng., Jan. 22.

A church minister pleaded from his pulpit here—for a Punch & Judy show.

Rev. Ralph Percival, vicar of Christ Church, asked his parishioners to help stop the Liverpool Corp. from ousting 60-year-old Richard Codman and his Punch & Judy show from their city-center pitch. Liverpool city council wants to build a new traffic system on the spot.

Codman has been given until the end of the month to quit his four-by-two-foot site. His family has held it under squatters' rights for 110 years.

Vaude stars born in Liverpool, including Arthur Askey, Ted Ray and Robb Wilton, have signed a petition of protest.

INFLUX OF BRAZILIAN TALENT IRKS LISBON

Lisbon, Jan. 22.

This season has seen a new invasion by Brazilian artists of Portugal. When the Brazilian cruzeiro was worth two escudos all the Portuguese artists wanted to go to Brazil and couldn't because of war and postwar difficulties. Now that the coin situation is reversed, Brazilian artists are flocking to Portugal which is their America. Brazil entertainers can work here without limitation as to time, number or roles and whether they represent a threat to local actors and actresses.

Legit star Bibi Ferreira, who toured Portugal last fall with her company, has been put under contract as star of new revue at Variedades Theatre and also almost all her Brazilian companions have remained behind. Comedian Enrique Spina is in Oporto while Gloria May is co-starred at the Maria Vitoria here. In practically every legit cast, there is one or more Brazilians. The Apolo Theatre has been reopened with the Brazilian Popular Theatre. Portuguese playwriters and actors complain that censorship allows the Brazilian company to present plays which would be frowned upon if they were written or imported by them. A play by Brazilian Abilio Pereira Almeida has caused a stir, with the author stating he voluntarily modified his play, "Moral by Arrangement," for showing at the Apolo, but reported that the censor "suggested some modifications.

Israeli Band Clicks With Rock-'n'-Roll

Gaza, Jan. 22.

The biblical city of Gaza, where Samson once rocked the Pagan Temple till he broke its mighty pillars, had its first taste of modern rock-'n'-roll when the Symphonic Band of the Israeli Defense Army played an evening of light music for an audience of soldiers, police, UNWRA officials and Arab notables. This town in the much-disputed Gaza strip is still under the dawn-to-dusk curfew imposed by the Egyptians when they held this area. There has not been any social or cultural life here for a long while and the UNWRA officials who care for the refugees have had no contact with anyone till the Israelis moved into the city.

The band, under the direction of Major Shalom Riklis, played light symphonic selections in the first part of the program. The second part opened with Edwin Franko Goldman's famous march "On the Mall." Selections from "Oklahoma," some Israeli melodies and a concert arrangement of "Malaguena" followed.

Then the band let loose all its soloists in the trumpet, sax and clarinet departments and delivered a Count Basie boogie and "Rock Around the Clock" in fiery style. Audience clapped hands and stamped its feet, the aged Arab notables being obviously amused.

Mexico's Proposed 'Code'

By PETE MAYER

Mexico City, Jan. 29.

A Mexican production code similar to that now existent in the States was proposed here last week by the prexy of the local Legion of Decency, Jorge Nunez, in confabs with members of the Catholic International Cine Office (OCIC).

Stating that the local producers association had been approached on the matter of some sort of voluntary auto-regulation of the industry here, Nunez outlined a basic series of principles which he termed, "an outline for a voluntary regulation system," for the Mex industry.

(1) No production of films in which "bad" appears attractive and "good" repulsive.

(2) No further production of films in which the sympathy of the audience is pointed towards wickedness, sin nor against honesty, innocence or purity.

(3) In all possible means to present the "correct" standards of moral living.

(4) Not to ridicule human nor divine laws nor to create sympathy for their violation.

(5) In the treatment of crime to avoid converting criminals into heroes and in no sense to justify criminal actions.

(6) Not to create audience contra-reaction towards the institution of marriage.

Though no specifics were included in the suggested code as outlined, Nunez stated that he was forwarding it to the producers' association with hopes that their recently created production commission would take all the points into consideration when making up their own regulations. He also stated categorically that the legion agreed that numerous human moral problems should be treated screenwise, but that they (the legion) objected basically to the slanting of themes in what he termed, "objectionable" directions which attracted the public and prejudiced and influenced its opinions in an unfavorable manner.

See Mex Film Production Center Fading as 5% Tax Chases Distribs

Mexico City, Jan. 22.

Thriving Baja California, Mexico's youngest state and close neighbor of California, is seen by the film trade here as soon becoming a desert as far as film fare is concerned, unless Governor Braulio Maldonado, otherwise progressive, reconsiders his law that nicks all pix exhibited there 5%.

The pix industry here avers that if that tax persists, not a picture will be screened in any part of the newest state because the 5% clip imperils the necessary margin of profit essential to continuing in business. In fact, several distributors here have suspended servicing Baja California until the new tax situation is completely clarified.

The new levy is construed by the local trade as a demand that every exhibitor in Baja California deliver an extra 5% of his gross to the state government's treasury. Baja California exhibitors have asked a state court for an injunction against enforcement of the new law.

The Baja California public also is reportedly grumbling. As is the case throughout Mexico, films are the prime public diversion in that region. The case was put up to Angel Carvajal, Secretary of the Interior, top federal government department having jurisdiction over acts of the administration, by the National Cinematographic Industry Chamber.

Nicholls New Censor Sec.

London, Jan. 29.

John Nicholls has been appointed secretary to the British Board of Film Censors. He replaces A. T. L. Watkins, who is joining the British Film Producers Assn. as its veepee.

For the last eight years Nicholls worked for the British Foreign Office in the Cultural Affairs Department in Berlin, and as director of the Anglo-German Centres in Frankfurt and Bonn.

Ballet Kick Now Noted in Italy

Milan, Jan. 22.

Italians are on a ballet kick. That's evident in the sellout response to the ballet evenings being offered at the La Scala Opera House here. Tickets for performances through March are already gone.

The current ballet season got underway New Year's eve, with Gian Carlo Menotti's "Sebastian" and Tschaikowsky's "Nutcracker" playing to a full house. The former entry had new scenery and costumes by Orlando Collalto and choreography by Luciana Novarro. Sadler's Wells stars Margot Fonteyn Michael Somes had the lead roles in "Nutcracker."

Skedded for future La Scala presentation is "Prince of Pagodas," the new ballet that John Cranko is choreographing for a Sadler's preem.

Real-Film's Anni Tips Influence in Hamburg

Berlin, Jan. 22.

Hamburg's Real-Film, one of this country's most prominent film producing companies, is observing its 10th anni here. Founded by Walter Koppel and Hungarian-born Gyula Trebitsch on Jan. 10, 1947, the company has become one of West Germany's most active film producing outfits. Real's initial pic in 1947 was "Ark Noah," and it has produced 37 pix so far. Company's current production is "Zurich Engagement," which stars Swiss players Liselotte Pulver, Bernhard Wicki and Paul Hubschmid (Paul Christian in Hollywood).

The Real-Film setup in Hamburg consists now of six modern studios. Besides making films on its own, Real rents its facilities to other companies. It's to the credit of Koppel and Trebitsch that Hamburg has become one of the three most important German film towns since the last war. Acknowledging his contributions to the German film industry, Walter Koppel was awarded with the Great Federal Cross of Merit last July.

London Tent Sending 10 To New Orleans Meeting

London, Jan. 22.

Ten members of the British Variety Club will attend the International Convention opening in New Orleans, April 3. They'll be headed by Mike J. Frankovich, Chief Barker. Delegation will include Sir Tom O'Brien, M.P., C. J. Latta, Nat Cohen, James Carreras, Billy Butlin, Irving Allen, Michael Shipman, Cubby Broccoli and Basil Brown.

Meantime, the London tent is preparing for its role as host of the 1958 convention and, on the word of Bob O'Donnell, is planning for 1,000 visitors. Past Chief Barker James Carreras has been named chairman of the convention committee, with Mike Frankovitch and Jack Goodlatte as co-chairmen of the convention executive committee.

Hawaiian Theatre Vet Quits

Honolulu, Jan. 29.

Charles (Chuck) Thode is retiring from Consolidated Amusement Co. Feb. 5 after 10 years as manager of downtown Princess Theatre. He's been in show biz 30 years.

Thode also is the composer of such songs as "Girl of My Dreams," "Waltzing in a Dream" and "It's the Little Things You Do," his latest. Thode will vacation in California and then return to Hawaii to help launch his new song.

British Film Boxoffice Decline Ended in Third Quarter of 1956

London, Jan. 22.

The downward trend in motion picture attendance, which continued consistently from the summer of 1954, was halted in the third quarter of 1956, when admissions rose by almost 2%. The total of 293,000,000 paid admissions, representing gross receipts of over $80,000,000, is recorded in the latest Board of Trade survey based on returns from 4,377 cinemas.

The number of admissions was 5% more than the previous quarter, although there were 47 fewer theatres covered in the latest inquiry, mainly due to the widescale shuttering that has taken place throughout the country.

The upward trend in admissions was most noticeable in Wales, where an improvement of 11% was shown. All areas in the British Isles, other than the Midlands region, showed improved results over the previous quarter. As a result of the recent increase in seat prices, the average admission tab worked out at approximately 28c or slightly less than 2c above the average for the previous quarter.

In the three main areas covered by commercial tv, both London and the North of England showed healthier admissions, and all recorded improved boxoffice receipts. In the London area, gross takings, at over $18,500,000, were 10.5% better than the previous quarter; the Birmingham gross, at just under $6,600,000, was over 5% better and the Manchester total of $10,100,000 was up 7½%.

The rise in admissions was also reflected in the improved Treasury receipts from admission taxes. The peak figure was reached in August, when the government cut exceeded $10,175,000. In July, its share was only $7,246,000, while in September the tax yielded $8,480,000.

7 Yank Films Listed By British to Compete For Best 1956 Award

London, Jan. 22.

Seven Hollywood pictures are included in a short list of 19 as the basis for the British Film Academy's annual awards for the best film of the year from any source. Five British pix in the same list also will compete for a separate award for the best locally-made production.

The American candidates on the list are "Baby Doll" (WB), "Guys and Dolls" (M-G), "The Killing" (UA), "Man with Golden Arm" (UA), "Picnic" (Col), "Rebel Without Cause" (WB) and "Trouble with Harry" (Par). "War and Peace" (Par) is included additionally as an Italian-American venture. The British short list comprises "Yield to Night," "Battle of River Plate," "Man Who Never Was," "Reach for Sky" and "A Town Like Alice." Other short-listed production come from Italy, Russia, Poland and France.

In the short list for the best foreign actor are included the names of James Dean, Karl Malden, William Holden, Frank Sinatra and Spencer Tracy. Carroll Baker, Ava Gardner, Susan Hayward, Shirley MacLaine, Anna Magnani, Kim Novak and Jean Simmons are on the list for best foreign actress.

Fuel Shortage Clips Glasgow Theatre Biz

Glasgow, Jan. 22.

The fuel shortage in Britain is hitting at local show biz. Cinema and theatre attendance is down, with rural entertainments badly hit. Robert Wilson, top Scot tenor, who makes regular trips round Scotland and Ireland with a vaude unit, will have difficulty in continuing such tours should the petrol shortage continue.

Country houses like the Gaiety, Ayr and Pitlochry Festival Theatre, also will be adversely affected. Latter opens April 20, and, because of its isolated situation in the heart of the Highlands, is sure to be hurt if the rationing scheme is not alleviated by that date.

Pantomime biz in city theatres has been hit by the crisis. Many coach parties have cancelled bookings following the holiday season.

Brod Crawford To Star In New Italian Film

Rome, Jan. 22.

The American touch is becoming more important in Italian films all the time. This was tipped most recently by the pacting of Broderick Crawford as star in "A Dog Called Mr. Bozzi" under the direction of Ladislao Vajda. The film will costar child star Pablito Calvo of last year's success, "Marcellino."

The last Crawford film made in Italy was "The Swindlers," in which he costarred with Giulietta Masina and Richard Basehart under the direction of Federico Fellini, director of "La Strada" and "I Vitteloni." "The Swindler" has not yet been shown in the U. S.

British Film Biz TV Plan a Flop

London, Jan. 29.

An agreement between BBC-TV and the British picture industry, which took nearly a year to negotiate and resulted in a major split when the exhibitors staged a walkout, appears to be failing by default. Within the first month of the pact not a single feature has been acquired by the state web.

Under the terms of the arrangement, BBC was to be restricted to a maximum of 20 pix a year, 12 of which would be in the English language, emanating either from Britain or the U. S., four would be Continental and the remaining four would be documentaries. The film industry pressed the settlement in the belief that such a deal would regulate the number of pix to be televized and would also give them a "say" in quality.

Hitherto BBC-TV, like ~~its~~ opposition commercial web, had been buying its features in the open market, on terms which permitted three screenings of each film. It was prepared to accept the industry's edict that each film could only be presented for a single airing.

So far, no American companies have offered any films to the BBC, and only two British outfits have indicated a willingness to do business. These two distributors, British Lion and J. Arthur Rank Film Distributors, however, appear to be widely apart from the web on price. BBC had in mind on average rental for a single screening of $5,000 to $6,000. It has been taken aback at the suggestion that it might have to pay as much as $70,000 for a one-shot presentation of a 10-year-old British film.

The BBC can see no immediate prospect of talking a deal with any of the U. S. majors. In almost all cases, the Hollywood outfits have sold their backlog to traders and have little pre-1948 product available to offer.

Cantinflas Given Five Medals by Mex Groups

Mexico City, Jan. 29.

Until recently here it was the local generals who got their chests loaded with medals. But today the international film stars are getting kudosed. During the past week, Marlo Moreno (Cantinflas) was the recipient shortly of no less than five trophys from the local film industry and other groups wanting to show their appreciation of the top local comics advertising the Mexican way of life.

No. 1 decoration is the Association of Motion Picture Producers' medal of merit, followed by the chamber of commerce's silver medal and a gold bauble from the Mexico City Chamber of Commerce. The Mex National Confederation of Local Chambers of Commerce are also presenting the star with another golden trophy to show their thanks. There also is the annual medal of merit donated each year by the publication "Ultima Hora" (Late Hour) will be presented to Moreno for being this country's outstanding pic personality-ambassador of goodwill for '56.

Mexico's Tinter Upbeat

Mexico City, Jan. 22.

Production this year of eight color musicals in Spanish and English is being readied by Producciones Churubusco, revealed its prezy, Cesar Santos Galindo. For the English versions, shopping is to be done for principals who play, or have recently played, in Broadway musical comedies. Natives will cast the Spanish versions.

This is Mexico's most ambitious tinter pix production program, evidence of the advance color has made down here.

Italian Opera Houses Demand More Govt. Coin

Rome, Jan. 29.

The insistence of La Scala and other Italian opera houses that they will close their doors unless the government not only refrains from cutting their subsidies but grants increased ones has produced a number of interesting boxoffice statistics. Only La Scala of Milan comes close to earning its keep at the b.o. It costs $1,250,000 to operate and its take last year was within $125,000 of the figure. The Rome Opera, however, with a budget only $17,000 less required $700,000 in government assistance. The large number of government employees there means more passes, but the situation is worse in Naples.

In a recent discussion of film theatre passes, Lee Kamerm, Metro chief for Italy, called Naples the worst case of ducat-grabbing, saying that "in that city because of a strange diffuse mentality everyone wants to go to the theatre gratis."

In addition to the three major opera houses, closing is threatened by Florence, Turin, Genoa, Venice, Cagliari, Palermo, Bologna, Verona and the National Academy of Santa Cecilia. Florence with its May Festival which extends into July, Venice with its September festival. Verona with its outdoor season in the ancient Roman arena and Rome's Baths of Caracalla season are included in this group. Santa Cecilia not only sponsors the Santa Cecilia Symphony, whose chorale toured the U. S. under S. Hurok auspices in 1955-56; but a national academy for voice and instrumental study.

Whether continuance of present subsidies would meet the situation is doubtful since musicians and singers have been demanding higher pay. In recent months, the Santa Cecilia Chorale has refused to sing and on these days the symphony has refused to substitute other music for the striking choristers. At the outset of the present season, the board of directors of the Academy announced that it would not be able to finish the year unless the government increased its subsidy.

Despite pleas by Giuseppe Brusasca, undersecretary for Spectacle, Prime Minister Antonio Segni and his cabinet have turned down all appeals for reconsideration in view of the mounting budget deficit for the Italian Republic. While the next step is not clear, a meeting of the mayors of the 11 cities in which the 12 companies operate has been scheduled for this week in Rome's Campidoglio.

'Peace' in Running For Italian Crix Award

Rome, Jan. 22.

Three films have been nominated by the National Syndicate of Cinema Journalists for consideration by the Silver Ribbon jury for award at the Grand Hotel Feb. 9. Remaining in competition are "War and Peace" (Par), "The Roof" and "The Railroader." Only Vittorio DeSica and Pietro Gerni, respective directors of the last two, are in competition for the best director since King Vidor is rated a foreigner.

Best foreign film shown in Italy will be selected from "Richard III," "Moby Dick" (WB) and "Picnic" (Col). Best actresses in the running are Anna Magnani in "Angels That Don't Fly" and Gabriella Pallotta in "The Roof." Best actor candidates are Pierto Germi for "The Railroader" and Marcello Mastroianni for "The Fortune of Being Female."

West End Holding Up Well; 'Zarak' Tall $11,000, 2d, 'Society' Sock 17G 6th, 'Giant' 11G, 'Peace' 12G, 9th

London, Jan. 22.

There's no appreciable letup in first-run returns here. Gasoline rationing, now in its second month, appears to have made little impact on West End film biz. Among the newcomers, "Zarak," with a smash opening, shapes a fancy $12,000 in its first six days at the Odeon, Leicester Square. It started with a charity preem for Hungarian Relief.

Most impressive business, however, is recorded by a batch of standout holdovers, with "High Society" leading the field with a great $17,000 or more in its sixth Empire frame.

"Giant" is heading for smash $11,000 in its third Warner round while "Baby Doll" looks like big $8,000 in third London Pavilion frame.

Estimates for Last Week

Astoria (CMA) (1,650; 42 cents-70 cents)—"Don't Knock the Rock" (Col) (1st wk) and "The Counterfeit Plan" (Anglo-Amal) (1st wk). Heading for fine $7,800, after fancy $4,700 opening weekend.

Carlton (20th) (1,128; 70-$1.70)—"Teenage Rebel" (20th) (1st wk). Moderate $6,100 or near.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (48th wk). Fine $14,300.

Empire (M-G) (3,099; 95-$2.50)—"High Society" (M-G) (6th wk). Smash $17,000. Near $20,000 previous week. "The Man in the Sky" (M-G) follows Jan. 24.

Gaumont (CMA) (1,500; 50-$1.70)—"King and Four Queens" (UA). Average $7,000.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Four Girls in Town" (Rank) (3d wk) and "Everything But the Truth" (Rank) (3d wk). Fair $4,500. Modest $4,800 previous week. "Battle Hymn" (Rank) opens Jan. 24.

London Pavilion (UA) (1,217; 50-$1.70)—"Baby Doll" (WB) (4th wk). Sock $8,000 or over. Smash $9,300 previous week.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Zarak" (Col) (2d wk). Fancy $11,000 or near. Last week, $12,000 in six days.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Oklahoma" (RKO) (12th wk). Solid $6,400, fine for length of run. "Town on Trial" (Col) opens Jan. 24.

Plaza (Par) (1,902; 95-$2.50) — "War and Peace" (ABP) (9th wk). Wow $12,000 or near. Stays indef.

Rialto (20th) (592; 50-$1.30) — "Between Heaven and Hell" (20th) (2d wk). Stout $4,700. Last week, $5,300.

Ritz (M-G) (432; 50-$1.30)—"High Society" (M-G) (4th wk). Boff $3,000. Last week, $3,300.

Studio One (APT) (600; 30-$1.20)—"Davy Crockett River Pirates" (Disney) and "Man in Space" (Disney) (4th wk). Average $4,000.

Warner (WB) (1,785; 95-$2.50)—"Giant" (WB) (3d wk). Sock $11,000. Second was $12,200.

KRS Urges Coin For Eady Be Paid Direct

London, Jan. 29.

In a memorandum to the president of the Board of Trade the Kinematograph Renters Society has urged that revenue for the proposed statutory Eady levy should be paid directly from admissions duty instead of being computed on paid admissions. It suggested that such a procedure would avoid fluctuations in the income of the fund.

The proposal was one of 10 points made by the distributors in relation to the legislation now before Parliament. They've requested clarification on the provisions of the Films Bill, which imply a differentiation between the classes of films eligible for payments from the statutory fund, and are also seeking information on exemptions from contributions to the fund by exhibitors.

Mex Censors Hit Nudes, Ultra Sex

Mexico City, Jan. 29.

In a strongly worded statement here, Jorge Ferretis, head of the local government film department and Mexico chief censor, made it clear that further screen nudity and ultra sexy pix would be severely dealt with in the future. Making clear that this held true not only for locally produced product, but also for foreign pix being shown here, Ferretis in a get-tough letter to local producers and the Mexico Motion Picture Chamber of Commerce stated: "Article 81, of the regulations for the motion picture industry, make it specific that all scripts must be submitted to the government film office before production, but this is not an absolute requirement. It is well known that numerous films are already in production when this office receives a copy of their screenplay, and in certain cases they are made without knowledge of this department. This has given rise to numerous conflicts when a picture is either in production or ready for release.

"For this reason," he stated, "we are advising you at this time that no future films showing nude scenes will be authorized, even when they are alleged to be artistic. And when prostitution themes are abused, the producers should now be advised that they will not obtain authorization of any kind for exhibition. This will also hold true for all foreign films, requiring editing as per decisions of this office, if they are to be exhibited. If any film that does not meet with these regulations, and is exhibited without cuts, those responsible will receive the full punishment of the law.

Industry sources here believe the Ferretis letter is based on numerous complaints, particularly those coming from the office of Jorge Nunez, prexy of the up-and-growing local Legion of Decency, which has recently shown new strength in this area.

Capt. Auten Down Under On 'Round-World Trek

Sydney, Jan. 29.

Captain Harold Auten, VC, longtime N. Y. representative of the Greater Union Theatres, is here on looksee of this zone as the guest of his boss, Norman B. Rydge. It's been many years since Auten was here for huddles. Present visit is to take a gander at the tremendous progress made by GUT under the Rydge flag and to finger-pulse the moods of Aussie pix patrons.

Auten will plane back to the U.S. via the Far East, Rome and London following talks with Rydge and the GUT management committee. It will be an around-the-world trip before Auten is through.

Power Rate Raised But City Won't Up Admish, So Exhibs Talk Strike

Mexico City, Jan. 29.

A possible strike of all local cinemas seems in the offing if city authorities here refuse demands to lower rather than raise the present tariff on electricity. Exhibs blame the Mexico City government and the local light and power company, whose recent 12.5% raise in electricity rates (it's claimed by exhibs) makes it prohibitive to continue showings.

Other party blamed is the city government which refuses to allow any increase in the present 4 peso (32c) top entrance fee for first-runs.

An "amparo," which in Mex legal terms, closely resembles a writ of habeas corpus or a stay of judgment has been declared by the Mexico Exhibs Assn., which holds it cannot be forced to pay the new charges without facing bankruptcy.

Top level studio sources are also extremely worried by the boost in electric rates. A meeting of the exhibs and the studio heads is expected this week with a defined program of future moves being worked out by the Mex National Pic Industry Chamber of Commerce.

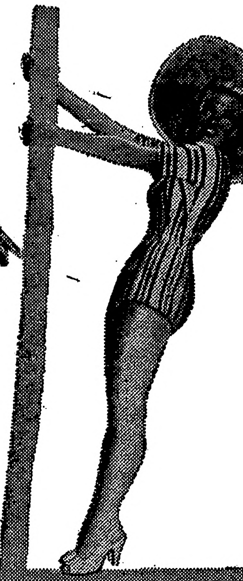
For everybody's Happy Washington's Birthday!

This is where the fun begins

...and these are the people it hilariously happens to

This is
the husband
who wouldn't
take it
lying down!

DAN DAILEY



This is the
wife who
wanted to
lose her
inhibitions!

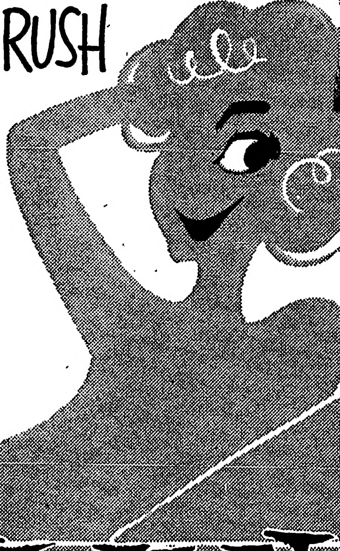
GINGER ROGERS

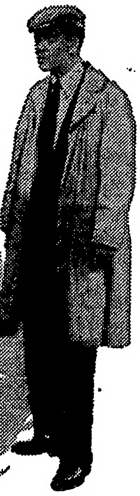
This is
the doctor
who stripped
them right
down to their
subconscious!

DAVID NIVEN

This is the
girl who looked
so innocent
but—oh men,
oh women,
oh brother!

BARBARA RUSH





This is the
picture of a new star
—a funny, funny
fellow. Get set to meet
him and laugh as
you've never
laughed before!

TONY RANDALL

20th Century-Fox brings you the greatest time you'll have in 1957!

OH, MEN! OH, WOMEN!

CINEMASCOPE
COLOR by DE LUXE

with Natalie Schaefer •
Rachel Stephens •
John Wengraf

Produced
and Directed
by
NUNNALLY JOHNSON

From the Play Produced
by Cheryl Crawford

Amusement Stock Quotations

For Week Ending Tuesday (29)

N. Y. Stock Exchange

1956-57 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	21⅞	**Am Br-Par Th**	144	23⅛	22⅝	22⅞	— ⅛
34½	22⅝	**CBS "A"**	98	32	30¼	31⅜	+1⅜
34¼	22⅝	**CBS "B"**	152	31⅞	30⅛	31⅞	+1¾
26¾	17⅛	**Col Pix**	11	18¼	17⅝	17¾	— ½
16⅜	12⅞	**Decca**	131	17	15⅜	15½	—
100¾	75¾	**Eastman Kdk**	191	90¾	85½	89¾	+3¼
4⅞	2¾	**EMI**	43	3⅝	3⅜	3⅜	—
12	6⅞	**List Ind**	43	8½	7⅞	7⅞	— ½
25⅛	18⅛	**Loew's**	229	20⅜	19⅝	20⅜	+ ⅜
9¼	7	**Nat. Thea.**	110	8¾	8⅜	8½	— ¼
36½	27⅝	**Paramount**	71	31	29¼	30⅛	+1
36½	16	**Philco**	133	17⅛	16½	16⅝	— ⅛
50⅜	31⅝	**RCA**	475	33⅞	32¾	33⅜	+ ⅞
8⅞	5	**Republic**	56	7⅛	6⅝	7	— ¼
15⅛	11¾	**Rep., pfd.**	8	12⅝	12½	12½	— ¼
17¾	13⅛	**Stanley War.**	100	17⅛	16¾	16⅞	+ ⅛
29½	22⅛	**Storer**	28	27	26½	26⅝	+ ⅛
29¼	21⅛	**20th-Fox**	107	25⅛	24½	24½	— ¼
29¾	23½	**Univ. Pix**	8	25¼	25¼	25¼	—
82½	70	**Univ., pfd.**	*20	70½	70	70½	+ ½
29¼	18½	**Warner Bros.**	100	27	25⅞	26⅛	—1⅛
141¼	95	**Zenith**	56	99	95	96½	+ ¼

American Stock Exchange

1956-57 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
6¼	3½	**Allied Artists**	37	3¾	3½	3⅝	— ⅛
13¼	9⅜	**All'd Art., pfd**	1	9½	9½	9½	— ¼
46½	19⅝	**Asso. Artists**	246	42¾	38⅛	39½	+ ½
2⅛	1	**C & C Super**	196	1⅛	1	1⅛	+ ⅛
10	4⅜	**Du Mont**	86	6	5½	5⅝	— ⅛
4⅛	2⅜	**Guild Films**	839	4¼	3⅝	4⅛	+ ½
9½	3	**Nat'l Telefilm**	377	9¾	8⅛	9⅝	+1½
5¾	2¾	**Skiatron**	13	3½	3⅜	3½	+ ⅛
13¼	6¾	**Technicolor**	97	8¾	7⅜	7½	— ⅝

Over-the-Counter Securities

	Bid	Ask	
Ampex	30¼	33¼	—1¾
Chesapeake Industries	2⅜	2¾	—
Cinerama Inc.	1⅛	1½	+ ⅛
Cinerama Prod.	2⅝	3	— ⅜
DuMont Broadcasting	8	8¾	+ ⅝
Magna Theatres	2¾	3⅛	— ⅛
Official Films	1⅞	2⅛	— ¼
Polaroid	108½	112½	+7½
U. A. Theatres	5⅝	6¼	— ⅛
Walt Disney	23	25⅛	+2⅜

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* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

That '80 Days' Author Squabble

Only Jules Verne (of the interested parties) has yet to be heard from on the matter of who deserves the writing credits on Mike Todd's "Around the World in 80 Days." Long dead, Verne evidently made no provision in his will for latter-day representation by an agent or a lawyer.

In his wake, those involved in the squabble are Todd, James Poe, S. J. Perelman, John Farrow, the Writers Guild of America (West) and attorneys at various points.

Latest round came over the past week as Poe filed for a temporary motion restraining exhibition of "80 Days," unless he's given screenplay credit. Either that, or he wants his suits versus Todd, through which he's seeking $250,000 in damages, to go to immediate trial. Motion, sought in New York's Federal Court, calls for answering affidavits from Todd by tomorrow (Thurs.).

To go back to a mid-way point, Todd and the Guild came to cross swords because Todd wanted to give only Perelman the scripting credit and the Guild, after considering the issues, said no. The credits should read, decided the Guild, "Screenplay by James Poe, John Farrow and Sidney Perelman."

Todd defied the edict, sending "80 Days" into exhibition with only Perelman receiving the recognition. So Poe, represented by Schulman, Klein & Stern, went to court because, he insisted, he was being done "irreparable harm."

Farrow, who has billing as writer-director-supervisor of "80 Days," and lawyer Solomon A. Klein, offered their versions of the background in depositions filed in connection with the motion for an injunction. Poe and Todd also gave pre-trial testimony.

Farrow related that he presented a statement to the Guild declaring that a June 29, 1955 draft of "80 Days" was "screenplayed by James Poe under my guidance as producer and director." Earlier, said Poe, he, Poe, was hired by Todd to do the script for a payoff of $5,000 plus 1% of the ownership. But Farrow comes back to say that his, Farrow's, statement about Poe's authorship—almost was destroyed deliberately by Todd. He succeeded in tearing off only a part of Farrow's signature, according to attorney Klein. And this was before Todd told Farrow, deposes Farrow, that Todd liked the Poe script.

Perelman enters on the following July 12. He was instructed by Todd, states Farrow, to trek from New York to California "only to polish up the script and add some gags." Farrow goes on: "At Todd's bungalow Todd told Perelman he wanted "no changes in the structure of the (Poe) script but only lines were to be polished or gags added." Farrow stated further that Perelman "agreed it was a good structure."

Lawyer Klein interjects a stinger via his interpretation of Todd's deposition. Todd, states Klein, "makes the unsupported assertion he wrote 50% of the June 29 script and at least 50-60% of the actual dialogue used in the picture and Perelman contributed only about 30%. Significantly, however, Todd admits that he never put anything down in writing and that he is unable to produce any material written by him."

$700,000 FROM TURKEY FREE VIA UNCLE SAM

U. S. Information Agency has okayed a $700,000 payment to the Motion Picture Export Assn. under the International Media Guarantee Program. Arrangement involves the Government's taking over an equivalent sum of accrued U. S. film coin in Turkey.

MPEA has applications for media guarantee payments pending with the USIA in other parts of the world.

Turkish swap, at the official rate, doesn't solve the American companies' problems in that country where the government is trying to impose heavy taxes up to 75%. The U. S. outfits don't have their own offices in Turkey but license their films to local distributors. MPEA hasn't been able to remit from Turkey for months.

VANCE'S STANCE

Indiana Prosecutor Pinch Threat Re 'Baby Doll'

Gary, Ind., Jan. 29.

Lake County theatre owners will be arrested if they show Warners "Baby Doll" warned county's chief deputy prosecutor Floyd Vance.

He called Tennessee Williams film "offensive to modesty and decency, repulsive, and in my opinion only morons and sex degenerates would be interested in seeing it."

Vance saw picture Jan. 16 in Chicago.

Cornelius Szakaitis, manager of Parthenon Theatre, states that he will play "Baby Doll" as booked next Friday (1) despite Vance's warning that film house managers showing "Baby Doll" will be arrested.

'Chatterley' and Shame; Columbus Dailies Not Agreed on Ad Copy

Columbus, Jan. 29.

"Lady Chatterley's Lover" (Kingsley International) was causing more than its share of trouble here last week at The Columbus Dispatch and the Bexley Art Theatre disagreed over advertising practices.

Dispatch publishers refused to let the theatre run an ad which showed a man and woman with the quote "Once I would have died of shame . . . . Now it is shame that has died!" The paper has been cracking down on copy submitted by theatres in recent months.

The picture itself drew an adverse review from Dispatch's film critic, Samuel T. Wilson.

For one week Bexley manager Robert Little contented himself with a Dispatch ad which gave only the picture title, stars, theatre address, show times, credits and phrases which called the film a "controversial masterpiece" and "the film without false modesty."

Last Wednesday (16), Little purchased a two-column by 8½-inch ad in The Dispatch which reprinted, word for word, the laudatory review of the picture by Norman Nadel, critic for the rival Columbus Citizen. The ad, also published in The Citizen, announced that the picture was being held over for a second week.

Both the Citizen and the Ohio State Journal published the Bexley ad, including the picture and quotes forbidden by The Dispatch.

Catholics Enter Case

Albany, Jan. 29.

The State Catholic Welfare Conference was given permission to file with the Appellate Division a brief, amicus curae, on "Lady Chatterley's Lover." Ephraim S. London, attorney for Kingsley International Pictures Corporation, the appellant, asked and received permission to file a supplemental brief, after the Catholic group recorded its.

The Civil Liberties Union had already filed on behalf of the French-made picture and on the issues raised.

FILMS BILL HEARINGS OPENED IN LONDON

London, Jan. 29.

The committee stage of the three-part Films Bill opens in the House of Lords tonight (Tues.) when the first amendments to the new legislation will be debated.

One of the most important amendments before the Upper House is aimed at British pictures made or financed by American companies. The object of the amendment, which will be moved by Lord Lucas, a Labor peer, will be to deprive such productions of their full share of the Eady levy if they have an advantage in the use of foreign currency which enables them to employ more foreign actors and actresses than other companies.

Among other proposals before the Lords tonight will be an amendment to exclude films made primarily for tv from benefitting from the statutory Eady levy; and to bar any film from receiving a levy from being shown on television for seven years. There's also a proposal to include trade nominees on the board of the British Film Fund Agency, which will administer the levy payments.

Hecht-Hill-Lancaster, Todd Open Writer Talks After Strike Vote

Hollywood, Jan. 29.

Negotiations are under way for a new bargaining pact between the Screen Writers Branch of Writers Guild of America West on one hand and Hecht-Hill-Lancaster and Mike Todd on the other.

Talks were initiated by phone Friday (25) after the WGAW membership voted a strike authorization. Formal meet was held Monday (28).

Strike action was voted over the weekend. Also at the meeting, execs reported that Guild membership had approved, by mail vote, establishment of a strike list, in addition to present unfair list. Under new rules, Guild members shall not only be prevented from working for struck producers, but also may not sell or license any literary or dramatic work to them.

Action against Hecht is outgrowth of hassle in which Guild charges that the firm refuses to negotiate a pact, a charge which prexy Harold Hecht has repeatedly denied. Last week, Hecht contended that as recently as Jan. 11, he had offered to bargain with the Guild. Strike action was taken despite Hecht's threat, through attorney Leon Kaplan, to take legal action against the Guild if a strike was voted, including National Labor Board proceedings. Also, Hecht stated that he would hold writers org "accountable for a false story being issued," which referred to a Guild press release charging that he had refused to negotiate a pact.

At the Screen Writers meet, strike action was authorized against H-H-L by Feb. 25, if a Guild pact, "embodying all the customary provisions . . . plus certain special provisions" was not inked. Among the latter was posting of a $100,000 bond "designed to protect the Guild membership in the future against a repetition" of the incident.

Against Todd, it was voted that the strike action may be taken by the Guild council at any time it may decide. This hassle revolves around screen credit given solely to S. J. Perelman by Todd for "80 Days Around the World," whereas Writers Guild insists that Perelman, James Poe and John Farrow should be credited equally.

In setting up the strike list, membership voted that failure to bargain collectively, or to sign the Guild's minimum basic agreement, or to pay cash minimums, would place a producer on the list. Failure to comply with other minimum basic agreement provisions, or "financial irresponsibility," would place a producer on the unfair list.

Also, the screen writers ratified, by unanimous vote, the recent deal with Matty Fox, in which he agreed to pay $235,000 to scripters of some 82 RKO pix bought for tv.

Commager on Censors

Albany, Jan. 29.

Prof. Henry Steele Commager, in answer to a question on "Art and censorship" put by a woman listening to his address on "Centralization and Freedom" at Temple Israel last week, said "This is a question which comes up again and again in the drama."

Making a passing reference to "Baby Doll," the speaker opined that censorship is not necessary for adults, but for "the youth," it may be.

"There is some danger from an extreme in license," Dr. Commager continued. "We should not invoke the greatest principle of freedom, to permit the freedom of perverts to sell pornographic literature."

Dr. Commager continued that a system of ratings, for motion pictures, would be highly desirable. He mentioned those in effect abroad—specifically, in England, Denmark and other countries. The speaker believed the United States could take a page from the books of those nations, on film ratings. The three classifications, for youths, adolescents and adults, in Denmark, were cited by Dr. Commager.

He questioned the position of "Hollywood" in opposing censorship and, equally, in opposing "any limitations on admission."

Litigants Get Together, German 'Muenchhausen' Now Readying for U.S.

Settlement of a legal action involving Sidney Kaufman, the Justice Dept. and a group led by Harry Popkin on the Coast has cleared the way to exhibition in the U.S. of the German film, "Muenchhausen," the Nazis' last major effort in the motion picture field.

Negative of the adventure-tinter has been transferred from Germany to Paris where lab work is under way to obtain either a dupe negative or Eastman color prints from the Agfa color original.

"Muenchhausen" was vested by the Alien Property Custodian at the end of the war and subsequently was licensed to Kaufman's Skelus Films for $17,500. However, the Government had no negative, only some poor prints.

While the government held "Muenchhausen," a print of it was brought into the U.S. by some GIs in a dufflebag. This print eventually was picked up by the Popkin group, a dupe negative was made, a dubbed track added and the picture was announced for release. Kaufman and the government obtained a temporary injunction. Last year, "Muenchhausen" ran for a week at the Kino Theatre Milwaukee, to establish Kaufman's title to the pic.

With Kaufman and Popkin now getting together, the legal action has been settled. Popkin's English track will be added to the Kaufman tint negative New music score will be recorded. Either RKO or United Artists may release.

"Muenchhausen" film has played widely in Western Germany. However, it's never been released in the Eastern zone, ostensibly because one of the lads in the picture is an unregenerated Nazi. "Muenchhausen" was shot in 1943.

VICTOR DESNY CLAIM'S NEW LEGAL CHANCE

Los Angeles, Jan. 29.

Pre-trial hearing will be held here Feb. 4 to set a Superior Court trial date for actor-writer Victor Desny's $150,000 breach of contract suit against Billy Wilder, Paramount Pictures and Paramount Films Distributing Corp. over "Ace in the Hole." New action stems from a California Supreme Court decision reversing dismissal of the case three years ago.

Case originally was dismissed on the grounds that the story, loosely based on the tragic death of Floyd Collins in a cave, was in public domain.

Majors Use Field Men As Envoys to Exhibs On Oscar Sweepstakes

Field exploitation representatives of the eight principal distributors have been given the job of lining up exhibitors to participate in the upcoming Academy Awards sweepstakes. Also, they are to work with the theatremen in staging the contests in which the public will be asked to guess the Oscar winners.

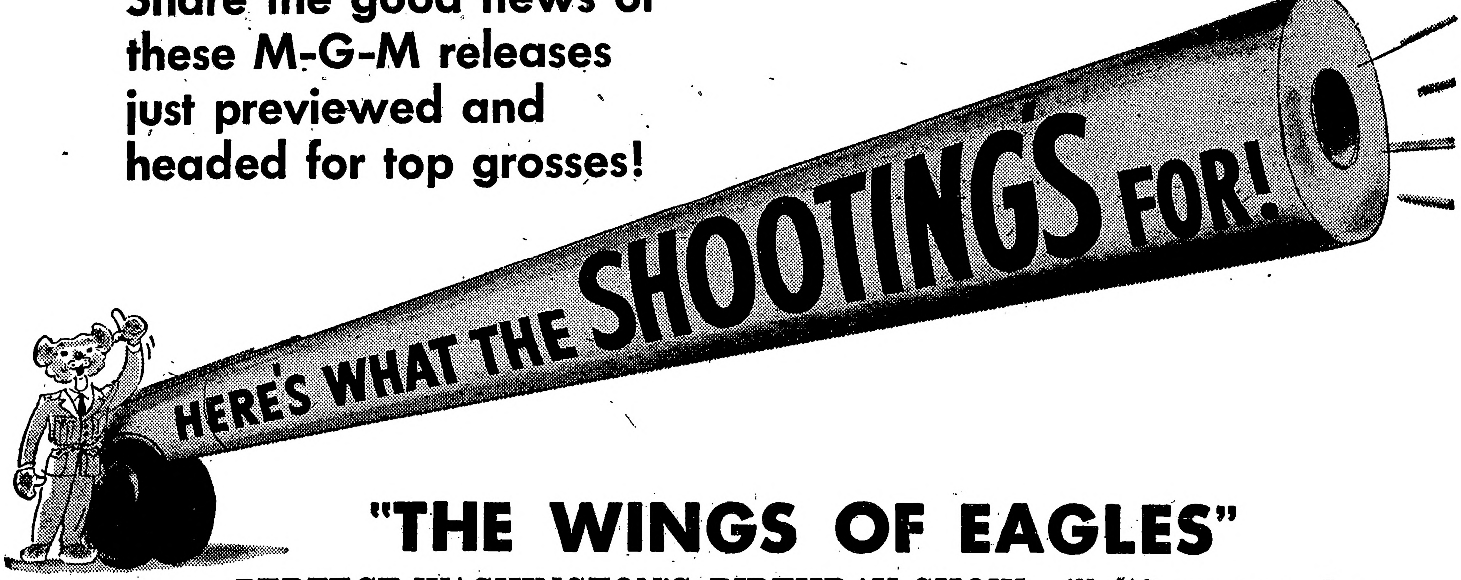
Council of Motion Picture Organizations disclosed this week that Jane Russell will appear in a trailer announcing the details of the program to theatre audiences.

Morris Goodman Upped

Morris Goodman, sales and distribution aide to Lacy W. Kastner, president of Columbia International, this week was promoted to the post of sales manager.

He's been with the Col foreign subsidiary eight years, first in New York, then in Paris where he was Continental sales manager and returned to the homeoffice slightly over a year ago.

Share the good news of these M-G-M releases just previewed and headed for top grosses!


HERE'S WHAT THE SHOOTING'S FOR!

"THE WINGS OF EAGLES"

PERFECT WASHINGTON'S BIRTHDAY SHOW will lift grosses sky-high! The fastest-booking holiday attraction because John Wayne and director John Ford deliver another BIG in-Metrocolor hit (*Best since their "Quiet Man"*). Based on the life of reckless, fun-loving "Spig" Wead, Squadron Commander. Dan Dailey, Maureen O'Hara co-star.

"10,000 BEDROOMS"

SONG-FILLED JOYOUS ENTERTAINMENT about a young hotel tycoon (*Dean Martin's first solo starring role*) and four lovely sisters. A BIG, happy, romantic, song-studded attraction loaded with beauty and talent—in CinemaScope and Metrocolor! Cast includes: Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid.

"LIZZIE"

POWERFUL DRAMA! EXPLOITATION NATURAL! It's a sock drama for sensational showmanship. It's the story of "the Jekyll and Hyde girl who lived three strange lives." Eleanor Parker's performance as three different personalities is absorbing. Something different for the fans! *(A Bryna Production.)*

"DESIGNING WOMAN"

TIP-OFF! ONE OF 1957's BIGGEST! Previewed last week. Immediately the word flashed from Coast to Coast that M-G-M has another blockbuster in the "High Society" class. Gregory Peck, Lauren Bacall, Dolores Gray in the hilarious, action-packed CinemaScope comedy romance in Metrocolor of a designer and a sportswriter.

"THE LITTLE HUT"

AUDIENCE REACTION FORECASTS SENSATION! In its Test-Previews it has proved itself in advance a smash box-office hit! Ava Gardner in her scanty wardrobe is gorgeous, shipwrecked on a desert island with Stewart Granger and David Niven. Sure-fire audience entertainment—in BLUSHING COLOR! *(A Herbson, S. A. Production.)*

World Gross of $150,000,000?

[FORESEEN FOR 20th BY SKOURAS]

World gross for 20th-Fox "in the not too distant future" could hit $150,000,000, 20th prexy Spyros P. Skouras declared yesterday (Tues.) following his return from a Chicago sales powwow.

Noting that the company expected to release a record of more than 50 films this year, Skouras called 1957 "a year of destiny" and predicted it would see 20th's star "at its zenith."

"We have no time to stand still," said Skouras, adding that 20th would continue its search for talent and properties to attain "the highest entertainment standards." Praising production chief Buddy Adler, Skouras said "nothing can stand in our way of delivering superior pictures to the world audience." He said 20th's door was open to independents.

Consolidated Lab Angle Not Illegal

Judge Dismisses Cardinal Allegation Republic 'Forced' Print Work to Its Subsidiary Company

A $132,000 antitrust suit brought in N. Y. Federal Court by Cardinal Films Inc. against Republic Pictures was dismissed last week by Judge David N. Edelstein. Plaintiff, which acquired 16m rights to certain Roy Rogers and Gene Autry pictures from Republic, charged it was forced to have prints made by the defendant's Consolidated Film Industries at higher rates than competing labs would have imposed.

Such a tiein to the purchase, Cardinal claimed, was illegal and violated the monopoly as well as restraint of trade provisions of the antitrust laws. Court, in finding for Republic, held that the purchase agreement permitted the seller to turn over the lab biz to Consolidated.

Authorities Losing But Still Wanna Deny K.C. 'Garden of Eden' Peep

Kansas City, Jan. 29.

The long-delayed "Garden of Eden" appears near a showing by the Dickinson Operating Co., in its artfilm Glen Theatre here as the result of a ruling by the circuit court last week. Film has been enmeshed in litigation and held off the screen since June of 1955.

Booking was yanked then after police seized a trailer and tried to ban showing of the picture. Theatre circuit obtained an injunction, and that was appealed.

Judge Duval P. Strother viewed the film and last week upheld the injunction. He held that it "is not a picture displaying either obscene or immoral matter, and by reason thereof is not a nuisance within the meaning of the law."

City legal department says it will appeal this ruling, but that is scant hope in the face of several other cases where censorship has been overruled within the past couple of years. The "Eden" case represented a last ditch stand by city officials seeking to have something to say about films shown here, they said.

Actions opposing such films appear futile in the face of such rulings as this, city welfare and recreation officials agreed, and contemplated action against "Baby Doll," current at the Paramount Theatre, was dropped.

CHORE FOR AUTHORS SQUARES STORY LIFT

Hollywood, Jan. 29.

Dispute over an "inadvertent" appropriation of a story theme by Warners was amicably settled last week when scripters Robert Schaefer and Eric Freiwald drew a new writing assignment from WB's telepix subsid.

Last year they submitted a story outline called "Fear Rides the Iron Trail" for Warners' "Cheyenne" series. Yarn dealt with a fictional attempt to assassinate President Grant. Story was thumbed down, but several weeks ago the "Cheyenne" series came up with a telefilm titled "Iron Trail." It was based upon a fictional attempt of outlaws to kidnap the Union general who later became the nation's chief executive.

Warners, which admitted a mistake was made "in some manner," assigned Schaefer and Freiwald to script "No Man's Road," from an original by John Wells, for the ABC-TV "Conflict" series as com-

Texas Drive-In Rally

Dallas, Jan. 29.

Texas Drive-In Theatre Owners' Assn. will hold its fourth annual statewide convention at Hotel Adolphus, Feb. 26-27.

Prexy Eddie Josephs will preside; not only Texas delegates, but associate members from Oklahoma, Louisiana and Mississippi will attend. Business sessions are skedded for both days.

Skouras Peps Up 20th in Chicago

Chicago, Jan. 29.

20th Century Fox prexy Spyros P. Skouras flew in to personally outline company's production and sales plans at the meeting of midwest, central and Canadian sales staffers Friday (25). Meeting was presided over by 20th's general sales manager, Alex Harrison.

Skouras called 20th the "optimistic film company" that aims at an increasing audience at home and abroad. Although the company has been unloading vintage product to tv via National Television Associates, Skouras reiterated his conviction that the new product released this year will be sufficiently strong to lure patrons away from tv screens.

Skouras stressed the importance of the bread and butter films as the mainstay of the smaller theatres, especially in the outlying towns. In this connection he referred to the deal with Robert L. Lippert who will turn out 25 lowercase pix for 20th this year. This bundle will supplement the company's own output of 30 big budgeted productions.

Sales quotas for this year for the initial three months were set at about the same dollar volume as for the corresponding period last year, with the observation that there will be more quality product available.

Some 70 sales staffers attended the two-day meet.

Conflicting Concepts On 'Daylight' Dating

Albany, Jan. 29.

The month of October would be lopped off the daylight saving time schedule in New York State, if a bill introduced last week by Assemblyman Orin S. Wilcox, Republican of Alexandria, Jefferson County, were enacted. A measure previously presented by Senator Pliny W. Williamson, Scarsdale Republican, and Assemblyman John R. Brook, Manhattan Republican, would extend DST from the last to the first Sunday in April.

Assemblyman Wilcox, engaged in the retail hardare business and in farming, represents a district which has many dairy farmers. His proposal, if approved, would put daylight saving time back to the span observed before the Williamson Act of 1955 was adopted.

New Fine Arts Starting

Dallas, Jan. 29.

Fine Arts Theatre will open here on Tuesday, Jan. 29, per Harold C. Novy, assistant to the president of Trans-Texas Theatres.

Fine Arts is on the site of the former Varsity Theatre near Southern Methodist U.

Briefs From the Lots

Hollywood, Jan. 29.

Indie producer **Emerson Yorke** purchased film rights to "The Cardinal's Secret," done as a half-hour entry on the **Loretta Young** telepic series . . . **Hal Wallis** set "Sing You Sinners" as **Elvis Presley's** second film and it will go before the cameras in the Fall . . . Allied Artists will release **Albert Gannaway's** "Badge of Marshal Brennan" and Nacirema's "Crime Beneath the Sea" as well as three more to come from the latter indie . . . **Sam Katzman** registered "The Mad Bomber," which previously had been listed by **Elmer Rhoden Jr.**, and by 20th whose tag is "The Mad Bomber of New York City" . . . **Jody McCrea**, 21-year-old son of **Joel McCrea**, will appear with his dad in "Stranger at Soldier Springs" for **Robert Bassler** . . . **Cornel Wilde** changed the title on his indie "Fastest Man on Earth" to "The Devil's Hairpin" and decided to shoot it in Technicolor.

"Attack of the Saucer Men" set by Sunset Productions . . . **Robert Parrish** draws director reins on Metro's "Three Guns," to star **Robert Taylor** . . . Bryna Productions bought **Ben Hecht's** original "The Shadow," and assigned **Allan Scott** to script . . . **Rory Calhoun** goes into Bryna's "Ride Out for Revenge" . . . **Lowell Gilmore** returns from N.Y. for stage actor role in Columbia Pictures' "Jeanne Eagels" . . . **Hal Wallis** inked **James Gleason** for part in "Loving You" . . . **Tom Tryon** snagged star role in Paramount's "Short Cut to Hell" . . . U will remake "Phantom of the Opera," with **William Alland** to produce . . . **Robert Keith** set for featured role in U's "My Man Godfrey."

Another Tie Severed By Nick Schenck; Quits MPAA After 30 Years on Board

Resignation of Nicholas M. Schenck from the board of the Motion Picture Assn. of America was accepted "with regret" last week by the directors. Schenck had repped Loew's on the board since Oct. 18, 1927.

Joseph R. Vogel and Benjamin Melniker were elected by the board to serve as new members for Loew's. Vogel will serve on the exec committee of the board.

In another realignment, due to the death of Columbia's Jack Cohn, Abe Schneider, Columbia's first v.p. and treasurer, was named by MPAA prexy Eric Johnston to serve on the executive committee. Abe Montague, Col v.p. and general sales manager, was elected to the board.

Latter accepted with regret the resignation of William H. Clark who had repped RKO Radio Pictures since Dec. 1949.

ALL-PURPOSE PRINTS FOR NEW 'JESSE JAMES'

Use of all-purpose prints, combining four magnetic and a single optical soundtrack, is being inaugurated by 20th-Fox with the release next month of "The True Story of Jesse James."

Combo prints are expected to be used on all 20th releases hereafter. Prints with both magnetic and optical tracks on them can play any house and are expected to sharply cut down on 20th's huge print bills. However, all-purpose prints are still a lot more expensive than normal magnetic or optical prints.

Problem to date has been that, with more than 3,000 U. S. accounts equipped for stereo sound, 20th has had to service these theatres with proper prints. After that, however, the prints lay idle since they couldn't be used by houses unless they were equipped. Procedure has cost 20th some $3,000,000 extra a year.

Combination of tracks on the print only slightly affects the C'-Scope picture ratio.

David Rose's Metro Pair

Hollywood, Jan. 29.

"The Willie Gordon Story" is the first of two features David Rose will release via Metro, under terms of a two-picture deal he has just signed with the studio.

Producer plans to shoot "Gordon," a World War II story, in London. He has overtured David Niven for the lead.

Foreign Film Distribs Heartened By Prod. Code's 'Ease Up' on Imports

Distributors of foreign films say there are indications that the Production Code may be easing up somewhat on their product.

Distribs say they get the impression that the Code administration on the Coast is beginning to look at foreign films in the light of their limited distribution in the U. S. and that, with this in mind, a double standard is beginning to emerge.

Original Code document very specifically provided for some separate standards, should there ever evolve a circuit of specialized houses catering only to adults.

In the past, when approached by producers abroad, Code administrator Geoffrey Shurlock has refused to even consider a separate seal for imports. On the other hand, it's now felt that the Code may be having second thoughts, even though some place this kind of conclusion in the "wishful thinking" category, stimulated by some slight concessions by Shurlock's office.

Most of the indie distribs don't bother applying for a Code seal. If they do, there's frequently trouble since the Code must judge a finished picture and producers naturally resist suggestions for sweeping changes at that point.

Fear New Admish Tax

Detroit, Jan. 29.

Allied Theatres of Michigan members are being urged to contact their State and local lawmakers to defeat efforts to levy admission taxes.

In a bulletin to members, Allied prexy Milton H. London cited a newspaper story which said: "Michigan cities plan to ask the State Legislature to give them authority to levy income and amusement admission taxes. Their plea, spurred by pressing needs, is backed up this time by the opinion of Dr. Arthur W. Bromage, University of Michigan political science professor, that such taxes are virtually their only remaining resource."

Texas Fighting Boxoffice Tax

Dallas, Jan. 29.

Texas COMPO again has marshalled its exhibitor membership in an effort to further adjust the state admission tax exemption on theatre tickets. Main objective of the campaign is to boost the present tax exemption from 81c up to and including $1. The present tax exemption is the result of the campaign staged in 1953 by Texas COMPO, which successfully raised the exemption from 51 to 81 cents.

Principal argument for adjusting the tax is the fact that the tax is discriminatory, since it applies only to dog and horse racing, both now outlawed in the state; opera, unless sponsored, which it usually is; circuses, now almost nonexistent, and motion picture theatres.

It was pointed out that the trend toward the "spectaculars" require fewer and longer performances, necessitating an admission increase for many theatres into the taxable range already exempt from the federal tax. The loss to the state treasury would also be slight only about $60,000 was collected last year on the tax derived from the 81c through $1 structure.

Three Navy Bases Get MG 'Eagle' Screenings

Metro is holding a series of press screenings of "The Wings of Eagles" at Navy bases throughout the country. Three are scheduled for February. Admiral John David Rice (Ret.), former chief of naval operations and technical adviser on the film in addition to being portrayed in it, will attend all three naval base press showings.

Picture, already shown on the carrier Lexington off Long Beach, Calif., will be screened at the Glen View Naval Air Station on Feb. 12, at the Pensacola Naval Air Base on Feb. 13, and at Norfolk, Va., on Feb. 14. Picture was filmed with the cooperation of the Navy aboard the U.S.S. Philippine Sea.

'Oh Men, Oh Women' Stars Visit 20 Keys for 20th

Extensive countrywide tours for the stars of its "Oh Men, Oh Women" have been arranged by 20th Fox. Personalities involved are Barbara Rush, Tony Randall and Ginger Rogers.

Trio will visit some 20 cities. Some dozen of these cities will be covered by all three in sequence. 20th also is upping its co-op ad budget to $230,000 for the film.

Comedy opens at the Roxy, N. Y., on Washington's Birthday.

'Doll' Sub Booking

Dayton, O., Jan. 29.

Art Theater has tentatively set Feb. 13 as the date for showing Warners' "Baby Doll," which had been cancelled from the Victory Theater downtown about six weeks ago after the management said it was refused the chance to see a pre release showing of the film.

Law enforcement officials said it would take no steps to stop showing of the film in Dayton.

Rolling in Vietnam, 'Quiet American' Next Shoots in Rome, Italy

Saigon, Vietnam, Jan. 29.

After six months of preparation, Joseph L. Mankiewicz's production of "The Quiet American," the first feature picture to be made here, went before the cameras yesterday (Monday).

The seven weeks of location shooting scheduled in and around Saigon has been made possible through the cooperation of President Ngo Dinh Diem and his Ministry. They have made available several thousand government troops plus buildings, armored equipment and technical advice on battles which took place in 1951.

Immediately following the Saigon phase of the production, the 75-man crew of technicians and players will be airlifted to Rome where interior scenes will be filmed at the Cinecitta Studios. The picture, to be released by United Artists, stars Audie Murphy, Michael Redgrave and Claude Dauphin. The female lead, that of a Vietnamese girl, will be cast locally. Mankiewicz adapted the Grahame Greene novel for the screen and is also directing for his Figaro Inc. producing company.

VIRGINIA MAYO TOURS FOR 'THE BIG LAND'

Kansas City, Jan. 29.

World premiere of Warners' "The Big Land" is set for the Paramount Theatre here Thursday (31) with a personal appearance by Virginia Mayo, who stars in the film with Alan Ladd and Edmond O'Brien. In addition to p.a.'s at the theatre there is to be usual round of radio-tv and newspaper interviews.

The preem sets off a series of saturation bookings, with about 200 theatres in the K.C. and St. Louis areas playing the film within a matter of a couple of weeks. Picture is based on the novel, "Buffalo Grass," localed in southwestern Kansas and with a sequence taking place in early Kansas City.

Miss Mayo's itinerary includes St. Louis Monday and Tuesday, Kansas City Thursday, and Wichita at the Miller Theatre Friday. Hubby Michael O'Shea is making the tour with her.

A tie-up is set with Wentworth Military Academy, which will send a troop in from nearby Lexington, Mo., to give an award to Miss Mayo. She already is an honorary colonel for judging a school beauty contest some time ago. This will firm up the honor.

Details are being worked out here between Harold Lyon, Paramount manager; Don Walker, Warner field exploiteer, and Joe Friedman, N. Y. office exploiteer.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.......... 1
This Date, Last Year...... 1

"DINO"
Prod.—Bernice Block
Dir.—Thomas Carr
Sal Mineo, Brian Keith, Susan Kohner, Frank Faylen, Michael Mineo, Pat De Simone, Joe De Santis, Penny Stanton, Joel Collins, Mary Carr
(Started Jan. 14)

COLUMBIA

Starts, This Year.......... 0
This Date, Last Year...... 2

"THREE-TEN TO YUMA"
Prod.—David Heilweil
Dir.—Delmer Daves
Glenn Ford, Van Heflin, Leora Dana, Felicia Farr, Henry Jones, Richard Jaeckel, Robert Emhardt, Ford Rainey, Woodrow Chambliss, Barry Curtis, Jerry Hartleben, Robert Ellenstein, George Mitchell, Dorothy Adams, Guy Wilkerson, Richard Devin, Joe Haworth, Joe Mayo, Jerry Oddo, Buzz Henry, Erwin Casson, Guy Teague, Bill Hale
(Started Nov. 28)

"JEANNE EAGELS"
(George Sidney Productions)
Dir.—George Sidney
Kim Novak, Jeff Chandler, Agnes Moorehead, Charles Drake, Larry Gates, Will Wright, George Neise, Richard Gaines, Virginia Grey, Doris Lloyd, Bob Hopkins
(Started Dec. 25)

METRO

Starts, This Year.......... 2
This Date, Last Year...... 2

"THE SEVENTH SIN"
Dir.—Vincente Minnelli
Eleanor Parker, Bill Travers, George Sanders, Joan Pierre Aumont, Francoise Rosay
(Started Oct. 29)

"SILK STOCKINGS"
Prod.—Arthur Freed
Dir.—Rouben Mamoulian
Fred Astaire, Cyd Charlisse, Janis Paige, Jules Munshin, Peter Lorre, Win Sonneveld, Joseph Buloff.
(Started Nov. 5)

"MAN ON FIRE"
Prod.—Sol C. Siegel
Dir.—Ranald MacDougall
Bing Crosby, Mary Fickett, Inger Stevens, Richard Eastham, Malcolm Broderick, E. G. Marshall
(Started Dec. 17)

"LES GIRLS"
Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg, Jacques Bergerac, Leslie Phillips
(Started Jan. 3)

"THE HOUSE OF NUMBERS"
Prod.—Charles Schnee
Dir.—Russell Rouse
Jack Palance, Barbara Lang, Harold J. Stone, Edward Platt
(Started Jan. 7)

PARAMOUNT

Starts, This Year.......... 2
This Date, Last Year...... 1

"HOT SPELL"
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—Daniel Mann
Shirley Booth, Anthony Quinn, Shirley MacLaine, Earl Holliman, Clint Kimbrough, Valerie Allen
(Started Jan. 21)

"LOVING YOU"
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—Hal Kantor
Elvis Presley, Lizabeth Scott, Wendell Corey
(Started Jan. 21)

REPUBLIC

Starts, This Year.......... 0
This Date, Last Year...... 0

RKO

Starts, This Year.......... 1
This Date, Last Year...... 0

"STAGE STRUCK"
(Shooting in New York)
Prod.—Stuart Miller
Dir.—Sidney Lumet
Henry Fonda, Susan Strasberg, Joan Greenwood, Herbert Marshall, Christopher Plummer, Sally Gracie, Pat Englund
(Started Jan. 21)

20th CENTURY-FOX

Starts, This Year.......... 4
This Date, Last Year...... 2

"THE WAY TO THE GOLD"
Prod.—David Weisbart
Dir.—Robert Webb
Jeffrey Hunter, Sheree North, Barry Sullivan, Walter Brennan, Neville Brand, Ruth Donnelly, Jacques Aubuchon, Philip Ahn
(Started Jan. 8)

"THE DESK SET"
Prod.—Henry Ephron
Dir.—Walter Lang
Spencer Tracy, Katharine Hepburn, Joan Blondell, Gig Young
(Started Jan. 14)

"A HATFUL OF RAIN"
(Shooting in New York)
Prod.—Buddy Adler
Dir.—Fred Zinnemann
Eva Marie Saint, Don Murray, Anthony Franciosa, Lloyd Nolan, Henry Silva
(Started Jan. 19)

"THE WAYWARD BUS"
Prod.—Charles Brackett
Dir.—Victor Vicas
Dan Dailey, Jayne Mansfield, Joan Collins, Rick Jason, Betty Lou Keim, Dee Pollack
(Started Jan. 21)

UNIVERSAL

Starts, This Year.......... 3
This Date, Last Year...... 1

"PYLON"
Prod.—Albert Zugsmith
Dir.—Douglas Sirk
Rock Hudson, Robert Stack, Dorothy Malone, Jack Carson, Robert Middleton, Alexander Lockwood, Robert Wilke, Chris Olsen, Troy Donahue, Alan Reed
(Started Dec. 27)

"MA & PA KETTLE AT MACDONALD'S FARM"
Prod.—Howard Christie
Dir.—Virgil Vogel
Marjorie Main, Parker Fennelly, Gloria Talbott, John Smith, Roy Barcroft, George Dunn, Claude Akins
(Started Jan. 7)

"MONOLITH"
Prod.—Howard Christie
Dir.—John Sherwood
Grant Williams, Lola Albright, Phil Harvey, Les Tremayne, Harry Jackson
(Started Jan. 18)

"MY MAN GODFREY"
Prod.—Ross Hunter
Dir.—Henry Koster
June Allyson, O. W. Fischer, Martha Hyer, Jessie Royce Landis, Eva Gabor
(Started Jan. 28)

WARNER BROS.

Starts, This Year.......... 4
This Date, Last Year...... 0

"BOMBERS B-52"
Prod.—Richard Whorf
Dir.—Gordon Douglas
Karl Malden, Natalie Wood, Efrem Zimbalist, James Garner, Bob Hover
(Started Dec. 18)

"SAYONARA"
(Shooting in Japan)
Prod.—William Goetz
Dir.—Joshua Logan
Marlon Brando, Red Buttons, Patricia Owens, Ricardo Montalban, Miiko Taka, James Garner, Myoshi Umeki
(Started Jan. 7)

"BAND OF ANGELS"
(Shooting in Louisiana)
Dir.—Raoul Walsh
Clark Gable, Yvonne DeCarlo
(Started Jan. 14)

"THE JAZZ AGE"
Prod.—Martin Rackin
Dir.—Michael Curtiz
Ann Blyth, Paul Newman, Richard Carlson, Alan King
(Started Jan. 24)

INDEPENDENT

"THE BRIDGE ON THE RIVER KWAI"
(Columbia Release)
(Horizon-American Prods.)
(Shooting in Ceylon)
Prod.—Sam Spiegel
Dir.—David Lean
William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, John Boxer
(Started Oct. 1)

"THE SWEET SMELL OF SUCCESS"
(Hecht-Hill-Lancaster Productions)
(For UA Release)
Prod.—James Hill
Dir.—Alexander Mackendrick
Burt Lancaster, Tony Curtis, Sam Levene, Susan Harrison, Marty Miller, Barbara Nichols, Jeff Donnell, Lurene Tuttle, Joe Frisco, Lawrence Dobkin
(Started Nov. 4)

"UNCLE GEORGE"
(Warwick Productions)
(For Columbia Release)
Prod.—John Paxton
Dir.—Nigel Patrick
Nigel Patrick, Charles Coburn, Wendy Hiller, Athene Seyler
(Started Jan. 7)

"THE CARELESS YEARS"
(Bryna Productions)
(For UA Release)
Prod.—Edward Lewis
Dir.—Arthur Hiller
Natalie Trundy, Dean Stockwell, John Larch, Catherine McLeod, Alan Dinehart 3d, Maureen Cassidy, John Stephenson, Virginia Christine, Bobby Hyatt, Claire Carleton
(Started Jan. 7)

"THE SEA WALL"
(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Thailand)
Prod.—Dino De Laurentiis
Dir.—Rene Clement
Silvana Mangano, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Nehemiah Persoff
(Started Jan. 7)

"CHINA GATE"
(Globe Productions)
(For 20th-Fox Release)
Prod.-Dir.—Samuel Fuller
Gene Barry, Angie Dickinson, Nat (King) Cole, Lee Van Cleef, Neyle Morrow, Maurice Marsac, George Givot, Paul Dubov, Paul Busch, Sasha Harden, Gerald Milton, Ziva Rodann, James Hong, Warren Hsieh, Marcel Dallo
(Started Jan. 9)

"SAINT JOAN"
(Carlyle Production)
(For UA Release)
Prod.-Dir.—Otto Preminger
Richard Widmark, Richard Todd, Anton Walbrook, John Gielgud, Paul Scofield, Felix Aylmer, Harry Andrews, Barry Jones, and Jean Seberg
(Started Jan. 9)

"HOT ROD RUMBLE"
(Nacirema Production)
(For Allied Artists)
Prod.—Norman Herman
Dir.—Les Martinson
Dick Hartunian, Leigh Snowden
(Started Jan. 10)

"LEGEND OF THE LOST"
(Batjac-Panama Production)
(For UA Release)
(Shooting in Libya)
Prod.-Dir.—Henry Hathaway
John Wayne, Saphia Loren, Rossano Brazzi
(Started Jan. 10)

"DRAGSTRIP GIRL"
(Golden State Production)
(For American-International)
Exec. Prod.—Samuel Z. Arkoff
Prod.—Alex Gordon
Dir.—Edward L. Cahn
Fay Spain, Steven Terrell, John Ashley, Frank J. Gorshin, Judy Bamber, Tommy Ivo, Kenneth Patterson, Dorothy Bruce, Gracia Norciso, Tito Vuolo, Leon Tyler, George Dockstader, Don Shelton
(Started Jan. 14)

"WAR OF THE UNIVERSE"
(For 20th Fox Release)
Prod.-Dir.—Kurt Neumann
Jeff Morrow, Barbara Lawrence, George O'Hanlon, John Emery, Morris Ankrum, Gonzales Gonzales, Kenneth Alton
(Started Jan. 14)

"LURE OF THE SWAMP"
(For 20th Fox Release)
Prod.—Sam Hersh
Assoc. Prod.—William Claxton
Dir.—Hubert Cornfield
Marshall Thompson, Jack Elam, Willard Parker, Joan Vohs, Leo Gordon, Joan Lora, James Maloney
(Started Jan. 16)

"THE PERSUADER"
(World Wide Pictures)
(For Allied Artists)
Prod.-Dir.—Dick Ross
William Talman, Kristine Miller, James Craig, Darryl Hickman, Georgia Lee, Alvy Moore, Rhoda Williams
(Started Jan. 16)

"THE QUIET AMERICAN"
(Figaro Production)
(For UA Release)
Prod.-Dir.—Joseph L. Mankiewicz
Audie Murphy, Michael Redgrave, Claude Dauphin
(Started Jan. 21)

"STRANGER AT SOLDIER SPRINGS"
(Libra Productions)
(For UA Release)
(Shooting in Tucson)
Prod.—Robert Bassler
Dir.—Francis D. Lyon
Joel McCrea, Mark Stevens, Joan Weldon, Darlene Fields, Addison Richards, Carolyn Craig, George Chandler, Stanford Jolley
(Started Jan. 28)

"OLD YELLER"
(Walt Disney Productions)
(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert Stevenson
Dorothy McGuire, Fess Parker, Jeff York, Tommy Kirk, Kevin Corcoran
(Started Jan. 28)

"THE BARNEY ROSS STORY"
(For UA Release)
Prod.—Edward Small
Assoc. Prod.—Robert E. Kent
Dir.—Ted Post
Cameron Mitchell, Dianne Foster
(Started Jan. 28)

Few Survive

Continued from page 5

this week gave notice to 11 office and sales employees, terminating their employment effective Friday (1).

Meanwhile, L. J. Miller, branch manager of Universal exchange, was awaiting details of his office taking over RKO sales and distribution, said he expected to be filled in at meeting in Kansas City this week.

RKO lease on Currie avenue building runs until Sept. 1, and Dressell said lease may be paid off in order to close exchange. There were indications, too, some severance may be paid dismissed employees.

Dressell himself has no plans for the future, said his dismissal orders did not yet include termination date for himself. He is veteran of 25 years with RKO.

Miller said RKO work would probably be handled by present staff of UI office here, although it will mean doubling up on some work.

Max Westebbe In Albany

Albany, Jan. 29.

Nine local RKO employees will lose their jobs Feb. 1, when the company terminates domestic operation and transfers distribution of its product to Universal. The number staffed here had been larger at one time.

The manager, Max Westebbe, has been associated with RKO, in the United States and abroad, for many years. He was resident manager in the Netherlands when the German army over-ran that country during the early days of World War II. Westebbe, who underwent bombing, escaped, with his family, across Europe to Spain, and eventuually returned to the U. S.

RKO exchange adjoins the one long used by Republic and closed since April 1 last.

Importers Face

Continued from page 5

against major companies picking up foreign films.

Question of budget has plagued the IMPDA ever since the late Joseph Burstyn first established it, actually with the purpose of fighting the then forming Italian Films Export. It's now proposed to have a budget of $15,000. Dues would be based on the number of films each distributor had firstrun on Broadway during the past year.

It's figured that the presidency will shift next either to Ilya Lopert or to Jean Goldwurm. Org last week appointed a committee to study the budget question. Group met again Monday (28). Understanding is that, if no agreement can be reached on some of the basic questions, IMPDA will be disbanded altogether.

Drop RKO Publicists

Hollywood, Jan. 29.

RKO, shuttering its publicity department, has pink-slipped everyone but publicity director Mervin Houser, his assistant, Milt Howe, and two secretaries.

Those bounced were Nat James and Linn Unkefer, each with RKO for 18 years; Phil Gersdorf, Ed Olmstead, Adele Palmer, Mack St. John, Blake McVeigh and Jack Behr; secretaries Sharon Ahearn, Edna Broening and Alice Englert; and John Armstrong in publicity still department.

RKO Opens

Continued from page 5

tract and playdate clerks, and others in semi-executive positions. "What's going to become of these people? he asked. "They've spent almost a lifetime in the motion picture industry."

Par News Fold

As a result of the RKO situation and the subsequent fold of Paramount News, Moss is sparking a move for the organization of a motion picture coordinating committee "which would attempt to integrate employees into our industry when vacancies exist or occur, and where their years of skill can be utilized." The union leader said his outfit would administer such a committee if the industry wants it that way. He demanded, however, to know why the Council of Motion Picture Organizations or the Motion Picture Assn. of America couldn't cooperate when the situation occurs.

Moss acknowledged that RKO had lived up to its union contract and would provide the dismissed employees with the required severance pay. In general, the contract calls for the payment of one week's salary for each year of service, with a maximum payment of 12 weeks. In some instances, certain staffers are down to receive double severance pay.

The union official felt that the RKO staffers hadn't been given ample notice and that all during RKO's negotiations with Universal the employees were kept in the dark. "All they could go by," Moss insisted, "was the numerous rumors. Why wasn't an effort made to integrate these employees before the final blow?"

Moss said his announcement in the trade papers had an immediate effect. He asserted that he received many calls, as did RKO, from personnel directors of the other film companies and from television outfits. As a result of these calls, he said, some of the pink-slipped staffers will be placed. He maintained, however, that he would continue his efforts to organize a coordinating committee since he feels that efforts should be made to place employees before they receive "a cold telegram of dismissal."

Cameramen Dissent

Moss' trade paper ads, headlined "Yes, we are perturbed at what is happening in this industry!," declared "there is no rhyme or reason in the present treatment of employees who have spent their entire adult lives in the motion picture industry. The question of discontinuance of any operation or company is a matter of business judgment, but who can deny that decent public relations and employee treatment should be considered with such a continuance."

Moss' attitude did not receive full support from other union officials. A spokesman for the Cameraman's Union, also an IA affiliate, maintained that the "management owns us nothing." He declared that the lensers dismissed as a result of the folding of Paramount's newsreel would easily find other jobs in the industry or in tv. "We have no beef," he said. "They paid the freight and they lived up to the contract. It's not their fault that economic conditions have forced them to discontinue the newsreel. They can't run a charity."

As to the foregoing, it's pointed out that cameramen not only are highly paid but relatively few, so that getting jobs is not too difficult.

John Springer, who exited as RKO's magazine contact at the homeoffice, this week joined 20th-Fox in the same capacity. Robert Boehnel, RKO tradepress rep, switched to Warners.

Use Tools

Continued from page 5

Philadelphia, Denver, Kansas City and Dallas will also hold regional sales powwows.

WB's Kansas City Meet

Kansas City, Jan. 29.

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Also attending were Paul Krumenacker, city sales manager Pittsburgh, and district manager Robert Smeltzer and branch manager Ben Bache, both of Washington, D. C. Home office execs present included Haines, Norman H. Moray, short subjects sales manager; Larry Leshansky, supervisor of exchanges; Robert A. McGuire, auditor; Harold Rosner and exploitation reps Irving Blumberg and George Fishman.

'Punishment'

Continued from page 4

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O'Neil Concedes

Continued from page 5

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Hour
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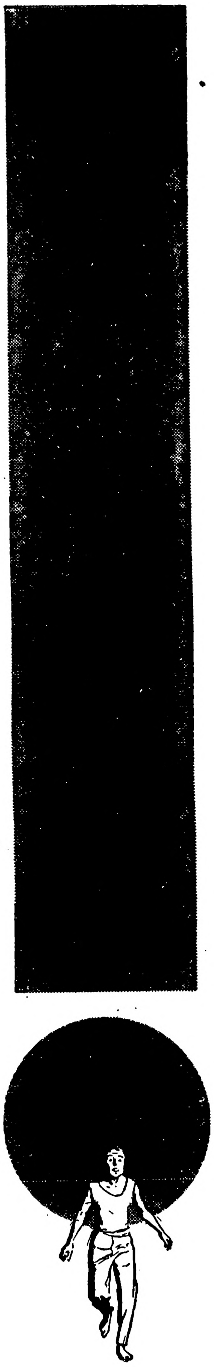

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THE INCREDIBLE SHRINKING MAN

starring
GRANT WILLIAMS • RANDY STUART
with APRIL KENT • PAUL LANGTON • RAYMOND BAILEY

FROM U-I THE EXCITING COMPANY

DIRECTED BY JACK ARNOLD • SCREENPLAY BY RICHARD MATHESON • PRODUCED BY ALBERT ZUGSMITH

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year......... 1
This Date, Last Year...... 1

"DINO"
Prod.—Bernice Block
Dir.—Thomas Carr
Sal Mineo, Brian Keith, Susan Kohner, Frank Faylen, Michael Mineo, Pat De Simone, Joe De Santis, Penny Stanton, Joel Collins, Mary Carr
(Started Jan. 14)

COLUMBIA

Starts, This Year......... 0
This Date, Last Year...... 2

"THREE-TEN TO YUMA"
Prod.—David Heilweil
Dir.—Delmer Daves
Glenn Ford, Van Heflin, Leora Dana, Felicia Farr, Henry Jones, Richard Jaeckel, Robert Emhardt, Ford Rainey, Woodrow Chambliss, Barry Curtis, Jerry Hartleben, Robert Ellenstein, George Mitchell, Dorothy Adams, Guy Wilkerson, Richard Devin, Joe Haworth, Joe Mayo, Jerry Oddo, Buzz Henry, Erwin Casson, Guy Teague, Bill Hale
(Started Nov. 28)

"JEANNE EAGELS"
(George Sidney Productions)
Dir.—George Sidney
Kim Novak, Jeff Chandler, Agnes Moorehead, Charles Drake, Larry Gates, Will Wright, George Neise, Richard Gaines, Virginia Grey, Doris Lloyd, Bob Hopkins
(Started Dec. 25)

METRO

Starts, This Year......... 2
This Date, Last Year...... 2

"THE SEVENTH SIN"
Dir.—Vincente Minnelli
Eleanor Parker, Bill Travers, George Sanders, Joan Pierre Aumont, Francoise Rosay
(Started Oct. 29)

"SILK STOCKINGS"
Prod.—Arthur Freed
Dir.—Rouben Mamoulian
Fred Astaire, Cyd Charisse, Janis Paige, Jules Munshin, Peter Lorre, Wim Sonneveld, Joseph Buloff.
(Started Nov. 5)

"MAN ON FIRE"
Prod.—Sol C. Siegel
Dir.—Ranald MacDougall
Bing Crosby, Mary Fickett, Inger Stevens, Richard Eastham, Malcolm Broderick, E. G. Marshall
(Started Dec. 17)

"LES GIRLS"
Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg, Jacques Bergerac, Leslie Phillips
(Started Jan. 3)

"THE HOUSE OF NUMBERS"
Prod.—Charles Schnee
Dir.—Russell Rouse
Jack Palance, Barbara Lang, Harold J. Stone, Edward Platt
(Started Jan. 7)

PARAMOUNT

Starts, This Year......... 2
This Date, Last Year...... 1

"HOT SPELL"
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—Daniel Mann
Shirley Booth, Anthony Quinn, Shirley MacLaine, Earl Holliman, Clint Kimbrough, Valerie Allen
(Started Jan. 21)

"LOVING YOU"
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—Hal Kantor
Elvis Presley, Lizabeth Scott, Wendell Corey
(Started Jan. 21)

REPUBLIC

Starts, This Year......... 0
This Date, Last Year...... 0

RKO

Starts, This Year......... 1
This Date, Last Year...... 0

"STAGE STRUCK"
(Shooting in New York)
Prod.—Stuart Miller
Dir.—Sidney Lumet
Henry Fonda, Susan Strasberg, Joan Greenwood, Herbert Marshall, Christopher Plummer, Sally Gracie, Pat Englund
(Started Jan. 21)

20th CENTURY-FOX

Starts, This Year......... 4
This Date, Last Year...... 2

"THE WAY TO THE GOLD"
Prod.—David Weisbart
Dir.—Robert Webb
Jeffrey Hunter, Sheree North, Barry Sullivan, Walter Brennan, Neville Brand, Ruth Donnelly, Jacques Aubuchon, Philip Ahn
(Started Jan. 8)

"THE DESK SET"
Prod.—Henry Ephron
Dir.—Walter Lang
Spencer Tracy, Katharine Hepburn, Joan Blondell, Gig Young
(Started Jan. 14)

"A HATFUL OF RAIN"
(Shooting in New York)
Prod.—Buddy Adler
Dir.—Fred Zinnemann
Eva Marie Saint, Don Murray, Anthony Franciosa, Lloyd Nolan, Henry Silva
(Started Jan. 19)

"THE WAYWARD BUS"
Prod.—Charles Brackett
Dir.—Victor Vicas
Dan Dailey, Jayne Mansfield, Joan Collins, Rick Jason, Betty Lou Keim, Dee Pollack
(Started Jan. 21)

UNIVERSAL

Starts, This Year......... 3
This Date, Last Year...... 1

"PYLON"
Prod.—Albert Zugsmith
Dir.—Douglas Sirk
Rock Hudson, Robert Stack, Dorothy Malone, Jack Carson, Robert Middleton, Alexander Lockwood, Robert Wilke, Chris Olsen, Troy Donahue, Alan Reed
(Started Dec. 27)

"MA & PA KETTLE AT MACDONALD'S FARM"
Prod.—Howard Christie
Dir.—Virgil Vogel
Marjorie Main, Parker Fennelly, Gloria Talbott, John Smith, Roy Barcroft, George Dunn, Claude Akins
(Started Jan. 7)

"MONOLITH"
Prod.—Howard Christie
Dir.—John Sherwood
Grant Williams, Lola Albright, Phil Harvey, Les Tremayne, Harry Jackson
(Started Jan. 18)

"MY MAN GODFREY"
Prod.—Ross Hunter
Dir.—Henry Koster
June Allyson, O. W. Fischer, Martha Hyer, Jessie Royce Landis, Eva Gabor
(Started Jan. 28)

WARNER BROS.

Starts, This Year......... 4
This Date, Last Year...... 0

"BOMBERS B-52"
Prod.—Richard Whorf
Dir.—Gordon Douglas
Karl Malden, Natalie Wood, Efrem Zimbalist, James Garner, Bob Hover
(Started Dec. 18)

"SAYONARA"
(Shooting in Japan)
Prod.—William Goetz
Dir.—Joshua Logan
Marlon Brando, Red Buttons, Patricia Owens, Ricardo Montalban, Miiko Taka, James Garner, Myoshi Umeki
(Started Jan. 7)

"BAND OF ANGELS"
(Shooting in Louisiana)
Dir.—Raoul Walsh
Clark Gable, Yvonne DeCarlo
(Started Jan. 14)

"THE JAZZ AGE"
Prod.—Martin Rackin
Dir.—Michael Curtiz
Ann Blyth, Paul Newman, Richard Carlson, Alan King
(Started Jan. 24)

INDEPENDENT

"THE BRIDGE ON THE RIVER KWAI"
(Columbia Release)
(Horizon-American Prods.)
(Shooting in Ceylon)
Prod.—Sam Spiegel
Dir.—David Lean
William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, John Boxer
(Started Oct. 1)

"THE SWEET SMELL OF SUCCESS"
(Hecht-Hill-Lancaster Productions)
(For UA Release)
Prod.—James Hill
Dir.—Alexander Mackendrick
Burt Lancaster, Tony Curtis, Sam Levene, Susan Harrison, Marty Miller, Barbara Nichols, Jeff Donnell, Lurene Tuttle, Joe Frisco, Lawrence Dobkin
(Started Nov. 4)

"UNCLE GEORGE"
(Warwick Productions)
(For Columbia Release)
Prod.—John Paxton
Dir.—Nigel Patrick
Nigel Patrick, Charles Coburn, Wendy Hiller, Athene Seyler
(Started Jan. 7)

"THE CARELESS YEARS"
(Bryna Productions)
(For UA Release)
Prod.—Edward Lewis
Dir.—Arthur Hiller
Natalie Trundy, Dean Stockwell, John Larch, Catherine McLeod, Alan Dinehart 3d, Maureen Cassidy, John Stephenson, Virginia Christine, Bobby Hyatt, Claire Carleton
(Started Jan. 7)

"THE SEA WALL"
(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Thailand)
Prod.—Dino De Laurentiis
Dir.—Rene Clement
Silvana Mangano, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Nehemiah Persoff
(Started Jan. 7)

"CHINA GATE"
(Globe Productions)
(For 20th-Fox Release)
Prod.-Dir.—Samuel Fuller
Gene Barry, Angie Dickinson, Nat (King) Cole, Lee Van Cleef, Neyle Morrow, Maurice Marsac, George Givot, Paul Dubov, Paul Busch, Sasha Harden, Gerald Milton, Ziva Rodann, James Hong, Warren Hsieh, Marcel Dalio
(Started Jan. 9)

"SAINT JOAN"
(Carlyle Production)
(For UA Release)
Prod.-Dir.—Otto Preminger
Richard Widmark, Richard Todd, Anton Walbrook, John Gielgud, Paul Scofield, Felix Aylmer, Harry Andrews, Barry Jones, and Jean Seberg
(Started Jan. 9)

"HOT ROD RUMBLE"
(Nacirema Production)
(For Allied Artists)
Prod.—Norman Herman
Dir.—Les Martinson
Dick Hartunian, Leigh Snowden
(Started Jan. 10)

"LEGEND OF THE LOST"
(Batjac-Panama Production)
(For UA Release)
(Shooting in Libya)
Prod.-Dir.—Henry Hathaway
John Wayne, Saphia Loren, Rossano Brazzi
(Started Jan. 10)

"DRAGSTRIP GIRL"
(Golden State Production)
(For American-International)
Exec. Prod.—Samuel Z. Arkoff
Prod.—Alex Gordon
Dir.—Edward L. Cahn
Fay Spain, Steven Terrell, John Ashley, Frank J. Gorshin, Judy Bamber, Tommy Ivo, Kenneth Patterson, Dorothy Bruce, Gracia Norciso, Tito Vuolo, Leon Tyler, George Dockstader, Don Shelton
(Started Jan. 14)

"WAR OF THE UNIVERSE"
(For 20th Fox Release)
Prod.-Dir.—Kurt Neumann
Jeff Morrow, Barbara Lawrence, George O'Hanlon, John Emery, Morris Ankrum, Gonzales Gonzales, Kenneth Alton
(Started Jan. 14)

"LURE OF THE SWAMP"
(For 20th Fox Release)
Prod.—Sam Hersh
Assoc. Prod.—William Claxton
Dir.—Hubert Cornfield
Marshall Thompson, Jack Elam, Willard Parker, Joan Vohs, Leo Gordon, Joan Lora, James Maloney
(Started Jan. 16)

"THE PERSUADER"
(World Wide Pictures)
(For Allied Artists)
Prod.-Dir.—Dick Ross
William Talman, Kristine Miller, James Craig, Darryl Hickman, Georgia Lee, Alvy Moore, Rhoda Williams
(Started Jan. 16)

"THE QUIET AMERICAN"
(Figaro Production)
(For UA Release)
Prod.-Dir.—Joseph L. Mankiewicz
Audie Murphy, Michael Redgrave, Claude Dauphin
(Started Jan. 21)

"STRANGER AT SOLDIER SPRINGS"
(Libra Productions)
(For UA Release)
(Shooting in Tucson)
Prod.—Robert Bassler
Dir.—Francis D. Lyon
Joel McCrea, Mark Stevens, Joan Weldon, Darlene Fields, Addison Richards, Carolyn Craig, George Chandler, Stanford Jolley
(Started Jan. 28)

"OLD YELLER"
(Walt Disney Productions)
(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert Stevenson
Dorothy McGuire, Fess Parker, Jeff York, Tommy Kirk, Kevin Corcoran
(Started Jan. 28)

"THE BARNEY ROSS STORY"
(For UA Release)
Prod.—Edward Small
Assoc. Prod.—Robert E. Kent
Dir.—Ted Post
Cameron Mitchell, Dianne Foster
(Started Jan. 28)

Few Survive

Continued from page 5

this week gave notice to 11 office and sales employees, terminating their employment effective Friday (1).

Meanwhile, L. J. Miller, branch manager of Universal exchange, was awaiting details of his office taking over RKO sales and distribution, said he expected to be filled in at meeting in Kansas City this week.

RKO lease on Currie avenue building runs until Sept. 1, and Dressell said lease may be paid off in order to close exchange. There were indications, too, some severance may be paid dismissed employees.

Dressell himself has no plans for the future, said his dismissal orders did not yet include termination date for himself. He is veteran of 25 years with RKO.

Miller said RKO work would probably be handled by present staff of UI office here, although it will mean doubling up on some work.

Max Westebbe In Albany

Albany, Jan. 29.

Nine local RKO employees will lose their jobs Feb. 1, when the company terminates domestic operation and transfers distribution of its product to Universal. The number staffed here had been larger at one time.

The manager, Max Westebbe, has been associated with RKO, in the United States and abroad, for many years. He was resident manager in the Netherlands when the German army over-ran that country during the early days of World War II. Westebbe, who underwent bombing, escaped, with his family, across Europe to Spain, and eventuually returned to the U. S.

RKO exchange adjoins the one long used by Republic and closed since April 1 last.

Importers Face

Continued from page 5

against major companies picking up foreign films.

Question of budget has plagued the IMPDA ever since the late Joseph Burstyn first established it, actually with the purpose of fighting the then forming Italian Films Export. It's now proposed to have a budget of $15,000. Dues would be based on the number of films each distributor had firstrun on Broadway during the past year.

It's figured that the presidency will shift next either to Ilya Lopert or to Jean Goldwurm. Org last week appointed a committee to study the budget question. Group met again Monday (28). Understanding is that, if no agreement can be reached on some of the basic questions, IMPDA will be disbanded altogether.

Drop RKO Publicists

Hollywood, Jan. 29.

RKO, shuttering its publicity department, has pink-slipped everyone but publicity director Mervin Houser, his assistant, Milt Howe, and two secretaries.

Those bounced were Nat James and Linn Unkefer, each with RKO for 18 years; Phil Gersdorf, Ed Olmstead, Adele Palmer, Mack St. John, Blake McVeigh and Jack Behr; secretaries Sharon Ahearn, Edna Broening and Alice Englert; and John Armstrong in publicity still department.

RKO Opens

Continued from page 5

tract and playdate clerks, and others in semi-executive positions. "What's going to become of these people? he asked. "They've spent almost a lifetime in the motion picture industry."

Par News Fold

As a result of the RKO situation and the subsequent fold of Paramount News, Moss is sparking a move for the organization of a motion picture coordinating committee "which would attempt to integrate employees into our industry when vacancies exist or occur, and where their years of skill can be utilized." The union leader said his outfit would administer such a committee if the industry wants it that way. He demanded, however, to know why the Council of Motion Picture Organizations or the Motion Picture Assn. of America couldn't cooperate when the situation occurs.

Moss acknowledged that RKO had lived up to its union contract and would provide the dismissed employees with the required severance pay. In general, the contract calls for the payment of one week's salary for each year of service, with a maximum payment of 12 weeks. In some instances, certain staffers are down to receive double severance pay.

The union official felt that the RKO staffers hadn't been given ample notice and that all during RKO's negotiations with Universal the employees were kept in the dark. "All they could go by," Moss insisted, "was the numerous rumors. Why wasn't an effort made to integrate these employees before the final blow?"

Moss said his announcement in the trade papers had an immediate effect. He asserted that he received many calls, as did RKO, from personnel directors of the other film companies and from television outfits. As a result of these calls, he said, some of the pink-slipped staffers will be placed. He maintained, however, that he would continue his efforts to organize a coordinating committee since he feels that efforts should be made to place employees before they receive "a cold telegram of dismissal."

Cameramen Dissent

Moss' trade paper ads, headlined "Yes, we are perturbed at what is happening in this industry!," declared "there is no rhyme or reason in the present treatment of employees who have spent their entire adult lives in the motion picture industry. The question of discontinuance of any operation or company is a matter of business judgment, but who can deny that decent public relations and employee treatment should be considered with such a continuance."

Moss' attitude did not receive full support from other union officials. A spokesman for the Cameraman's Union, also an IA affiliate, maintained that the "management owns us nothing." He declared that the lensers dismissed as a result of the folding of Paramount's newsreel would easily find other jobs in the industry or in tv. "We have no beef," he said. "They paid the freight and they lived up to the contract. It's not their fault that economic conditions have forced them to discontinue the newsreel. They can't run a charity."

As to the foregoing, it's pointed out that cameramen not only are highly paid but relatively few, so that getting jobs is not too difficult.

John Springer, who exited as RKO's magazine contact at the homeoffice, this week joined 20th-Fox in the same capacity. Robert Boehnel, RKO tradepress rep, switched to Warners.

Use Tools

Continued from page 5

Philadelphia, Denver, Kansas City and Dallas will also hold regional sales powwows.

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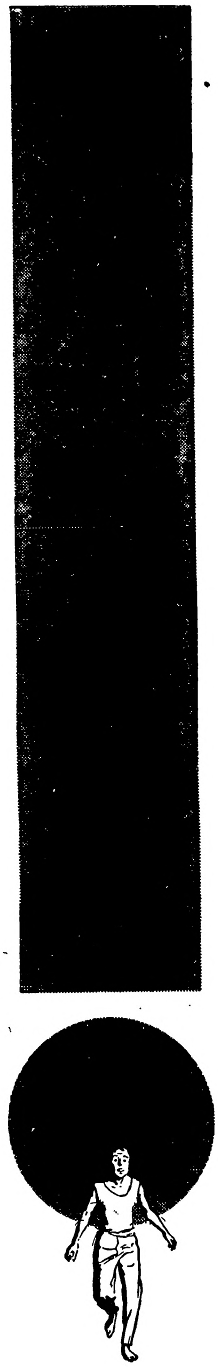

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Picture Grosses

'PRETTY BABY' STOUT 10G, INDPLS.; HOPE 9G

Indianapolis, Jan. 29.

Biz has rallied nicely this stanza at first-run spots here after last week's deep freeze. "Rock, Pretty Baby" is getting a big play from teen set at Circle to lead newcomers. "Iron Petticoat" at Loew's looks lush. "Girl Can't Help It," in second week at Indiana, is doing okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-85)—"Rock, Pretty Baby" (U) and "Showndown at Abilene" (U). Stout $10,000. Last week, "Three Violent People" (Par) and "Bridey Murphy" (Par), $5,000.

Indiana (C-D) (3,200; 70-90) — "Girl Can't Help It" (20th) and "Black Whip" (20th) (2d wk). Oke $8,000 after $14,000 opener.

Keith's (C-D) (1,300; 60-85) — "Secrets of Life" (BV) (2d wk). Nice $4,000 in 4 days after $6,000 first stanza.

Loew's (Loew) (2,427; 60-80) — "Iron Petticoat" (M-G) and "The Rack" (M-G). Sturdy $9,000 for Bob Hope pic. Last week, "Reprisal" (Col) and "Port Afrique" (Col), $5,000.

Lyric (C-D) (850; $1.25-$2.20)—"Oklahoma" (Magna) (22d wk). Fine $12,000 in final 4 days, being followed by "Ten Commandments" (Par) on Jan. 29. Last week, $14,000.

CHICAGO

(Continued from page 9)

die) (3d wk). So-so $5,000. Last week, $7,600.

Grand (Indie) (1,200; 98-$1.25)—"Tension at Table Rock" (RKO) and "Great Day in Morning" (RKO). Good $9,000. Last week, "Gunslinger" (Cap) and "Dark Venture" (Cap), $10,500.

Loop (Telem't) (606; 90-$1.25)—"Brave One" (RKO). Bangup $16,000. Last week, subsequent run.

McVickers (JL&S) (1,580; $1.25-$3.30) — "Ten Commandments" (Par) (10th wk). Socko $38,000. Last week, $40,000.

Monroe (Indie) (1,000; 67-87)—"Woman of Rome" (DCA) and "Fear" (Cap) (2d wk). Good $5,000. Last week, $8,000.

Oriental (Indie) (3,400; 98-$1.25)—"Girl Can't Help It" (20th). Torrid $30,000. Last week "Anastasia" (20th) (5th wk), $28,000.

Palace (Indie) (1,484; $1.25-$3.40)—"Seven Wonders" (Cinerama) (7th wk). Huge $46,000. Last week, $42,000.

Roosevelt (B&K) (1,400; 90)—"Drango" (UA) and "Flight to Hong Kong" (UA). Hotsy $20,000. Last week, "Zarak" (Col) and "Utah Blaine" (Col) (2d wk), $18,000.

State-Lake (B&K) (2,400; $1.25-$1.50)—"King and 4 Queens" (UA) (3d wk). Gentle $15,000. Last week, $17,000.

Surf (H&E Balaban) (685) $1.25)—"Silent World" (Col) (5th wk). Fine $3,300. Last week, $3,700.

United Artists (B&K) (1,700; 98-$1.50)—"Written on Wind" (U) (5th wk). Amazing $18,000. Last week, $20,000.

Woods (Essaness) (1,206; 90-$1.50)—"Teahouse August Moon" (M-G) (10th wk). Solid $17,500. Last week, $18,000.

World (Indie) (600; 90)—"La Strada" (T-L) (5th wk). Vigorous $5,000. Last week, $5,500.

Ziegfeld (Davis) (430; $1.25)—"Only French Can" (UMPO) (5th wk). Still good at $3,100. Last week, $3,600.

BUFFALO

(Continued from page 8)

(Indie). Smash $20,000. Last week, "King and 4 Queens" (UA), $15,000.

Paramount (Par) (3,000; 60-85)—"Three Brave Men" (20th) and "Quiet Gun" (Indie). Good $13,000 or near. Last week, "Three Violent People" (Par) and "Women of Pitcairn Island" (Indie), $11,200.

Center (Par) (2,000; 60-85)—"Oklahoma" (Magna). Solid $14,000 or close. Last week, "Invasion U.S.A." (Indie) and "1,000 Years From Now" (Indie) (reissues) (5 days), $8,500.

Lafayette (Basil) (3,000; 50-80)—"Written on Wind" (U) and "Showdown at Abilene" (U) (3d wk). Still plenty of stamina to land stout $10,000. Last week, $11,000.

Century (Buhawk) (3,000; $1.25-$2.50) — "Ten Commandments" (Par) (5th wk). Mighty $20,300. Last week, $23,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (22d wk). Smart $9,000. Last week, $8,600.

BROADWAY

(Continued from page 9)

tively as strong as opening week's $10,000.

Sutton (R&B) (561; 95-$1.75)—"Great Man" (U) (5th wk). Fourth stanza completed Monday (28) was smash $16,000. Third was $16,500.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (29th wk). The 28th week completed Sunday (27) pushed to big $11,000. The 27th was $10,000.

World (Times) (501; 95-$1.50)—"Tempest in Flesh" (Pace) (2d wk). This week ending tomorrow (Thurs) looks like rousing $9,500. First was record $10,900.

Victoria (City Inv.) (1,060; 50-$2)—"Baby Doll" (WB) (7th wk). Sixth round finished last night (Tues.) was socko $27,000. Fifth was $28,500.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Cinerama) (43d wk). The 42nd stanza finished Saturday (26) was sock $41,300. The 41st week was $36,400.

'Baby' Sturdy $16,000, Denver; 'Wagons' 12G

Denver, Jan. 29.

"Rock, Pretty Baby" at Paramount is rated town topper, and likely will be around next week. "Westward Ho, Wagons" packed the Aladdin to a big session, and will hold. Others staying are "Bundle of Joy" at the Denham and "Golden Demon" at Esquire. "Anastasia" still is good in fifth session at the Centre. "Four Girls in Town" looms fair at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Westward Ho Wagons" (BV). Big $12,000. Holding. Last week, "Everything But Truth" (U) (2d wk.), $2,000.

Centre (Fox) (1,247; 70-$1.25)—"Anastasia" (20th) (5th wk). Good $10,000. Last week, ditto.

Denham (Cockrill) (1,428; 70-90)—"Bundle of Joy" (RKO). Fine $11,000. Stays on. Last week, "Three Violent People" (Par), $6,000.

Denver (Fox) (2,525; 70-90)—"Four Girls in Town" (U) and "Edge of Hell" (U). Fair $11,500. Last week, "Don't Rock Rock" (Col) and "Rumble on Docks" (Col), $12,000.

Esquire (Fox) (742; 70-90)—"Golden Demon" (Indie). Big $4,500. Last week, "Angel Who Pawned Her Harp" (Indie), $3,000.

Orpheum (RKO) (2,600; 70-$1.25)—"Teahouse August Moon (M-G) (4th wk). Fairish $8,000. Last week, $12,500.

Paramount (Wolfberg) (2,200; 70-90)—"Rock, Pretty Baby" (U) and "Brass Legend" (UA) Solid $16,000. Stays. Last week, "Drango" (UA) and "Gun Man Down" (UA), same.

LOS ANGELES

(Continued from page 8)

(AA) (2d wk). Fair $12,500. Last week, $18,000, plus $92,500 in seven nabes, eight ozoners.

Loyola (FWC) (1.248; $1.25-$1.50) — "Oklahoma" (20th) (4th wk). Nifty $5,200. Last week, with El Rey, $7,800.

Chinese (FWC) (1,908; $1.25-$2.40) — "Anastasia" (20th) (5th wk). Pushed to fancy $18,500. Last week, $18.000.

Vogue (FWC) (885; $1-$1.75) — "Baby Doll" (WB) (5th wk). Hearty $6,800. Last week, with Downtown Paramount, Wiltern, $18,000.

Hollywood Paramount (F&M) (1,468; $1-$1.50) — "Written On Wind" (U) (5th wk). Up to good $11,000. Last week, $10,000.

Fox Beverly (FWC) (1,334; $1-$1.75)—"Full of Life" (Col) (5th wk). Slow $3,700. Last week, $3,800.

Warner Downtown (SW) (1,757; 80-$1.50)—"Giant" (WB) (5th wk). Okay $6,500. Last week, with New Fox, Uptown, $17,300.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (6th wk). Steady $26,000 or near. Last week, up to $25,900.

Four Star (UATC) (868; $1.25-$1.80) — "Rainmaker" (Par) (6th wk). Mild $4,500. Last week, $5,000.

Egyptian (UATC) (1,503; $1.25-$1.80)—"Bundle of Joy" (RKO) (6th wk). Light $3,500. Last week, $4,000.

Pantages (RKO) (2,812; $1.10-$1.75)—"Teahouse August Moon" (M-G) (10th wk). Neat $12,000. Last week, $12,900.

Warner Beverly (SW) (1,612; $1.50-$3.30) — "Ten Commandments" (Par) (11th wk). Sharp $23.500. Last week, $22,600.

Warner Hollywood (SW) (1,384; $1.20-$2.65)—"Cine Holiday" (Cinerama) (64th wk). Into current week Sunday (27) after big $19,300 last week.

'Life' Lush $13,000, D. C.; 'Wonders' Sock 24G, 5th

Washington, Jan. 29.

Main stem b.o. is surprisingly bright this stanza especially since it is almost entirely a holdover situation. "Full of Life," sole newcomer is smash at Trans-Lux. "Anastasia," in sixth stanza at the Capitol, is still sturdy and may go another. "Ten Commandments," in 11th week at RKO Keith's, is well above last round when Inaugural fever took its toll all around town. "Seven Wonders" at the Warner continues sock in fifth stanza, being up over last stanza. "Great Man" still is big in second week at the Ontario.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Wrong Man" (WB) (2d wk). Fair $6,500. Last week, $8,500.

Capitol (Loew) (3,434; 85-$1.25)—"Anastasia" (20th) (6th wk). Amazingly steady $14,000 for second consecutive week, probably resulting from Bergman's visit to N. Y. May hold.

Columbia (Loew) (1,174; 80-$1.25)—"Girl Can't Help It" (20th), (5th-final wk). Surprisingly robust entry, with fine $7,000 after $8,000 last week.

Keith's (RKO) (1,859; $1.25-$2.75) — "Ten Commandments" (Par) (11th wk). Bright $15,000, thanks to special a.m. group bookings. Last week, $12,000. Stays.

Metropolitan (SW) (1,490; 90-$1.25)—"Wrong Man" (WB) (2d wk). Fine $9,500. Last week, $13,400.

Palace (Loew) (2,360; 90-$1.25)—"Teahouse of August Moon" (M-G) (6th-final wk). Impressive $15,000 after $14,000 last week.

Plaza (T-L) (290; 90-$1.35)—"Lady Chatterly's Lover" (Indie) (11th wk). Slight $2,000 after $2,200 last week. Stays another.

Trans-Lux (T-L) (600; 80-$1.25)—"Full of Life" (Col). Smash $13,000, and stays. Last week, "Zarak" (Col) (4th wk), $3,500.

Uptown (SW) (1,100; $1.20-$2.40)—"Oklahoma" (Magna) (14th wk). Solid $10,000. Last week, $9,500.

Warner (SW) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (5th wk). Special bookings still keeping this in upper brackets to tune of sock $24,000 after fine $22,000. Stays.

Ontario (K-B) (1,250; 90-$1.25)—"Great Man" (U) (2d wk). Heading for big $8,000 in first holdover round. First was great $10,000. Probably stays on.

SAN FRANCISCO

(Continued from page 8)

"Wrong Man" (WB) and "Fire Maidens of Outer Space" (Indie). Fair $15,000 for 8 days. Last week, "Zarak" (Col) and "Cha-Cha-Boom" (Indie) (2d wk-4 days), $9,000.

St. Francis (Par) (1,400; $1-$1.25)—"Baby Doll" (WB) (5th wk). Big $8,000. Last week, $9,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (10th wk). Excellent $28,000 or over. Last week, $28,600.

United Artists (No. Coast) (1,207; 70-$1)—"Drango" (UA) and "Running Target" (UA) (2d wk). Hep $7,500. Last week, $11,800.

Stagedoor (A-R) (440; $1.25-$1.50) — "Constant Husband" (Indie). Fine $4,900. Last week, "Brave One" (RKO) (4th wk), $2,300.

Larkin (Rosener) (400; $1)—"Fruits of Summer" (Indie) (4th wk). Holding at $2,800. Last week, $3,000.

Clay (Rosener) (400; $1)—"Papa, Mama, Maid" (Indie) (2d wk). Very good $3,200. Last week, $3,400.

Vogue (S.F. Theatres) (377; $1)—"La Strada" (T-L) (21st wk). Okay $1,400. Last week, $1,600.

Bridge (Schwarz) (396; $1-$1.25)—"Wee Geordie" (Arthur). Socko $6,000. Last week, "Magic Fire" (Indie) (2d wk), $1,700.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (5th wk). Excellent $26,500. Last week, $26,000.

BALTIMORE

(Continued from page 8)

Up to smash $7,000 after $6,500 in third round.

New (Fruchtman) (1,600; $1.25-$2.25) — "Ten Commandments" (Par) (6th wk). Holding nicely at $16,000 after $20,000 for the fifth stanza.

Playhouse (Schwaber) (410; 50-$1.25)—"Great Man" (U). Brisk $5,500. Last week, "John And Julie" (Indie) (4th wk), $1,500.

Stanley (WB) (3,200; 50-$1)—"Three Violent People" (Par). Sad $4,500. Last week, "Girl He Left Behind" (WB), $4,000.

Town (Rappaport) (1,400; 50-$1.25)—"Rainmaker" (Par). Pleasing $10,000. Last week, "Slander" (M-G), $5,000.

42d St. Grinds

Continued from page 3

65c. The theatres operate on an amazing schedule. The majority open at 8 a.m. and run to 3 a.m. the following morning, with several closing at 4 a.m. To maintain this operational schedule, the theatres employ three shifts of employees.

Contrary to general belief, the atmosphere of 42d St. has not provided the managements with undue problems of coping with juvenile delinquents and undesirables. According to Martin Levine, general manager of the Brandt houses, the 42d St. theatres have no more of a problem than other theatres. As a matter of fact, he maintained, the juves make up only a small portion of the patronage. He noted, for example, that two recent pictures especially aimed at teenagers—"Shake, Rattle, and Roll" and Elvis Presley's "Love Me Tender"— fared poorly at the boxoffice.

The theatres, however, have taken precautionary measures against young hoodlums and other undesirables. A crew of uniformed Burns guards make frequent tours to the theatres. The Brandt Theatres has long followed the policy of notifying parents when a juvenile is involved in a disturbance.

The 42d St. patronage comes from all walks of life. Midnight workers are on hand for the 8 a.m. show. Salesmen, shoppers and others with several hours to kill dominate the afernoon audiences. Daters, married couples, and groups of young people make up the evening trade. Show people and other stay-up-laters are among the late film-goers.

The 42d St. houses offer patrons a chance to catch up on missed pictures, a wide choice of pictures which enables groups to break up and meet later, and prices within the range of the general public. According to the belief of the 42d St. operators, when a person comes to 42d St., it's not with the thought of seeing a specific film. However, after the potential customers looks over the wide selection, he then makes his choice.

19-Years As Artie

Perhaps the most unique of the 42d St. operations is the Apollo which has been running continuously for 19 years on an art house policy. Even during the war years when it was difficult to obtain foreign films, the house operated successfully by replaying over and over again the available imports. The house has a steady clientele and for each change of bills it sends out 25,000 mailing pieces. The theatre is also a popular place with language students and many times whole classes from various New York high schools and colleges attend afternoon performances to absorb French or Italian. Shakespeare films also draw a large student audience and the management provides special reduced tickets for school groups.

Foreign films with English titles also draw a large audience of deaf and dumb individuals. Many of these people as well as their special schools are on the mailing list.

From a profit and cents standpoint, the 42d St. houses have managed to buck the general sluggish trend that has hit theatre business throughout the country. For the most part, however, the new, better Hollywood films and the foreign imports do the better business. The theatres have "their hands full" in maintaining a profitable operation at the houses which show the secondary films and the reissues.

The theatre operators have no desire to see the complexion of the street changed. They feel the carnival atmosphere of 42d St., the pizza parlors, and the other carny attractions are just the things that draw crowds to the street.

UA's February Five

"Men in War," Sidney Harmon production starring Robert Ryan and Aldo Ray, heads the list of five pictures set for release by United Artists in February.

Others are producer Bob Goldstein's "Crime of Passion," with Barbara Stanwyck and Sterling Hayden; Aubrey Schenck's "Pharaoh's Curse," Mark Dano and Ziva Rodann; Howard W. Koch's "Voodoo Island," Boris Karloff, and Koch's "Tomahawk Trail," Chuck Connors, John Smith and Susan Cummings.

Billy Graham's Theatre Films

Hollywood, Jan. 29.

"The Persuader," a theatrical feature, went before the cameras under the banner of World Wide Pictures to launch a program of theatrical releases planned by evangelist Billy Graham. Dick Ross is producing and directing the initialler, which Allied Artists will release.

In the past, Graham has concentrated on religioso product for church distribution. New series of films will be slanted for the entertainment market with a religious note inserted in each film.

Loew's Quest

Continued from page 3

tors for out-of-pocket expenses and reasonable clerical expenses.

In addition, Loew's has retained Georgeson & Co. and the Kissel Organization to solicit proxies and has agreed to pay both outfits fees and expenses for the service, with Georgeson getting $7,500 and Kissel $2,500.

Proxy lists the salary of (1) each person who was a director during the most recent fiscal year and whose remuneration exceeded $30,000; (2) each person who was one of the three highest paid officers of the company; and (3) all persons as a group who at any time during the fiscal year were directors or officers of the campany. All officers and directors in this group received a total of $1,708,844.

Breakdown reveals the following salaries: Howard Dietz, $104,571; Arthur M. Loew, $200,000; Eddie Mannix, $167,314; Benjamin Melniker, $43,086; Charles C. Moskowitz, $156,857; Charles Reagan, $91,500; Dore Schary, $200,000; and Nicholas M. Schenck, $155,852.

Proxy statement says that agreement terminating Schary's contract will save the company $150,000 and that Schary has no right to exercise options on 16,670 shares of stock under the stock option plan granted him in 1951. Previously Schary had exercised his option on 50,000 shares.

Trans-Lux

Continued from page 3

their own voices in English, which is the way they originally spoke their lines.

Brandt said he expected a gross of from $800,000 to $1,200,000 eventually on "La Strada." It'll play some 3,000 to 5,000 houses in the titled version and, according to Brandt, could pick up another 3,500 or 4,000 bookings via dubbing.

Trans-Lux prexy stressed the importance of careful release policy consideration in the instance of dubbed pix. In some cities, T-L is holding up release of "La Strada" pending availability of the dubbed prints. In others, the original version is better played off first before the dubbed film hits the commercial houses.

Brandt felt strongly that European films starring American performers should be dubbed although, he noted, "dubbing in that case is really a misnomer. After all, they spoke their lines in English in the first place."

Trans-Lux has acquired two Spanish films, "Calabuche" and "Calle Mayor." They're coproductions with Italy and France, respectively, and Brandt is bringing over the Italian and French rather than the Spanish versions. Likelihood is that both will be dubbed, with Betsy Blair to do her own voice in "Calle Mayor." Other releases on the 1957 T-L sked include the French "Traversee de Paris" with Jean Gabin and the Greek "Bed of Grass," which Gregg Tallas directed. "Bed" is due out in February. Dubbed version of "La Strada" is skedded for release towards the end of March.

Velde Discovers Texas

San Antonio, Jan. 29.

James Velde, general sales manager for United Artists, arrived in Dallas Monday (28) on his first trip to the Southwest. He plans to meet exhibitors and "get the feel of Texas."

The local branch office of UA feted him with a luncheon.

WHAT'S HAPPENING AT RKO

Why we make this statement at this time...

There have been a lot of stories lately about what RKO is doing and what it intends to do. Here are the facts.

Why certain changes are being made...

The goal of RKO is to reduce its fixed domestic overhead by 53% for any given motion picture.

Money saved by reducing these fixed costs in distribution and production can thus be applied to the creative end of picture making.

What RKO is doing about motion picture distribution...

RKO has made a limited agreement with Universal-International to distribute motion pictures through the Universal-International distribution system. This applies only to the United States and only to motion pictures started prior to December 31, 1956.

Distribution by RKO of its pictures will continue in foreign markets in the same way as it has been.

The agreement with Universal-International has been accomplished in order to eliminate duplication of distribution overhead and noncreative expenditures, allowing more resources to be put into the creative end of making better pictures.

What changes will be made in RKO's production...

In production, there is also an opportunity to reduce the so-called below-the-line fixed charges attributed to a motion picture. These are noncreative costs and do not contribute to a picture's artistic or financial success.

We have two groups of studio buildings—on Gower Street in Hollywood and in Culver City. How these production facilities can be put to best use has not yet been finally determined.

How these changes will affect RKO's future...

With the streamlining of its distribution and production, and the subsequent savings in fixed charges, RKO will be in a position to concentrate on the creative planning, making and promotion of better motion pictures.

Our decisions on distribution and production are made with one goal in mind—to make better motion pictures more efficiently. This will benefit the public and motion picture exhibitors as well as ourselves.

'Beau James' vs. 'Love In December' Producers Fear Period Flavor

Hollywood, Jan. 29.

Mel Shavelson and Jack Rose are launching a nationwide test of "value of title" by asking 1,500 exhibs, 500 newspapermen, plus a cross-section of film goers, to determine whether "Beau James" or "Love Me In December" should be the release title of Jimmy Walker biopic starring Bob Hope.

Ballots go out next week. Meanwhile film is being previewed with "James" tag. Paramount's George Weltner and Jerry Pickman liked both titles but agreed to let poll determine final release tag.

Shavelson and Rose feel both titles have plus and minus. "James" is seen as deriving some exploitation value from fact it was title of Gene Fowler book and is more suggestive of Bob Hope's switch to straight drama. But its felt tag a la Brummel might suggest a costume drama.

"December" has advantage of being title of ironic tune written by Walker to his first wife which could be reprised for title tune recordings, exploitation, but it's felt "December" tag may connote light musical rather than dramatic biopic. Ballots accompanied by letter explaining problem plus copies of cast sheet, synopsis.

Chinatown Film Theatre Owner Nabbed; Accused Of Passport Fibbing

San Francisco, Jan. 29.

Immigration and State Department security officials have had a Frisco theatre's co-owner arrested on grounds he made a false statement in connection with a 1951 passport application.

He is Fong Ying, 42, who operates the Chinese-language World Theatre here with Lawrence Low. Ying failed to make $15,000 bail. If convicted, he's liable to a maximum penalty of five years and a $5,000 fine.

The U. S. attorney's office said Ying was "an important man in Chinatown, a man of means." Ying's false statement was supposed to have been in claiming as a father a man who actually was his onetime father-in-law.

The same claim allowed Ying to enter the U. S. illegally in 1931, according to the U. S. attorney's office. Ying is protected from prosecution for illegal entry by the statute of limitations.

His partner, Low, last year invoked the Fifth Amendment in testifying before the House Un-American activities committee. Low had been asked if the theatre was a distribution source for pro-Soviet films.

Anzac Bid to Flynn

Hollywood, Jan. 29.

Errol Flynn has been approached to star in a feature pic, "Flying Doctor," to be filmed by a new U. S.-Aussie firm Down Under, in April. Firm is headed by Yank director-film editor Rex Lipton, who will produce-direct the feature, presently budgeted at $450,000. Art Browne, formerly with Edward Small, is prepping the script, based on exploits of Australian bush doctors.

Firm, called Flying Doctors Ltd., plans to film a telepix series on the same subject, following theatrical pic lensing.

New York Theatre

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Back to Old Trade

Houston, Jan. 29.

Mike Lane, who made his screen debut in Humphrey Bogart's last pic, "The Harder They Fall," is back in town here, wrestling. Another recent release is "Gun for a Town" which he premiered here in April.

In between film assignments, Lane returns to wrestling.

Sabbath Cinema Carolina Issue

Columbia, S. C., Jan. 29.

Sunday films, banned by law in most South Carolina communities, is an issue before lawmakers from two sections.

Legislators from Florence County have a bill in the General Assembly here to permit voters to decide by ballot in their county whether or not to have the Sunday showings.

In Greenville, municipal leaders are studying the issue, and a request for legislation on a ballot there is pending.

Donaldson Air Force Base, near Greenville, has asked for the Sabbath showings.

Only Columbia and Charleston have authorized Sunday pictures now, though some areas circumvent state law with local ordinances and open their theatres.

Nebraska Mgr. Thinks He's Got a Cop-Proof In Theatre 'Giveaway'

Omaha, Jan. 29.

Frank Larson, manager of the Paramount Theatre in North Platte, Neb., believes he has found a twist in giveaways that will get around any legal objections. His plan:

He will offer $500 each week to the person answering a quiz question on his stage. Everyone in the North Platte city directory will be automatically registered for the contest and anyone else can come into the theatre and register free. A number corresponding to a name on the register will be drawn.

The person will not have to be in the theatre to qualify as a p.a. system will be hooked up outside. The contestant picked then has two minutes to reach the stage.

"The questions will be easy," Larson announced.

If the person whose name is drawn does not appear, a small cash prize will be mailed to that person and the amount of the following week's payoff increased.

"I've talked with attorneys and they tell me they can see nothing wrong with the plan," Larson declared.

Theatre banknights and other giveaway programs have been declared lotteries by the courts. The giveaways were very popular in theatres throughout the state during World War II before they were declared illegal and were stopped.

Larson staged his first contest contest Wednesday (9).

STAFF WAGE MINIMA UP IN MINNESOTA

St. Paul, Jan, 29.

Minnesota industrial commission this week issued an order setting higher minimum wages for women and minors employed in amusement industry. Orders affect workers in "all establishments engaged in providing entertainment or recreation for the public," and include film theaters, bowling alleys, skating rinks, dance halls, amusement parks and baseball clubs.

Minimums are 85c. an hour in cities of more than 25,000 population, and in suburban points next to such cities; 80c. an hour in cities, towns and villages of 2,500 to 25,000, add 75c an hour in towns of less than 2,500 population.

Order followed several hearings. Among those appearing at them were C. W. Winchell, president of Minnesota Amusement Co.; Stanley D. Kane, attorney for North Central Allied Independent Theater Owners, Inc.; Mrs. Jean Piccard, Mrs. Martin Cohn and Mrs. Earl Preston, members of wage advisory committee for the amusement industry, and Henry Green, Martin Lebedoff, Lowell Smoots, L. H. Clark and Mrs. L. H. Clark, theatre operators of Twin Cities and Minneapolis film territory.

Goldstein Seeks Granger For Lon.-Shooting 'James'

Hollywood, Jan. 29.

Stewart Granger is being paged by 20th-Fox for the lead in "Harry James," to be made by the company in London, with Lord John Brayburn producer of the film. It has a July start date. Bob Goldstein is film's exec producer for 20th.

Sydney Boehm will screenplay the novel by David Walker. Boehm has left for London and his 12-weeks assignment.

Boehm has just finished screenplay of "A Most Contagious Game," for Kirk Douglas' Bryna Productions. Douglas will star in the vehicle, and Elsa Martinelli has been mentioned for femme lead.

Toronto Press Switches

Toronto, Jan. 29.

N. Y.-Born Alex Barris, entertainment columnist of a.m. Toronto Globe & Mail for several years, switched to p.m. Telegram Saturday (26). He's the second columnist to do that within a year, other being Frank Tumpane, general pundit.

Barris is also emcee and top writer (with Bernie Orenstein and Sammy Sales) of "The Barris Beat," a summer-replacement variety show now permanent Saturday nights (alternating with "The Wayne and Shuster Show").

Switch leaves Globe & Mail with only one show-biz columnist. That's Herbert Whittaker, who doubles as theatre critic. Telly also has Clyde Gilmour, Ken Johnson and Helen McNamara. Stan Halley is leaving to become editor of Mayfair mag. Star, rival p.m. and largest daily in Canada, has Jack Karr, Gordon Sinclair and Leslie Bell.

King's 5% Stock Divvy

Hollywood, Jan. 29.

With its "The Brave One" currently in early first release by RKO, King Bros. Productions Inc., has declared a 5% stock dividend, payable March 15 to record of Feb. 15.

Firm last year paid a five cent divvy on common stock.

Changes in Excise Taxes

[MOSTLY 'TECHNICAL']

Washington, Jan. 29.

Several technical changes in the Federal Excise Tax laws affecting entertainment are included in the recommendations issued by a special subcommittee of the House of Representatives' Ways and Means Committee. They will cause very little change in the Federal income from these sources.

However, legislation to reduce such excise taxes will be considered later in the present setting. Under the recommended changes by the Forand subcommittee:

(1.) The person furnishing the facility or service for entertainment shall be responsible for the admissions tax only for the general admissions tax, the tax on racetrack tickets, and the bite on tickets for seats and boxes.

(2.) The proprietor of a cafe property shall be responsible for collecting and reporting a concessionaire's tax liability.

(3.) Phonograph record players should be taxed as components only. The proposed tax on tape and wire recorders should also be imposed on players of recorded tape and wire. All.

Bergman Party Not News?

New York.

Editor, VARIETY:

Maybe we'd better get a couple of things straight on that New York Film Critics party for Ingrid Bergman, et. al. Your story (Jan. 23) gave only one side of the case:

(1). Believe it or not (and there are many people in show biz who consistently refuse to believe it) film critics are also newspapermen. The actual story of the awards is covered every year by the Times, Trib and other papers, the wire services picking it up when they so choose. And the coverage is by the guys and dolls who are giving the party in the first place. So who needs city side coverage also?

(2) The film critics pay the tab for the party, beholden to no one except their own expense accounts. Should they also pay for the food and drink absorbed by outside newspapermen? One request came in from a Detroit paper asking whether their entertainment editor could attend the party. If the Detroit papers want to interview Ingrid Bergman why don't they make their own awards?

(3) Reason NBC Radio was given the show is because NBC Radio agreed to do it as far back as last November, long before even the critics knew who the winners would be. They've been covering it every year, with or without Bergman, or any other stars. CBS came in at the last minute a-whoopin' and a-hollerin' they were froze out. Forgetting that when the critics gave the show to Ed Sullivan five or six years ago, CBS swore "Never again!"

(4) There was every opportunity afforded all papers and wire services to interview Bergman during the day preceding the party. Both 20th-Fox and NBC press agents saw to that. You say Life and Look were refused entrance at the party itself; did Life and Look gain entrance to Irene Selznick's apartment at the Pierre where Bergman was staying overnight?

(5) And on that crack about the critics needing a press agent next year, you seem to have fallen into the common error of thinking the critics are part and parcel of the film business, instead of outside observers. How would a press agent help us—a bigger gate for the party? Improve our relations with the press? Or maybe get us all contracts, with options, from our respective publishers?

Leo Mishkin,
Morning Telegraph.

Skimpy Haul

Chicago, Jan. 29.

A gunman's excursions through the Balaban & Katz owned State-Lake Theatre here netted him $61 last Wednesday (23). Five janitors surprised in the basement yielded nothing.

Upstairs an electrician and two patrons yielded $20 and the first floor manager's office another $41.

Caldwell Novel For UA Roster

Hollywood, Jan. 29.

Erskine Caldwell's sex-and-sorghum novel, "God's Little Acre," is slated for filming this summer by Security Pictures, for United Artists release. Philip Yordan, who heads Security with Sidney Harmon, has completed screenplay, with present plans to shoot most footage in Georgia.

Robert Ryan and Aldo Ray, who co-starred in Security's just released "Men In War," are being dickered for similar roles in "Acre," and Anthony Mann, who directed "Men," will do likewise on "Acre."

Lawrence Color Tests Continuing at Litton, Advanced Electronic Co.

Hollywood, Jan. 29.

Work by Paramount on development of the Lawrence color—or Chronatron—tube has reached the point that company can proceed no further, so project has been turned over to Litton Industries, Bevhills advanced electronics firm, prexy Barney Balaban disclosed.

As a result of this move, Litton has acquired the experimental and development facilities of Chromatic Television Laboratories, Paramount subsidiary in Emeryville, Calif., which has been in charge of color tube's development, and also been granted a license agreement on manufacture of the tube, it was jointly announced by Balaban and Charles B. Thornton, prexy of Litton. While Litton is taking over assets of the Emeryville plant, and its research organization, transaction does not involve the corporate structure of Chromatic, which Paramount still retains.

Tube, on which Paramount to date has spent around $4,000,000 during past four to five years, will be applied by Litton directly to military and industrial use, not for entertainment purposes, it was stressed. Licensing of the color tube for entertainment is held by Dumont, which is expected to start manufacture for the home market by early summer. Tube already has been approved by Government and Litton now has several Government contracts, it was revealed.

While Paramount's interest in tube, except for coin to be received, has now passed to Litton, Balaban asserted that Chromatic will continue in N. Y. with its work on simplified circuitry and with additional classified military work for the U. S. Air Force in other fields.

Schary Family

Continued from page 3

in the City National Bank Building, Beverly Hills, and states he will reveal his future production activities ("which will include a number of facets from films to television") before their first European holiday.

Joe Vogel, new Loew's Inc., prexy just arrived from New York, saw a sneak of "Raintree County," Metro's over-$5,000,000 production last Wednesday (23) at Santa Barbara. This, too, supposedly was one of Schary's "personal" productions but he relinquished supervision of that to David Lewis to bear down on "Designing Woman."

The Scharys and their son, Jeb, and daughter Joy, will motor through Europe. The film executive is shipping his station wagon across for that puropse.

Vested Interests

Continued from page 7

move would be disastrous to them. Theatres held it would be taking part of their bread and butter away.

Strongest argument came from labor leaders, who told council what such a move would mean in jobs lost in various trades and industries catering to the sign business. Outdoor Advertising Company claimed "this is one of the most radical pieces of legislation ever introduced in any city. You are taking overhanging signs from places that have no aesthetic value and never will have any."

City Council was quick to hand the proposal back to the Planning Commission deader than a doornail. There isn't a chance that it will eventually be revived.

Italy Needs

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prizes of 500,000 lire ($800) for films in this category as a starter.

Added Dr. Lonoro, "A survey conducted by cinema operators shows that the steadiest patrons are between 10 and 20 years of age. The problem, therefore, has an economic aspect, more important than we had understood at first. Our market has need of youth films. Fathers and heads of families will be happy to send their children to recreational and educational films and the youth will be satisfied, as results in other countries have demonstrated, in having films made especially for them."

AGENCIES ON A WING & PRAYER

Those Free-Wheeling Veepees

Appointment of Lou Hansman to helm CBS Radio's promotion-advertising as veepee underscores what appears to be the gradual writeoff of what for years had been a unique aspect of the CBS corporate setup. This was the creation of a 20th floor group of free-wheeling, fast-thinking staff veepees moving in any and all areas as backstops and troubleshooters for the Bill Paley-Frank Stanton high command. It was in this area where Hausman, among others, operated before getting his new specific assignment.

Not too long ago there were as many as half a dozen such veepees in operation. But already they've been reduced to half that size as (1) Howard Meighan was shifted to Hollywood to administrate the Coast setup; (2) Dan O'Shea checked out of CBS to move into RKO-Teleradio, with no replacement; (3) Hausman went over CBS Radio.

Three continue to function on a staff veepee level. These are Larry Lowman (who spends a lot of time on labor negotiations); Dick Salant (whose chief function is in the legal area and who is in and out of the Washington problems confronting the network) and Lou Cowan (whose main concern is programming and who of late has been devoting considerable attention to the radio phase of the overall Columbia operation).

CBS' Parade of the Prexies

New Hytron Boss Completes Cycle, With Every Division Now Undergoing Echelon Shift

Appointment last week of Arthur L. Chapman to succeed Charles F. Strohmeyer as prexy of CBS-Hytron, the network's tube-manufacturing subsidiary, completes a CBS Inc. cycle and once again points up the high mortality rate of the top-top echelon of the broadcasting business. Switch of CBS-Hytron prexies means that since the 1951 split that saw CBS splinter off into separate operating divisions, each major division has had at least one change in presidents.

Going down the line, Merle Jones recently replaced Jack Van Volkenburg as prez of CBS Television; Adrian Murphy replaced Howard Meighan, only to be replaced by Arthur Hull Hayes, as CBS Radio prexy; Columbia Records has had two presidents—Jim Conkling and Goddard Lieberson; and even CBS-Columbia, before it folded, had three, David Cogan, Seymour Mintz and Henry Bonfig; now it's Chapman vice Strohmeyer. Only two minor CBS operating divisions remain untouched by the shifts, CBS Laboratories, under Dr. Peter Goldmark, and the more recently organized CBS International, under Lewis Gordon.

Ch'field Wants A 4th TV Show

Chesterfield, which will be entrenched in the nighttime tv network sweepstakes with three half-hour shows next season, is in the market for a fourth. It will go to the '57-'58 post with the new Frank Sinatra Friday night program on ABC-TV; it sponsors the Thursday night "Dragnet" series on NBC-TV, which it expects to renew at the end of the present season's cycle, and is installing the 30-minute dramatic "Impact" series Tuesday nights on NBC-TV as replacement for "Noah's Ark," which has been dropped.

In its quest for a fourth property, Chesterfield only makes one proviso—it's gotta be good prime time and it won't be averse to sharing the show with another client (as it has been doing with Max Factor on "Ark.")

'Two for Money' Back

"Two for the Money" has been purchased by CBS-TV from Goodson-Todman Productions to fill the Saturday at 10:30 spot which will be vacated by "You're On Your Own" come March 16. "Money" will have Sam Levenson as emcee and unless a sponsor is forthcoming will start as a sustainer on March 23.

"Money" has been off the air since the end of the summer, but has been a prospect for several holes CBS has had to fill in recent weeks. Latest was caused by the cancellation of "On Your Own" by Hazel Bishop after a 13-week cycle (see separate story).

Cugie Slots Set

Hollywood, Jan. 29.

Xavier Cugat and Abbe Lane move into the NBC-TV Wednesday and Friday night time slot being vacated by Eddie Fisher's "Coke" show, starting Feb. 27, in a deal set last week.

Net is still without a sponsor for the quarter-hour musicals, now that Coca-Cola is exiting.

CBS Shifts Prove New Stature Of Legal Braintrusts

CBS last week set up separate legal departments in its radio and television networks, bringing in Geraldine Zorbaugh as v.p.-general attorney for CBS Radio, promoting Thomas K. Fisher to the post of v.p.-general attorney for CBS-TV and freeing v.p. W. Spencer Harrison from his legal duties to devote fulltime to business affairs and talent and contract properties.

Until now, all legal affairs for the networks had been handled out of CBS Inc. corporate legal department, but Harrison, for example, found himself devoting more and more time to legal business as a CBS-TV veep. Under the new setup, each network will have its fully manned legal department. Miss Zorbaugh, the only femme v.p. at any of the networks, was until recently v.p. and special assistant to the prez at ABC, and before that v.p. and general counsel for the

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Collier's Managing Ed To NARTB in Step-Up Of Pubrelations Drive

Washington, Jan. 29.

First staff appointment under the stepped-up public relations program of the NARTB was made last week with the selection of John G. Trezevant, until recently managing editor of Collier's mag, as manager of news and publications. Appointment was announced by Don Martin, who joined the trade organization several months ago as assistant to prexy Harold E. Fellows in charge of public relations.

Martin said that Trezevant will have "a key role" in developing an expanding program. In a speech last week before the Georgia Radio and Television Institute in Athens, Martin said the new operation will be a "service" rather than a "department" and that it will include a program of national publicity to

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N.Y.-TO-L.A. A BIG TV NOTHING

By GEORGE ROSEN

Within the past few weeks practically every tv chieftain within the Madison Ave. agency precincts has been on the wing shopping around the Hollywood marts for potential properties for next season—or even sooner. And almost without exception they've been returning on a note of despair and empty-handed, still burdened with the task of filling their already-existing or upcoming network time slots.

There's nothing on the immediate horizon, they one and all report, to excite the tv viewer or rouse him out of his present lethargy toward the medium.

But their gripes extend beyond the "no product" lamentation. Of even more vexing consequence, they say, is the economics of a medium which, thanks to something they accuse the networks of perpetuating, is pricing itself out of all cost-per-thousand reality.

In the very few instances where the agencies' tv program buyers have come across potentially promising half-hour film shows now in preparation for the '57-'58 schedules, the prices being exacted, when added to the network time costs, bear no relation to practicality. As a result of these agency men are even withholding any recommendation for reembracing the medium next season. (Since most corporate budgeting among big-time sponsors is on an April-to-April fiscal year, it leaves very little time for definite commitments.)

In a nutshell, this is why the agency (speaking for the client) bemoans its fate: A half-hour prime time next season will cost in the neighborhood of $100,000 per week overall, with half that amount going to the network for time and the remainder representing his program-commercial cost. Confronted with such stratospheric figures, the show has to deliver a runaway rating for that time slot in the three-network competition to (1) satisfy the client; (2) make the show pay off on a cost-per-thousand basis. There is no room for second place or third place within that economic framework.

If, say, the overall budget could be reduced to not more than $70,000 per week (the onus thus falling on the program, since time costs are fixed) there would be no problem, for the client would be satisfied to share his audience with the competing segments on the rival networks. But, to hear the harrassed agency men tell it, there isn't a client around today who's willing to live with a 100G weekly budget without enjoying undisputed topdog status on the audience pull. Within a three-network economy, that leaves two unhappy sponsors for every one that's satisfied.

On one other score the agency and the sponsor is still in a dilemma: how to commit themselves to 39-week film series and yet enjoy the benefits of an escape clause, should the program flop, without losing an arm and leg in the process. Nobody's found the answer yet, although McCann-Erickson and Liggett & Myers came closest to it in obtaining a release on the Jack Webb-produced "Noah's Ark" Tuesday night series on NBC. Saddled with a 39-week firm deal, the agency and the ciggie client, thanks to cooperation on the part of Webb and MCA-TV, managed to cut loose from the ill-fated series at a cost that won't exceed $150,000 for all concerned, most of the coin going into paying off the crews and producer-director and other creative elements pacted for the series. L & M considers itself lucky to have gotten away with it.

Real Crazy

Having launched his new NBC-TV Saturday night entry with a no-talk half-hour show, Ernie Kovacs is now toying around with a new idea—no picture; just sound.

Accas Back to ABC in Key Spot, Rabinovitz's Upped Status as Treyz Finalizes His Six-Man Cabinet

A 'Treyz team" of executives has been enlisted by ABC-TV. Oliver Treyz, a veep in charge of the video network since last fall, has hired Gene Accas and elevated Jason Rabinovitz to make up one third of his cabinet.

Accas, presently veep in charge of operations at Television Bureau of Advertising, was inked as trouble-shooter directly under Treyz. Rabinovitz, a key financial figure at the tv network who has the support of Simon Siegel, American Broadcasting-Paramount treasurer, will operate on a level equal to Accas'. Though neither bear stripes at the moment, it seems they will have approximately the same amount of authority as James Aubry, the new programming-talent veep, and Slocum (Buzz) Chapin, Treyz's sales veep. It is believed that the four men will be Treyz's closest associates at the network.

Also listed among Treyz's "advisors" are Al Beckman, director of station relations, and Don Coyle, director of research and sales development.

Accas, who doesn't quit TvB until mid-February, will be a major factor, it's understood, in all tv network administration. Word is that he will "coordinate" the activities of four ABC departments—advertising-promotion under John Eckstein; publicity and exploitation under veep Mike Foster; sales development and research under Don Coyle, and he'll either establish a new unit or work solo for a while in the public relations area, this being apart from publicity per se. It's thought that Accas will not be concerned with actual sales, except on "special projects." Accas was with ABC until a year and a half ago, when he generally handled the same duties but, apparently, without the authority he now enjoys.

Though there is great breadth to 'Accas' duties, he will not be involved in the ABC Radio sphere.

Rabinovitz, without an indicative

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Kid Stuff

ABC-TV has perhaps the most solidly youthful ruling class in network video annals, accenting the axiom that television is a young man's business. Four of the five top men at ABC-TV are under 40.

Oliver Treyz, veep in charge, is 38; James Aubry is 37; Jason Rabinovitz is 35; and Gene Accas, who is to join shortly, is 34; Slocum Chapin is the senior member at approximately 43.

NBC-TV Shouting Steve Allen 28.3, Ed Sullivan 25.0

Steve Allen stunned Ed Sullivan Sunday night (27) by topping him on the overnight Trendex for the first time since Allen had Elvis Presley as a guest star last July. Allen, with Pearl Bailey guesting, scored 28.3 to Sullivan's 25.0. Columnist had a Metopera sequence and Louis Armstrong as guests, and slipped six points from last week. ABC's "Amateur Hour" got a 5.1.

Fast-moving "Twenty-One" quizzer on Monday (28) scored the highest rating NBC has ever attained against "I Love Lucy," cutting the "Lucy" lead to only four points. "21" with Charles Van Doren hitting an alltime quiz high of $122,000, scored a 27.2 with a 40.0% share, as against a 31.5 and 46.3% share for "Lucy." This was "21's" third show in the time slot, and it has increased its rating by 65% since it started. Moreover, the October, 1956 to January, 1957 average NBC share was 15.9% while "Lucy's" was 66.3%, with this week's results showing nearly a third drop for "Lucy" in share.

It was a big NBC weekend overall, with Bob Hope and Perry Como topping their competition by far on Friday and Saturday nights, respectively. Hope more than doubled the ratings of its competition, scoring a 32.2 average from 9 to 10. Competition at 9 was "Mr. Adams & Eve," with a 13.1, and "Treasure Chest," with 11.1. Second half-hour, "Schlitz Playhouse" had a 15.6 and 7.9 for "The Vise." Como expanded his lead over Jackie Gleason, hitting a 31.9 to Gleason's 20.9.

Culligan Concept Of 'Imagery Transfer' Gets 'Monitor' Play

NBC v.p. in charge of radio Matthew (Joe) Culligan is taking the "imagery transfer" concept, which he's adopted as his key selling credo, and putting it on the air for general public and agency-client consumption. Culligan has taped a four-minute segment in which he explains and illustrates the concept, and the segment was aired several times on "Monitor" last weekend and is booked for the show for the next couple of weeks as well.

Spot, which Culligan taped on Friday (25), is essentially the same as his explanation of the concept at the Assn. of National Advertisers meet in Chicago a couple of months, downgraded to a lay level. Culligan admits the pitch may be somewhat over the heads of the lay public, but he states the concept is starting to get around and it's about time it got some additional circulation.

Pat Boone's Own Show for Chevy

Pat Boone, the 21-year-old singer who hit his video stride as one of the Little Godfreys, is getting a television stanza of his own on ABC-TV come October. Chevrolet has already taken the half-hour show.

GAC is repping the singer and is understood packaging the show, which will be live out of New York. A time hasn't been set—as a matter of fact the papers—reportedly haven't been signed—but there is talk that Boone will be seen in a 9 p.m. slot on Thursday, although same hour on either Friday or Saturday are other considerations. His position with Arthur Godfrey at CBS-TV hasn't been clarified.

LOPEZ GOES NETWORK, GETS SAT. EVE SLOT

Danceband programming gets additional network exposure starting Feb. 9, when CBS-TV will slot a half-hour of the Vincent Lopez stanza produced by its New York flagship, WCBS-TV, over the network lineup. WCBS-TV, which has been doing a 45-minute version of the show since last fall, will continue to produce and feed the stanza to the web.

Under the new pattern, the show expands to an hour, with WCBS-TV carrying the Saturday 6:30 to 7 segment locally but feeding the 7 to 7:30 period to the network. It's the first time CBS-TV has supplied network service Saturdays at 7.

TV'S 'STARS AS CORPORATIONS' MAY STILL HOLD OLD INCOME TAX BREAK

Washington, Jan. 29.

Proposed changes in the income tax regulations which would have been disastrous to private corporations in film and television industries may be watered down. Strong cries of discrimination against brain and talent capital under a tax structure notoriously favoring oil and other well-lobbied interests seems to have had some slight effect on the tax authorities. Or at least, so runs current hopes.

Judging by the questions asked at last week's hearing by the Revenue attorneys and tax experts, prospects seem good for amendments. Most likely is one which would kayo the proposed provision to make the higher tax rates retroactive for two years.

Second, the tax people got an eye-opener on what goes into a video package in addition to the personal services of the star. Attorneys and other reps of entertainment industry figures explained to the somewhat naive Internal Revenue people that:

1. A tv package owned by a star includes a lot more than just personal services and is not simply a tax dodge to escape taxes on personal services. Packages involve business risks, contracts on long term for key people, possibility of law suits, etc., which would make owning a package extremely hazardous, without the limited liability protection of a corporation.

2. To make the regulations retroactive would "mousetrap" those who entered into contracts and other agreements based on actual rulings of Internal Revenue that they were subject only to corporate tax rates.

3. By increasing the hazards of owning a package, the Revenue Service would drive small independents out of the field, opening the way to monopolistic control by networks.

4. Production of television shows on film involves the same principle and technique as producing pix for theatres. Thus, the owner of a filmed package should be entitled to the same tax rights as a film studio.

5. If Internal Revenue wants to bar corporations as tax dodges on personal service earnings, there is a way. The net of a package should be divided, with the personal income rates charged for the service of the star and others. However, the corporate rate should be applied to the earning of the star as a businessman, risking capital and employing help.

One-Big Show Biz

The West Coast sent a three-man team to represent a Motion Picture Industry Commitee. William Berger, counsel for Screen Actors Guild, and one of the trio, explained: "Television film production is part of the motion picture

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Stromberg Jr. In ABC-TV Dicker

Hunt Stromberg Jr., who quit ABC on the Coast eight months ago, is negotiating his return in what shapes up as the No. 2 programming spot at the network. James Aubry, ABC-TV veep in charge of programming-talent, huddled with the CBS program development executive earlier this week.

Aubry, who only joined ABC himself a few weeks ago, worked with Stromberg at the CBS Hollywood operation, and was said to be responsible for recommending Stromberg. When last with ABC, Stromberg was program director for the western regional network and KABC, a job he had for two of his three years with the web.

Return of Stromberg will give ABC-TV a seven-executive program division—probably the largest it's ever had—in the east, though the new additon is expected to shuttle between Coasts on the job. His presence clues the importance of telefilm in the immediate ABC future, since the CBS executive, by his own admission, is heavy on celluloid.

Lana Says Yes to TV

Hollywood, Jan. 29.

Another holdout citadel to tv fell last week.

Lana Turner has agreed to videbut as a performer in a comedy turn with Bob Hope in his March 10 NBC-TV show. She's also being sought for a straight dramatic role on net's Producer's Showcase next fall.

NBC's Tint Hypo On O&O Network

NBC-TV is initiating its first o&o programming venture on a major scale Feb. 18 when it begins 90 minutes of daily color programming from N. Y. and Chicago to be carried on the web's seven o&o's. Programs will consist of a half-hour Tex & Jinx color show at 1 p.m. and a fullhour big-name variety show out of Chicago from 1:30 to 2:30 p.m. Though some o&o's are committed to local contracts, eventually they will all carry the 90-minute schedule.

Both shows go into local time and don't affect the network schedule, but the idea of the group o&o programming, according to o&o v.p. Tom McFadden, is to give the stations "network quality" shows and also to take advantage of tint facilities in Chicago and to a lesser degree in N. Y. The Tex & Jinx stanza will be a brand-new one, originating from the Waldorf-Astoria's Peacock Alley in N. Y. and involving celebrity interviews of a provocative nature.

The hour segment from Chicago will be a fully mounted variety stanza originating from WNBQ tint studios in the Merchandise Mart and employing a name emcee, a big band, a regular lineup plus name guests from NBC talent contractees plus the web's talent development plan. Jules Herbuveaux, NBC v.p. and general manager of WNBQ and WMAQ, is taking personal command of the Chi project.

Shows will be sold by the o&o's on a local basis, but with a sliding scale discount structure enabling them to buy into more than one station at a time.

CBS Top Brass to Coast For Prexy Merle Jones' 'Get Acquainted' Tour

Contingent of CBS-TV brass takes off for the Coast tomorrow (Thurs.) for a quickie visit. Frank Stanton, prez of CBS Inc.; Merle S. Jones, CBS-TV prez and Hubbell Robinson, CBS-TV exec v.p. for programming, will comprise the group, with Charles Oppenheim, director of information services, already out in advance of the trio.

Main purpose of the junket is a get-acquainted tour for Jones, who took over as prez on Jan. 1 and hasn't been to the Coast since he was general manager of KNXT, the CBS o&o in Hollywood, in 1951. He'll huddle with the web's Coast programming execs, station managers, agencies, sponsors and talent. Jones is expected to stay only about three or four days.

KTLA's 'Now We Are 10'

Hollywood, Jan. 29.

On its 10th anni program last Tuesday (22), KTLA boosted power to FCC maximums, doubling previous strength. Power went up to 50.1 kw video and 25.1 kw audio.

Also on anni show, which marked start of L.A. commerical tv, congratulatory wires were received from Pres. Eisenhower, V.P. Nixon, Gov. Goodwin Knight, Mayor Norris Poulson, Clark George and Tom McCray, toppers of rival KNXT and KRCA, respectively, ABC-TV v.p. George Schubert and Johnny Mercer, prexy of Academy of Tv Arts & Sciences.

SAMMY KAYE

knows how to put together a dance album hands down. And he has done just that on his recently-released Columbia album, "SAMMY KAYE SWINGS AND SWAYS BELLS ARE RINGING." When you pair Sammy with dance music—as one of the songs from the show states—It's A Perfect Relationship.

Ford Grabs Off Mary's TV Spec

Ford Motors has grabbed off the sponsorship of NBC-TV's "Annie Get Your Gun" spec starring Mary Martin, and the adaptation of the Irving Berlin musical will air next November as a two-hour color spread. Exact date hasn't been set.

Initially, it had been expected that the spec's timing would make it the promotional vehicle for the unveiling of the Edsel, Ford's new medium-price model, which was due to bow in the fall. However, production on the Edsel has been advanced so that Ford will take the wraps off the model in August. Still, the show could be used as a vehicle for an Edsel splurge. Foote, Cone & Belding, the Edsel agency, however, has made a bid to CBS-TV for a "My Fair Lady" spec in the fall. It's extremely unlikely, though, that CBS-TV would agree to deliver "Lady" as early as fall, what with theatre b.o. prospects as they are. The new August date, moreover, virtually kills such a deal.

NBC was originally dickering with General Motors for the show, but Ford, which still has a spec gleam despite its "Ford Star Jubilee" experience with CBS-TV that resulted in an early-season cancellation of "Jubilee," stepped in while General Motors was pondering "Annie" and set a deal.

WBBM-TV's 'Orbit' Sparks Overhaul In Pubaffairs Schedule

Chicago, Jan. 29.

WBBM-TV's public affairs programming is undergoing a complete facelifting under the department's new co-director Harriet (Sis) Atlass and Lorene McCarthy.

Initial project was the junking of the longrunning "New Horizons" educational series in favor of a new version in the same idiom. New format, tagged "Orbit," bowed Saturday morning (26), in the 10-10:30 slot. Series will cover all the educational institutions in and around Chicago, spotlighting special departments or unique features of the schools.

The first five shows will be built around Northwestern U.'s Theatre Arts department with the students and faculty actively participating.

Due to start next Saturday (2) afternoon is the half-hour "Camera 2" series which is being laid out with a freewheeling format to embrace all phases in the public service field, including the charity campaigns. First two programs will take up the life of Abraham Lincoln.

Also being revamped are the station's Sunday morning religious shows.

Garry's Fla. Remote

Garry Moore show does its first remote in its seven-year CBS-TV history the week of Feb. 11, when it will originate in Winterhaven, Fla. Remote will cue one cast change, with Ilene Woods replacing Denise Lor as femme vocalist. Miss Lor will be appearing at the Plaza, N. Y., that week and won't be able to make the trek.

Rest of the show, however, will travel intact to Winterhaven, which is situated in the citrus belt of Florida.

'Dick Diamond' To Sub 'Dec. Bride'

Hollywood, Jan. 29.

"Richard Diamond, Private Detective," has been bought from Dick Powell by General Foods as summer replacement for "December Bride" on CBS-TV. Powell, who portrayed the private eye on radio, owns the property.

Although Don Taylor played the Diamond role in the pilot, the sponsor said it preferred a newcomer, so David Janssen has been signed for the lead. Richard Carr will write and produce the series for Powell. The 13 vidpix go into production Feb. 25, will begin telecasting in July.

Powell made the deal with Tom McDermott of Benton & Bowles. Since Powell is sole owner of the property, he will now work out a production deal for his series with Four Star Productions, in which he is partnered with Charles Boyer, David Niven and William Cruikshank.

Canadian B'casting Facing $1,000,000 Dropoff in Revenue

Ottawa, Jan. 29.

Federal government estimates, tabled in the House of Commons at Ottawa, foresee a $1,000,000 revenue drop for the Canadian Broadcasting Corp. in the 1957-58 fiscal year. The decrease would be in CBC's revenue from excise tax on manufacturers' sales of radio and video sets and parts, the result of decreased sales and prices. The government estimates the tax will bring the corporation about $16,000,000 compared to the $17,000,000 in the current fiscal year (to end March 31).

CBC is seeking Parliamentary grants of $6,250,000 to offset an expected operating and deficit and capital expenditures in radio, and $12,000,000 for similar tv purposes. These are the same amounts voted last year by Parliament for those uses.

In its 1955-56 annual report, CBC showed a net operating deficit of $1,358,621 on a $38,942,402 revenue, three quarters of this income coming from the taxpayers. CBC anticipated a deficit in 1956-57 tv operations and got a supplementary federal grant of $12,000,000 last summer. Additional revenue, say corporation officials, is not being sought because of the Royal commission probe under way into tv and radio financing mehods. The commission has ended its public hearings but its report is not expected until late spring.

Current year CBC estimates are $38,263,976, compared to the 1957-58 estimates of $36,138,615. The corporation still owes the federal government $28,000,000 in loans.

LOU COSTELLO MAY SOLO WITH TV SHOW

There's an outside chance that Lou Costello may end up as a single on ABC-TV next fall. Network is considering him, sans his longtime partner Bud Abbott, as emcee of a juve-slanted afternoon stanza to precede the 5:30 to 6 "Mickey Mouse Club."

Network had originally discussed using the team, but the idea was recently dropped.

Cypher to a Star

CBS-TV's 'Cinderella' Plans a Major Buildup For a Virtual Unknown

Rodgers & Hammerstein have worked out an unusual rehearsal schedule for their March 31 "Cinderella" spec on CBS-TV which will provide for the equivalent of an "out-of-town opening" two weeks before the actual telecast via the first of a series of on-camera dress rehearsals. All in all, according to Dick Lewine, who will produce the color musical, the schedule calls for five weeks of rehearsals on the show.

Another unusual angle to the spec is the casting of the male lead, the Prince Charming role, which will go to a virtual unknown, young Jon Cypher. A prolonged series of auditions resulted in the selection of Cypher, and while the selection of an unknown wasn't intended as an end unto itself, it will have the effect of giving the spec an added exploitation element and will probably make an overnight star. Cypher has been around the N. Y. dramatic scene for some time, in fact doing last week's "Armstrong Circle Theatre." But this is his first major role, and Lewine states he was selected for the part because it calls for "singing and acting of a high order," and "we think Cypher has it."

As to the rehearsal schedule, plans call for sessions starting Feb. 24 at the CBS-TV Production Centre. On March 7, more than three weeks ahead of air date, the rehearsals switch to CBS-TV Studio 72, on 81st St. and Broadway, the color studio from which the spec will originate. On March 17, there will be a full dress rehearsal on live cameras, which R&H have designed as the equivalent of an out-of-town opening. From that dress rehearsal, they'll begin to cut and polish in the same manner as they would a legit attraction. On March 24, there will be another full dress staging, and the process will continue right through airtime.

Part of the prolonged rehearsal period is due to the fact that Julie Andrews, who plays the title role, is unavailable for rehearsal two afternoons and six evenings a week via her "My Fair Lady" lead, plus the fact that she won't begin rehearsals until noon or 1 p.m. on days she is available. But more important is the desire of Rodgers & Hammerstein for that out-of-town-to-Broadway polishing facsimile. Lewine says the added rehearsal time won't involve much additional costs and that it won't put the show over the budget.

Casting is continuing on the spec, with Ilka Chase signed last week to play the stepmother. She joins Miss Andrews, Howard Lindsay and Dorothy Stickney (as the king and queen) and Cypher as the cast members already set. Pepsi-Cola and Shulton will sponsor the show, the first television musical written by Rodgers & Hammerstein.

TNT's Banner Biz On Closed-Circuit

What is described as the largest dollar volume in closed-circuit tv history has been booked for the first quarter of 1957 by Tele-Sessions Inc., a division of Theatre Network Television. According to TNT prexy Nathan L. Halpern, TNT expects its 1957 gross sales to exceed 1956 by 200% based on the rate of business for the first quarter.

On TNT's first quarter 1957 slate are closed-circuit tv sessions for the American Telephone & Telegraph Co., Ford Motor Co., General Electric Co., I. B. Kleinert Rubber Co. and United Jewish Appeal. Halpern states that TNT is doing 90% of the dollar volume in closed-circuit tv.

Halpern claims that the first quarter business will involve his company's operations department in logistics requiring the installation of 59 TNT-owned and operated big-screen tv projectors in over 200 locations, the leasing of 30,000 miles of tv lines, the utilization of 2,000 engineers and technicians, and the rental of 200 hotel ballrooms, auditoriums and theatres.

NOTHING HAMMY ABOUT SWIFT

McCann-Erickson: Wired for Sound

McCann-Erickson's new 16-floor layout in the new Uris Building extending from 46th to 47th streets on Lexington Ave., N.Y., truly reflects the giant status of its broadcasting division (with its over $100,000,000 in tv-radio billings, representing 50% of the agency's overall biz.)

Shift of the 1,300 employees from 50 Rockefeller Plaza (and sundry other midtown offices) to the 13th to 28th floors at Uris was completed over the weekend while a frantic several-day inspection of the new premises was going on.

Chief among the McC-E hqs. "attractions" is the "built-in" electronic razzmatazz—the four-channel closed-circuit tv operation which permits four different clients in four different elaborately-equipped studios to "close-circuit" their upcoming commercials or "sneak" their new vidpix, etc.; a master control room that even the tv networks would envy; the all-ready-for-tint equipment; the Ampex unit; or the "wired for sound" ceilings on every floor to permit canned music for the employees. As agencies go, this one's a "dream job."

NBC-TV May Rotate Its Comics In Weekly Sat. Nite Hour Series

NBC-TV may unleash a Saturday night bombshell next fall by installing its top contract comics in the 9 to 10 period on a rotating basis every week, forming a 1-2 combination with the 8 to 9 Perry Como show, which has attained the ascendancy in the ratings sweepstakes over CBS.

The plan is by no means finalized, nor has it even reached the stage of a decision, but should NBC's programmers decide to go ahead with it, the project would probably mean the end of the Sid Caesar show as a weekly series. Instead, Caesar would become one of the bulwarks of the rotating pattern, sharing the spot with Jerry Lewis, Dean Martin, Bob Hope (who might also do some Sunday night shows alternating with Dinah Shore for Chevy), Ernie Kovacs and possibly George Gobel.

In a sense, the plan would mark a reversion to its old Sunday night rotating comics concept (and going even further back, to the Wednesday night series). While the format came up for consideration a couple of weeks ago, it was considerably hypoed by the showing of Jerry Lewis in his solo stint of a week ago Saturday (19) when the comic gave the web its biggest rating of the season, one-shot or series, with a 39.1 average Trendex (hitting a 40.5 for the first half).

The Caesar segment's showing in the Saturday spot has been one of the season's major disappointments for NBC, and the reasoning is that even discounting the curiosity values in Lewis' first stint as a single, the rating is far and away beyond all expectations and might be translated into an every-week affair with the rotating setup.

NBC-TV Peddling Half-Hr. Welles

Although NBC-TV hasn't signed Orson Welles to a contract yet, the network is already peddling an audition kinnie of a half-hour live-and-film series featuring Welles as a story-teller. Series is untitled, but would have Welles on live as a narrator (in the real sense, not just a host), telling stories about people with the aid of film, artwork and other devices. Show is an NBC house package.

Web is pitching the stanza at semi-institutonal sponsors such as insurance companies, for a fringe time spot, most likely early Sunday evening. As there's no contract yet between the network and Welles, the basis of the procedure is that Welles will sign for the single show in a separate deal if NBC sells it, and will continue negotiations on other projects separately.

These negotiations consist of a deal under which Welles would join the web as a producer, probably on the projected Tuesday night 90-minute dramatic series, and the possibility of NBC's buying the "Fountain of Youth" series, on which Welles filmed a pilot last May or June at Desilu and in which the web is interested.

MMM's CBS Radio Buy

Minnesota Mining & Mfg. has picked up a total of 12 five-minute segments in CBS Radio's nighttime schedule. Sked calls for sponsorship of "Amos 'n' Andy" segments three nights a week for four weeks starting March 4. Deal was set via BBD&O.

In December, MMM sponsored a special hourlong Jack Benny holiday show on CBS Radio.

Set Restrictions For Military On TV Programs

Washington, Jan. 29.

Current practice of requiring Pentagon approval for radio-tv appearances on network shows, except for individuals appearing on their own in audience participation programs, was confirmed in policy instructions issued last week by the Department of Defense governing participation of members of the armed forces in commercially sponsored broadcasts.

Policy provides that appearances will be approved for entertainment purposes when:

(1) Program is devoted entirely to the observance of a national holiday or dedicated to the Armed Forces.

(2) Program is local and originates entirely from a military installation.

(3) Program is unique in character, has no commercial counterpart, and contributes to a specifical interest in the Armed Services:

(4) Program is deemed in the national interest.

With respect to information programs, military participation will be permitted "when the person appearing is newsworthy in his own right, or when appearing as an official representative of his Service or command for the sole purpose of informing the viewing or listening audience of the operation or functioning of such Service or command."

Policy permits military personnel to appear in audience participation shows without prior clearance but personnel "are responsible for conducting themselves so as to reflect credit upon themselves and the military profession."

Ed Murrow Citation

Edward R. Murrow will receive the Navy's Distinguished Public Service Award, highest recognition given by the Navy to a civilian in a ceremony today (Wed.) in Washington. Award will be presented to Murrow by Secretary of the Navy Charles F. Thomas.

Award is being given Murrow for his "See It Now" shows dealing with the Navy, particularly the Nov. 18 "Revolution in the Navy" segment, plus the Navy training films he has narrated in the past.

MEAT PACKING A SPEC WALLOP

Pattern being followed by Swift & Co., the meat packer, on its tv budget allocations is being watched closely by industry and bigtime sponsors in general in view of the new built-in merchandise-showmanship values being applied. Also it may resolve the whole future sponsorship course of the specs.

There are, for one thing, a number of precedents attending Swift's entry into tv on a boom-boom-boom basis of high-cost one-shot showcasings. Not only is Swift shelling out an approximate $350,000 for its next Sunday night (3) NBC-TV presentation of "Ruggles of Red Gap," with its Michael Redgrave-Imogene Coca-David Wayne-Jane Powell-Peter Lawford all-star lineup, but the meat packing outfit's big one-two punch comes from its appropriating a supplementary budget of $180,000 for printed advertising to pre-bally the spec and the attendant merchandising of the product." The 180G (which in itself is the cost of an average 90-minute spec) is pretty much on a par with pic studio big ad-promotion outlays for a major release with its long-life (in contrast to a one-shot) benefits.

"Ruggles" is the first of three bigtime specs on the Swift agenda keyed to its whole merchandising formula. (Second, a Mickey Rooney-starring outsizer based on the career of George M. Cohan, will be done in May, and the third is scheduled for next September, all of them out of the Showcase Productions shop.)

The strategy attending the Swift threesome is predicated on bypassing tv as regular weekly fare in favor of "special events" keyed to specific and seasonal merchandising jobs—and then going allout coin-wise, production-wise and exploitation-wise, for maximum returns. Thus the Swift three-show entry over the next year would be comparable in effort and impact—but at the desired periods—to a full season's embracing of the medium.

That other bankrollers already are thinking along similar lines is indicated by negotiations in progress for future spec stanzas, notably among the automotives. Both Ford and General Motors, for example, want in on the Mary Martin "Annie Get Your Gun" spec. Shulton keys all its tv one-shots (as with the upcoming "Cinderella" on CBS-TV) to specific pitches, with Easter and "Father's Day" as the "Cinderella" target.

By virtue of the new-found respect accorded the specs and the ratings over the past four-month span (six out of 10 have hit the Top 10 jackpot), agencies now regard them as "the safe buy in tv."

Talent Scout Winner Quits Cincy Station In Clash Over Plug

Cincinnati, Jan. 29.

Bob Braun's exit Friday (25) from WCPO-TV was no complete surprise to the trade locally. A pantomimist on Dotty Mack's show since 1953, he and Mort Watters, station chief, were known to have clashed verbally after Braun sang himself into first place Jan. 14 on Godfrey's Talent Scout show.

Rumpus reportedly was over Braun's failure to identify himself on the Godfrey program as a WCPO staffer. That credit, however, was given in the days that Braun continued on A. G. shows.

In an Alphonse-Gaston exchange after the exit announcement, Watters accepted the entertainer's resignation "with regrets" and Braun said he was thankful to be released from his agreement, which had a year to run.

Braun entered the business world here this week, joining an industrial firm, of which his uncle is an executive, as public relations director. "I won't say I'm quitting radio-tv forever," was his parting shot.

CBS Pooh-Poohs NBC's Viewership Claims Based on Nielsen Coverage Data

NBC-TV released figures from the Second Nielsen Coverage Service survey this week claiming that "more people view the NBC Television network than any other network, daytime or evening," but CBS-TV immediately pooh-poohed the claim with a liberal dose of cold water.

Quoting statistics from the survey, taken last spring, NBC claimed that (1) during an average week NBC is viewed by 34,087,680 homes, 217,000 more than CBS; (2) NBC is viewed in the daytime during a week by 27,441,730 homes, about 52,000 more than CBS (though the narrowness of the margin wasn't mentioned); (3) NBC evenings are viewed by 33,917,860, about 210,000 more than CBS (again the margin wasn't mentioned); (4) average daily viewing of NBC daytime is 19,946,860—and here CBS is superior by 35,000, a fact not mentioned by NBC; (5) average daily NBC evening viewing is 28,748,730 (only 46,000 more than CBS, again not mentioned); and (7) total monthly viewing for NBC is 34,452,980, or 220,000 more homes than CBS.

Columbia points out (1), that the figures are as much as 11 months old, the survey having been conducted during February to May of last year and NBC losing audience steadily since; (2) the Nielsen coverage survey is just that—a county-by-county survey of the reach of individual stations and not networks, any time in the day, network hours or local hours; NBC's lead is a reflection of better technical facilities in its affiliate lineup and a reflection of CBS' slow start in acquiring stations and affiliates in television; (3) in no case is the NBC superiority more than a fraction of a percentage point—"we thought the day was past when a network would use a margin of 50,000 in dealing with figures of 34,000,000 as an indication of superiority"; (4) finally, the study lumps all kinds and duration of viewing so as to be meaningless except as the most unrefined sort of information.

Moreover, CBS pulled out a few up-to-date figures of its own, demonstrating, for example, that in the latest Nielsen pocketpiece (Dec. 11), in all 7:30-11 nighttime half-hours where two or more webs compete, CBS dominates the ratings in 34 periods, NBC in eight and ABC in seven; in all daytime quarter-hour periods up to 6 p.m., CBS dominates in 174, NBC in 43 and ABC in 20; in all daytime quarter-hours where two or more webs compete, CBS dominates in 116, NBC in 26 and ABC in 10.

Moreover, a summary of home-

(Continued on page 34)

'Apple For an Apple'

Chesterfield still hasn't made up its mind whether it wants to go for the whole half-hour ante on the Frank Sinatra series, which bows next season on ABC-TV as perhaps the most expensive 30-minute television entry to date, or share it with an alternate-week sponsor.

McCann-Erickson agency, which represents the ciggie outfit, would be interested in "an apple for an apple" deal. If the sponsor of a present hot series on tv is willing to share it with Chesterfield, the latter might be willing to respond in kind.

Sinatra gets a Friday night slotting although originally planned as a Thursday entry.

CBS Into Weekends On Its Segmented Selling of Radio

CBS Radio, which began its "segmented selling plan" a couple of years back in its daytime schedule and then extended it to nighttime, is now introducing it into its weekend lineup. New weekend plan is designed to compete with NBC's "Monitor," which has been dominating the weekend sales picture in network radio.

New plan embraces the following shows: Friday night, "Amos 'n' Andy," the Robert Q. Lewis show and "The World Tonight"; Saturday, "Farm News," the Lewis show, Galen Drake, "Amos 'n' Andy," Kathy Godfrey and "Saturday Night Country Style"; Sunday, "World News Roundup," "Suspense," "Indictment," "Johnny Dollar," "Our Miss Brooks" and the Mitch Miller show.

Under the plan, sponsors can buy as many five-minute segments in as many different shows as they wish, with frequency and other discounts applicable. There are two buying plans, the first being a continuity discount setup with time & talent for a single segment pegged at $2,100 and at the other end, a 52-week deal embracing five or more segments per week costing $1,740 per. Second plan is a straight frequency setup designed for saturation campaigns, with costs ranging from $2,100 per segment for one time down to $1,740 each for 260 times or more during the year. Those rates apply for programs after 6 p.m.; for shows before 6, the high and low rates are $1,800 and $1,440 with the same terms as to frequency or continuity.

New plan, according to sales

(Continued on page 36)

'FAVORITE HUSBAND' BENNY'S SUMMER SUB

First summer replacement deal of the season was last week with American Tobacco purchasing the 13 filmed segments of "My Favorite Husband" for use as a summer sub for the alternating Jack Benny-"Private Secretary" CBS-TV Sunday night shows. Films were purchased by BBD&O from CBS Television Film Sales, which acquired the vidpix after their network run.

Though "Favorite Husband" ran for a couple of seasons on CBS, only the final 13 shows were on film. These starred Vanessa Brown in place of Joan Caulfield, who had done the live series, with Barry Nelson duplicating his live role in the films. The film cycle ran during the fall of 1955, after which the show was dropped and the films reverted to the web's syndication arm.

Robt. Montgomery May Go 90 Mins.

There's no doubt at this point that NBC-TV's program execs envision a major expansion into 90-minute live programming next season, notably in the drama category (a la CBS' "Playhouse 90").

In addition to the projected hour-and-a-half drama series for Tuesday nights, as detailed in last week's VARIETY, NBC is blueprinting an expansion of the Robert Montgomery Monday night program into a weekly showcase for the 9:30 to 11 p.m. time slots. Nothing's finalized yet on the Montgomery stanza, but a decision is expected soon.

The 90-minute drama, of course, has had a several-season track record on NBC, notably through the auspices of the one-time specs and the Hallmark presentations, but this would be the network's initial thrust into weekly 90-minute dramatic fare.

Montgomery, incidentally, has scheduled a presentation of "Victoria Regina" for April. It starts its eighth year on NBC next Monday (4).

FCC Presented With a Poser— Can an Airline Own TV Station?

Washington, Jan. 29.

FCC was confronted with a rather ticklish situation last week when three members of the Senate Interstate Commerce Committee demanded to know government policy in considering broadcast applications from certificated airlines.

Question was raised in connection with the Commission's forthcoming decision on the contest for channel 10 in Miami, Fla., which may be issued next week. Sen. A. S. Mike Monroney (D-Okla.), chairman of the Aviation Subcommittee, said he understood there is a "strong likelihood" the decision will go to a subsidiary of National Airlines.

With Sens. Frederick S. Payne (R-Me.) and Alan Bible (D-Nev.) joining, Sen. Monroney wrote FCC Chairman George C. McConnaughey to inquire whether the Commission has requested the Civil Aeronautics Board for an opinion on "the effect of such ownership" of a tv station by an airline.

Pointing out that certificated airlines enjoy a "peculiar and advantageous position" over other businesses in that the Goverment grants them subsidies to assure a fair return on their investment, Sen. Monroney declared: "The intermingling of activities of an airline and its wholly owned subsidiary's extraneous business can and would seriously jeopardize the continuance of the guaranteed return contained in the Civil Aeronautics Act."

It was understood that the Senator feels that although an airline may be operating without subsidies (as is the case with National) it would be unfair for it to use profits guaranteed by the Government for investment in sideline enterprises.

The letter was a followup of one sent individually by Monroney about a month ago in which he asked the Commission to hold up action on the channel 10 case until his Subcommittee could obtain the view of CAB. In that letter, the Senator asserted that "ownership of a tv station by one airline would eventually lead either to the insistence on the part of its competitor that it be given a tv license or that it might find it necessary to make an expensive investment to purchase an existing one to maintain its competitive position."

The Commission replied that it could not legally consider the request because the record of the proceedings was closed some time ago and that its decision must be based on the record.

Whether the agency will be moved by last week's letter was a matter of speculation. Under the Communications Act, it was pointed out in legal circles, the Commission may not deny an airline a license solely because of the nature of its business. It was suggested, however, that the Commission could, on its own motion, remand the case to the Examiner (Herbert Sharfman) who presided at the hearings for further testimony on the questions raised.

Jackie Coogan Picks Silent Pix as Category In 64G Challenge Bid

Hollywood, Jan. 29.

Jackie Coogan will appear on "$64,000 Challenge" Sunday (3) with "silent films" as his category. Coogan, now 42, made his first film in 1916 for Essanay Studios in Chicago, achieved enduring fame in the title role of "The Kid" and is now active in television.

Agent Glenn Shaw is negotiating on behalf of the CBS-TV show for Mack Sennett, Gilda Gray, Rod LaRoque or Jesse Lasky to team with Coogan. Mary Pickford nixed an appearance on the grounds she doesn't want to appear on tv; Buster Keaton is unavailable on grounds of "ill health"; and Billie Burke and Jack Oakie declined due to other commitments. The silent pic category never netted more than $500 for a "Challenge" contestant, so the program decided to seek silent pic stars for competition.

Lindsay on a Bicycle

Howard Lindsay will have a hand in two specs within two days, on competing networks but at the same hour. That happens March 31 and April 1, with Lindsay acting in one of the stints and writing the other.

He and his actress-wife, Dorothy Stickney, were set last week to play the king and queen in the Rodgers & Hammerstein "Cinderella" spec on CBS-TV March 31, at 8 to 9:30. Following night on NBC's "Producers' Showcase," also at 8 to 9:30, the Lunts appear in the televersion of their Broadway success, "The Great Sebastians." Play was written by Lindsay and his longtime collaborator, Russell Crouse, and last week the team was signed to adopt the comedy for tv.

FCC Blasted For Pitt's 1-V Status

Pittsburgh, Jan. 29.

The Board of Allegheny County Commissioners, on the eighth anniversary of the advent of television in Pittsburgh, stepped out last week with a torrid blast at the FCC for its failure to act so far in granting Pittsburgh another VHF cannel. At the present, this is a single station market, with only KDKA-TV (formerly WDTV, Westinghouse having bought it from DuMont two years ago and changing the call letters) in the field. A UHF channel 16, WENS, is also in operation here.

At present, two other channels, 4 and 11, while either granted or recommended, are in the middle of litigation and being opposed, and slow processes of action have been holding up firm grants for long time.

The Commissioners, in adopting a strongly-worded resolution on the subject, said that "this area made history in giving the world its first commercial radio broadcasting station (KDKA) and we may yet make history again for being the last in television." They accused the FCC of discrimination against Allegheny County and called for immediate steps to bring the situation "to the attention of all public officials and official bodies concerned with such matters.".

PULSE EXPANDS ITS ACTIVITIES ABROAD

Pulse Inc., which last year started a British tv research arm, has picked up two new clients, Associated Broadcasting Corp. of Manchester-Birmingham and the W. S. Crawford ad agency in England. With ABC-TV, Pulse now has another commercial channel, Associated TV Ltd., London, and the controlling Independent Television Authority. Plus Crawford, it has five agencies.

In other British research areas, it's reported here, ITA's steering committee, made up of agencies, sponsors, and commercial broadcasters, had dropped the service it was buying from competing BBC-TV. BBC does street interviews and ITA alleges that not only is this a faulty research system, but commercial stations took it on the chin since BBC questions first covered all BBC programs before asking similar queries concerning the commercial competition.

MBS Affils' Chi Meet

An organizational meeting for 1957 of the Mutual Affiliates Advisory Committee will be held tomorrow (Thurs.) in Chicago.

Attending the 14-man affiliate committee meeting will be MBS prez John B. Poor, Robert Carpenter, v.p. in charge of station relations, and Ole Morby, net's new business manager.

'Mickey's' Koolaid Coin

Chicago, Jan. 29.

ABC-TV's "Mickey Mouse Club" adds a new name to its sponsorship list in May when the Perkins Product Division of General Foods joins the Thursday 5:45 to 6 segments alternate weeks for its Koolaid label.

Contract is being handled by the Foote, Cone & Belding agency.

Petry's 25th Anni; Pioneered Rep Biz

Edward Petry Co., the first of the station representatives, is 25 years old the first of next month. On Feb. 1, 1932, it picked up its first radio station accounts and by March 15, Petry, former account exec on Bulova at Esty, opened an office.

Company started with seven staffers and, after a few weeks of work, six stations. Company, though not the largest in the spot representation field, now has 140 employees and 28 tv and 18 radio stations.

Prior to the beginning of the rep biz by Petry, according to a spokesman for the company, the only method of selling spot for stations was through "brokers," who sometime handled as many as four stations in a market, accepting advertising contracts solely on the basis of which station would pay him the most at the moment. There were no fixed prices for station time, with a "cut rate" policy the only kind stations knew.

Petry Co. is credited as first to standardize rates for national spot, the first to publish and distribute standard market data and the first to conduct and publish research and promotion figures for stations.

Robson Deplores Lack Of New Radio Talent, 'And It's Easier Work'

Hollywood, Jan. 29.

Where is the new talent in radio drama coming from, asks William Robson, alternate producer on CBS "Radio Workshop" and producer of "Suspense," last week. "It's hard to find someone to play ingenues and juves, and it's hard to find new writers to enter the medium," he observed. "And the pity is that radio drama is much easier to do than tv."

While the pay may not be comparable, the radio actor need only rehearse four and one-half hours for a half-hour show, against days for a similar telefilm. Additionally, the radio drama can be taped at a convenient hour, to accommodate the actor's schedule, Robson points out.

"It's a theatre of the mind," Robson commented, "We can do things impossible in the video medium. However, despite tightened budgets and time allowance, the quality of radio drama still remains high, he feels.

"Workshop" does not go in for the "offbeat," Robson avers. "Offbeat" is a word subject to differing interpretations, he comments.

This incarnation of "Workshop" is the fourth in the show's history, and will be a year old this month, he observes ("William Paley, Frank Stanton and I are the only three left from the original series, back in 1936"). It first bowed on July 4, 1936, and has reappeared in 1946, 1951 and in January, 1956.

COWLES BROADCASTING 'DOING NICELY, THANKS'

Des Moines, Jan. 29.

Cowles Broadcasting Co. chalked up an "excellent" year in 1956, prexy Luther L. Hill told stockholders who convened here last week for the firm's annual meeting. Decline in radio advertising has now stopped, he emphasized, and many sponsors are returning to the fold.

Three radio stations are operated by Cowles in addition to three tv outlets plus the o&o 4,200-seat KRNT Theatre in Des Moines. Radio stations include WNAX, Yankton, S.D.-Sioux City, Ia.; WHTN, Huntington, W. Va., and KRNT, Des Moines.

TV stations comprise KVTV, Sioux City; WHTN-TV, Huntington, as well as KRNT-TV, Des Moines, in which it has 60% stock interest.

JWT's Closed-Circuit Goes Tint

Confidence in Color's Future Cues Agency's Com'l Production Experiment

J. Walter Thompson agency, with the feeling that "practical commercial color television is just over the horizon," has converted its closed-circuit Channel 3 JWT-TV workshop station to tint. Agency has installed a color camera and film chain, as well as transmitting equipment and receivers, and has already begun experimenting with color commercial production.

Though the installation of tint equipment implies all-out confidence in color television, JWT prez Norman Strouse and radio-tv veep Dan Seymour have reservations as to the timetable. They indicated at a press demonstration of the new facilities Monday (28) at the agency's homeoffice that "just over the horizon" may mean years away in terms of real tint circulation, but emphasized that agencies must "keep well ahead of the requirements of this new and challenging medium."

Basically, the new installation is for experimental purposes (as was the black-and-white version), with the press demonstration, for example, showing experiments with varied color backgrounds for Kraft products and the differences these backgrounds make in the clarity of the products themselves. Also shown were new colored bars of Lux soap hitting the market in test areas; the newly designed-for-tv Brillo package; an experimental Ford tint commercial, etc. Color was n.s.g., which in itself may point up the need for early experimentation in advance of the time when color is meaningful as an advertising medium.

Seymour, in an off-the-cuff observation, said color will be "worthwhile" as an advertising medium when circulation hits 1,500,000 sets, and he felt that this time would come about the end of 1958 or the beginning of 1959. He said that JWT estimates that about 81,000 sets were actually sold last year, and that anticipated sales will hit 150,000 this year.

In emphasizing the need for early experimentation in tint commercials, Seymour pointed out that Thompson is busy creating new packaging for several of its clients for the day when color tv becomes a full-fledged medium, "and this can't be done overnight." Brillo, for example, has already completed a new package design, with the box, in fact designed to the same aspect ratio as the television screen. Lux is introducing color to its bar soaps with an eye toward tv and has already effected changes in the intensity of the colors used because of tint's requirements.

PHILHARMONIC ON VIDEO

Quite a Few 'Firsts' Mark Kansas City's Drive

Kansas City, Jan. 29.

Kansas City Philharmonic Orchestra clocked off a number of firsts in its television debut last week. Its regular Sunday afternoon pop concert was moved from the downtown Music Hall to the studios of WDAF-TV, for its first tv concert, and the concert was also carried by the two other channels here, KCMO-TV and KMBC-TV, the first time all three stations have carried simultaneously a program originating here.

It was all one of the moves of the Philharmonic Committee to remind the community of the valuable asset it has in the orch, and a basic move in the current campaign to raise $65,000 and save the orchestra.

In its corner the orch has the Kansas City Star, chamber of commerce of Kansas City, Mo., and of Kansas City, Kansas, and the Association of International Relations and Trade, among others. It's one of the most intensive public campaigns put on for the orch in recent years, and was to end Saturday (26), although a final report had not been made as of yesterday.

Kremlin Show For British Com'l TV

London, Jan. 29.

Associated-Rediffusion, the London weekday commercial tv programmers, are planning a series of documentary programs, one of which they hope will get them inside the Kremlin for talks with Communist chiefs. They've applied for visas for a camera crew.

Title of the series, scheduled for airing quarterly from April onwards, is "The World In Which We Live." If permission is granted for a unit to visit Russia, the first program will be "The Story Behind Communism." Following that will be "The Story Behind American Capitalism," and the third in the series will be centred around the British way of life. Each program is expected to cost between $11,000 and $14,000.

NETWORKS HAVING A BALL WITH BALZAC

By a coincidence in timing, operatic versions of the famous Balzac short story, "La Grande Breteche," will be presented on competitive networks a week apart. CBS Radio programmers are crowing over that network's one-upsmanship since it will be presenting its own version via Columbia Workshop Feb. 3. NBC-TV's full-color, 90-minute version follows on Sunday, Feb. 10, as part of its Opera Theatre series.

Workshop's Balzac score and libretto is by Avery Clafin, in private life a New York banker whose hobby is opera-composing. His choral work, "Lament For April 15," a satirical thrust at income tax blues, was performed as part of the Berkshire Festival in 1955. It caught ear of Howard Barnes, CBS Radio programming veep, hence his CBS Radio exposure.

Huntington Seen As TvB Choice Vice Accas

With the departure of Gene Accas from Television Bureau of Advertising imminent, it's reported that George Huntington is his replacement in charge of the promotion bureau's operations.

Huntington, formerly with ABC, is presently TvB's director of sales development. A replacement is being sought for him. Expectations are that TvB prexy Norman (Pete) Cash won't finalize the Huntington appointment until all the tv station execs on the firm's board are informed. It's understood that they were told late last week of the impending Accas departure for ABC.

Major Cranston Named Chief of Army TV-AM As Clagett Successor

Washington, Jan. 29.

Major Robert Cranston, vet in the field of Army radio-tv operations, was named Chief of Army's Radio-TV Branch headquartered at the Pentagon. He replaces Major Thomas B. Clagett, who has been reassigned to Norway for duty with NATO's Northern Command H.Q.

Cranston, who trailblazed in the use of tv by the Army, will have as one of his major responsibilities supervision of Army's weekly teleshow, "The Big Picture." His most recent assignment was as chief of First Army's Radio-TV Division, in New York, where his work included technical advice on "Sergeant Bilko," the Phil Silvers show.

The Major was the first Army officer to be assigned to tv at a time, he recalls, when only 12 films could be cleared for public showing, mostly such technical ones as "Military Rock Climbing." He worked with Ted Ayres ("Face the Nation") in arranging first live Army tv show ever used by a network. This was a pickup from Aberdeen Proving Grounds over NBC-TV. He was also a combat radio correspondent in Korea.

Cranston is the son of another broadcasting vet, George Cranston, general manager of WBAP, Fort Worth, Texas.

DOWN YOU GO FOR QUIZ SHOWS

It All Depends Where You're Sitting

Chicago, Jan. 29.

The Chicago Daily News got caught in one of those "Which page of the News did you read" embarrassments that occasioned considerable comment in Windy City television circles last week.

Off and on for the past five years the John S. Knight newspaper has been sniping at tv and its advertisers regarding "crime and violence" on children's programs. The impact of the long running crusade was blunted to some extent by the general recognition that it was one way by which the paper could cash in on the public's interest in a competing medium.

The News' current tv writer Ethel Daccardo resumed her fingerpointing again last week, detailing the rough stuff she professed to find in recent installments of "Superman" and "Captain Midnight." On the back page of the same edition, immediately following Miss Daccardo's piece. were two exclusive news photos that may well have set a new mark in pictorial grotesquery and sensationalism.

The two large pictures were shots of the frozen nude bodies of two teenage girls lying in a ditch along a suburban road. The girls, apparently murdered, had disappeared from their homes Dec. 28.

Apparently the News did some soulsearching of its own since the garish photos were pulled in later editions.

Censorship Study, Toscy Tribute, 'Nightbeat' Spoof for 'Camera 3'

A two-part series on censorship, a sociological study of the American business executive, a memorial tribute to Arturo Toscanini and a takeoff on Mike Wallace's "Nightbeat" show are all in the hopper of "Camera Three," which starts its second year as a network entry for CBS-TV this week.

Producer Lewis Freedman has most of the material for the upcoming shows mapped out in rough terms, but the censorship series, for example, would comprise an analysis of censorship by an eminent jurist or philosopher, plus another show devoted to dramatizations of past cases which would illustrate the first show. The "Nightbeat" takeoff scheduled for two or three weeks from now, with two historical figures (one of them probably Catherine the Great) answering questions with their actual quotations.

Show on the executive viewed from the sociological standpoint with dramatic inserts and effects is spurred by the current spate of books and articles on the subject. Also in the works—it came about almost by accident, via a unique lighting effect in the "Camera Three" studio that lent itself to such a subject—is a show called "The Very Devil," in which Freedman will take seven devils of literature and through them will analyze the conceptions of evil.

Also on the "Camera Three" slate are "The 24-Hour Day," a series of settings employing actors and possibly dancers with the material drawn from various kinds of literary works; a dance program with choreography to be commissioned by "Camera Three" and embracing ballet, modern dance and jazz treatments of the same theme; an unusual show on art employing lights as a creative tool and at the same time concerning iself with the work of Rembrandt; and a series of shows dealing with different foreign cultures

'T or C' Now Gets Pre-Ampexed

NBC-TV began the first prerecording-by-tape of a regular series last week when it began taping the "Truth or Consequences" daytimer a day in advance of airdate. The prerecording started last Thursday (24) for the Friday show and continues indefinitely. Web is using its recently acquired Ampex facilities.

"Truth" airs at 11:30 a.m. in the east, which is 8:30 on the Coast where the show originates. Web has found it tough to round up studio audiences at that early hour, let alone get them to go for zany stunts. Nonetheless, from Dec. 28, when the show hit the air, till last Friday, the show was originating live. Henceforth, however, the series will be produced a day in advance on tape, in the afternoon or evening.

Barry's Station Okay

Washington, Jan. 29.

Sale of radio station WGMA in Hollywood, Fla., for $65,000 to a company headed by NBC-TV emcee Jack Barry ("Twenty-One" and "Tic-Tac-Dough") was okayed last week by the FCC.

WOV's 48% Gain In Negro Audience

WOV is cutting a niche for itself in Negro broadcasting. Ten months ago, the radio station, which was and is No. 1 in New York in Italian language programming, began a solid 8 p.m. to 9:30 ayem block of rock 'n' roll and spiritual stanzas, and comparing the first month of the new formula, last March, to the latest Pulse available, the station shows a 48.6% overall gain among Negro listeners. Station feels that the suburbs are in part responsible for the upbeat listenership.

Not too long back, WOV hardly amounted to a hill of beans among the New York Negro radio audience, with its Negro programming largely of a jazz-pop nature that didn't catch. WWRL and WLIB are still very strong in the Negro market, but a second indication (beyond ratings) of WOV's rise was the appearance of its r&r deejay, Jocko Henderson, at the Apollo vaudery in Harlem with a musical stanza he packaged himself. WWRL's "Dr. Jive," with a similar vaude layout, has in his several appearances at the Apollo packed 'em in, but Frank Shiffman, boss of the theatre, describes Henderson's first week-long stand as "miraculous," with turnaways at every performance.

Henderson does a 10 p.m. to midnight nightly stint on WOV. Thermon Ruth begins the Negro block with an 8 to 10 gospel stanza, and, after Henderson, there are three hours of mixed rhythms from Harlem's Palm Cafe. Herman Amis takes over from 3 to 6 ayem with straight r&r in "Gone at Down." Therman Ruth Jr. or Sr., does a 6 to 7 gospel stretch, and Jack Walker and Johnny Smith do "Hello Harlem" from 7 to 9, with Hilda Simms' half-hour 'til 9:30 before Italo commences.

WMGM's Spring Ballcasts As Dodgers Warm Up

WMGM, in New York, will broadcast the Dodgers schedule of 36 spring exhibition games, with F&M Schaefer Brewing and American Tobacco sharing the tab. Series begins March 9.

Indie will use Vince Scully, Al Helfer and Jerry Doggett to cover the warmups. Sams crew will do the regular season Dodgers coverage. BBDO inked for both advertisers.

FIVE BITE DUST IN HALF SEASON

By BOB CHANDLER

If 1957 goes into the record books as television's most disastrous season, it will also be remembered as the year the quiz show format got its comeuppance. In the short space of half a season, no less than five quizzers have been led to the chopping-block, none of them having run more than 26 weeks and at least one axed even before it ran out the 13-week cycle.

Latest victims are "You're On Your Own," which Hazel Bishop is knocking out of the CBS-TV Saturday block after only 13 weeks come March 1, and "Break the $250,000 Bank," which despite its record coin giveaway, was quietly sneaked out of its Tuesday NBC-TV spot last week and replaced by sponsor Lanolin Plus and packager Ed Wolf with "Hold That Note," another Wolf entry.

There's a sort of ironic justice to the current flock of quiz cancellations. The quiz format got a new lease on life last season when $64,000 Question" hit the air like an atom bomb, and virtually every packager in the business rushed to imitate it in one form or another. The network programmers by and large knew better or at least should have, but did nothing to stem the tide, and what emerged was a spate of quizzers with little to recommend them other than the amount of money they gave away.

If some of the network program people had reservations, they didn't register them, and now they are in trouble. For it's not so much a matter of a mere five cancellations as it is the program pattern that's affected. The spate of testimony before Congressional committees on the importance of block programming and flow of audience serves to underline the fact that one bad show is infectious to an entire night's schedule.

It's no secret, for example, that "Robert Montgomery Presents," which started the season with an average Nielsen rating in the 30's, is now down to a 13. Certainly the Lawrence Welk ABC-TV competition is a key factor, but so has been the absence of any substantial leadin show, first "Medic" reruns and then the shortlived "Can Do," one of the five quizzers axed (others are "High Finance," which was "On Your Own's" predecessor on Saturday on CBS, and "Giant Step," another CBS entry). And the failure of "Big Surprise" to duplicate its last-season's showing on NBC is no doubt a contributory factor to the cancellation of "Noah's Ark," which followed it on Tuesday nights. "Surprise" itself may be cancelled in March—it's still up in the aiar.

Even the two top-rung quizzers, "$64,000 Question" and sister-show "$64,000 Challenge," have slipped from last season's catbird posts. In the latest Nielsen, "Challenge" doesn't appear at all in the Top 10, while "Question" slips into ninth place in the average audience listing and doesn't make the Top 10 total audience category at all. This, from a first-place position at the end of last season, with a third-to-sixth place spot for "Challenge."

Lou Berlin to Granada

London, Jan. 29.

Lou Berlin, general manager of the Ted Heath agency, leaves to join Granada TV, the weekday commercial programmers for the North of England. His appointment commences next Monday (4). Berlin has been with the Heath outfit for three years.

This move comes about as a result of the complete reorganization of the agency, which will considerably lessen its activities, and may even lead to a close down at a future date. At present, many artists on the Heath books are being subcontracted to other agents until their contracts expire.

ATAS Creates a Writers Workshop, Spearheaded by Top Industry Reps

On Feb. 20, a group of over 30 established writers, agents and producers from the Academy of Television Arts & Sciences will meet in New York to establish a writers workshop, which should be functioning by March.

The writers workshop will have a dual fundamental aim, according to Mort Abrahams, executive producer of NBC-TV's "Producers' Showcase" and one of the three or four men spearheading the plan. Allowing that he may be proved entirely wrong when the meeting convenes in three weeks, Abrahams feels that the new group will be designed to attract a professional writing element not now in television—magazine scribes, novelists journalists among them. Part of the same goal is to add polish to writers already in tv but without extensive experience. Second purpose is to develop "new forms and fresh subject matter" for television, material that neither theatre nor radio can lay claim to.

As some ATAS members see it, the writers' workshop merely will be the first of many workshops—one for actors, perhaps another for comedians, and, if one big writers' experimental laboratory proves cumbersome or impractical, perhaps separate workshops for documentary and educational video authors and still others for comedy writers, and dramatists.

Nat Hiken, Phil Silvers' producer-parttime writer, and Rod Serling, who lately signed a CBS-TV contract for his dramas, brought the idea of a workshop out into the open at an ATAS meeting two months ago, after the members caucused over it for several weeks.

A good many members, Abrahams believes, felt as he does, that the writers' workshops until now have been partly successful, because they were stiflingly "didactic," as among the types found at universities where the interest is more in teaching method than in allowing unrestrained yet guided experimentation. In the second instance of the workshop plan, "the tv networks who do them have an axe to grind; they make huge investments and rightly expect a re-

(Continued on page 39)

British TV Vulgar?

London, Jan. 29.

An attack on British tv, claiming that the general quality of programs was poor, and in some cases "bordering on the vulgar," was made by a member of the House of Lords during a debate which pressed for a second BBC-TV service.

Lord Lucas, who was appealing for a second BBC-TV channel, added that in the present downhill race, commercial tv was leading the state web by a short head. Another peer said that as a result of seeing tv recently, he had decided he would not have a set as a gift.

Mull Becker For AFTRA Counsel

Name of Mortimer Becker as legal counsel is being considered by a special committee from the board of the New York local of American Federation of Television & Radio Artists. Becker, who is an associate of Henry Jaffe, counsel for AFTRA nationally, would replace Judge Ferdinand Pecora.

Pecora was hired a year ago, after Jaffe resigned as local counsel, a post he held simultaneously with his national AFTRA appointment. Pecora was signed when a different local board was in power. There was a heavy shift in control after the recent New York board election.

The committee to consider Becker is made up of the board officers, including prexy Luis Van Rooten, execs Cliff Norton, Bud Collyer and Leon Janney, all of whom won seats on the Coalition slate. Also on the committee—evidently to assure an "apolitical decision" — are Middle-of-Road party victors, Orson Bean and John Henry Faulk, and independent slater Charles Collingwood. It was clearly stated by a union spokesman that Jaffe was not being considered for the local legal job.

TEXAS TELETHON'S 220G FOR M OF D

Houston, Jan. 29.

More than $220,000 was raised for the March of Dimes in a four-station telethon which came to a close at 3:30 p.m. Sunday (20).

March of Dimes officials said that never before has a telethon in this area brought in so much money.

Participating stations were KPRC-TV, KTRK-TV, KGUL-TV and KTRE-TV of Lufkin. They were joined by about 100 Lions Clubs.

There are contributions still to be reported. Some estimates were that by the time all money is received at the March of Dimes headquarters the total may reach $235,000.

Sears Roebuck Buying Into NBC-TV 'T-H-T' Segs

Sears Roebuck is making its first splurge in network television. Mail order chain has ordered 15 participations on NBC-TV's "Today"-"Home"-"Tonight" combine, splitting them five for "Today," six for "Home" and four for "Tonight." Contract, which runs about $90,000, starts Feb. 22 and runs through May 15.

Mayer agency of Los Angeles, recently merged as a division of Cunningham & Walsh, set the deal.

Magnuson Probe Ready to Resume

Washington, Jan. 29.

Senate Interstate Commerce Committee, under chairmanship of Sen. Warren G. Magnuson (D-Wash.), will probably resume its television inquiry next week with testimony from members of the FCC on progress of the allocations proceedings.

At an executive organizational meeting last Thursday (24), the Committee agreed to continue the investigation and to request the necessary funds from the Rules Committee.

Plans for the inquiry will be developed by a Subcommittee on Communications which will be headed by Sen. John O. Pastore (D-R.I.). Other members are Sens. A. S. Mike Monroney (D-Okla.), Strom Thurmond (D-S.C.), John W. Bricker (R-O.) and Charles E. Potter (R-Mich.).

How far the Committee will pursue the inquiry has not yet been determined but it is likely that the senators will call for a full accounting of FCC operations in the broadcast field, including the status of the agency's comprehensive network study. This study is due to be completed June 30 and is understood to be well on the road toward meeting its target date. No additional funds for the study were included in the recent budget request for the FCC.

It's expected that Sen. Bricker will not press for action on his bill to regulate the networks until the FCC has completed the study.

Armed Forces TV Needs Shows; 20 Stations Face Program Famine

The Armed Forces Television Stations network, now celebrating its third year of operation, finds itself in the midst of a programming crisis, with about two-thirds of its programming needs unfulfilled.

Operating tv installations in remote corners of the world for Armed Forces personnel, the service has to depend on handouts from nets, advertisers and packagers for its filmed programming of state-side shows. Congress failed to appropriate monies for programming needs, apparently feeling that they would be supplied gratis by broadcasters, agencies and advertisers.

Initially, when they were two or three stations, there was an overabundance of shows donated, but now with 20 AFTS stations either in operation or about set to go on the air, AFTS is hitting the bottom of the barrel in supplying its five circuits, circling the globe, with fresh programming. The result is that many shows are rerun to death. The state-side shows, incidentally, are telecast complete with commercials, the rule being to air them the way they are received.

AFTS is not getting any of the big hour-and-a-half "live" specs, and has run into trouble with the swing toward film on tv. When a net filmed series has syndication possibilities at a later date, in many instances the show is withheld, according to a AFTS spokesman. Most telefilm distributors also reportedly feel that the Army, which pays for other goods and services, should pay for filmed entertainment.

Yet, about 30 to 40 hours of fresh programming is supplied gratis weekly. Among the regulars are "Ed Sullivan Show," "Beat the Clock," "Bob Cummings Show," "Buccaneers," "Climax," Arthur Godfrey, "I Love Lucy," "Phil Silvers Show," "Lassie," "Schlitz Playhouse of Stars," Eddie Fisher, "$64,000 Question" and "Zane Grey Theatre."

Beer and cigaret sponsors most of the time lend their shows to the AFTS net, while others come in via the insistence of the top tv personality, net, advertiser or agency. In order to supply its five circuits, with a potential audience measured up to 250,000 people, AFTS needs five prints of a particular show, although it also takes one print; a print, incidentally, sometimes takes six months before it completes one circuit. For instance, AFTS Circuit Three, which takes in tv installations at Clark Air Base, Philippines; Kadena Air Force Base, Okinawa; and Eniwetok, Marshall Islands, quite a span, and with top priority going to other shipments at these points a print in that circuit can take six months before each of the three stations play it.

Operated by Armed Forces personnel, the stations, mostly in remote areas, are non-competitive to any commercial interests. Station power is limited only to cover the required area.

Other programming needs are supplied by Army informational films and industrial films such as the National Association of Manufacturer's "Industry on Parade" series.

An interesting sidelight on the operation is supplied by TFK-TV, Keflavik Airport, Iceland, an AFTS installation in Circuit Two. Filling out an "Industry on Parade" informational form, the station stated that there are 500 sets at the airport, and noted that while the show is popular there, they have no rating system set up. As to where the film had been "bicycled," it noted that it may have gone by dogsled to Thule Air Force Base, in Greenland, another AFTS installation.

Don Bestor's Frau A Conn. Disk Jock

Stamford, Conn., Jan. 29.

One of the few femme disk jockeys, Beulah Bestor combines platter spinning at WSTC with a posing career. She'll grace an upcoming Redbook cover and appears in a soon-to-run Cadillac ad in newspapers throughout the country.

Mrs. Bestor, who is the wife of vet bandleader Don Bestor, is also the mother of two children. Confirmed exurbanites, the family resides near this Connecticut community.

Franklin's 'Memory Lane' Gets Further Canada Dry

Joe Franklin's "Memory Lane" on WABC-TV, New York, becomes one of those local tv rarities by signing Canada Dry to a half-hour sponsorship daily. Bottler, in for first, now adds last quarter hour of the 12:30 to 1:30 daytime strip.

Six one-minute openings in between are currently sold out via a series of shortterm pacts, though Robert Hall clothiers and Sterling Drug are longterm participants.

Drake's 'Mr. Broadway' Daytime Radio Series On Henry Brown Agenda

Heavy demands of television packaging have left radio as a wide-open field for young independent packagers, in the opinion of agent Henry C. Brown. As a result, Brown has turned radio packager as well, and is already pitching a new Alfred Drake daytime series tentatively titled "Mr. Broadway" at the networks and agencies.

The Drake series is the first of several Brown is packaging for his clients, who heretofore have skirted AM in favor of television. "Mr. Broadway" format features Drake as host and performer plus a top Broadway guester each week. Edward Eager, formerly wth the Max Liebman production stable, is scripting and exec producer is Carl Green. Other series pending in the Brown stable will feature Nina Foch and Glenda Farrell. One Brown client, Madeleine Carroll, just started an NBC daytimer, but not in a Brown package.

CBS-TV OPTIONS PAIR OF LAWRENCE SHOWS

Hollywood, Jan. 29.

Two tv shows being packaged by Bill Lawrence, of Famous Artists Associated, have been optioned by CBS-TV. "It Gives Me Great Pleasure," from Emily Kimbrough's tomes, with Eve Arden pencilled in for the lead, is being readied for pilot filming. Other property is "Jeopardy," to be written-produced by Andrew Stone.

Other shows being prepared for sale by Lawrence include "Stakeout," a police documentary drama, and an outdoor adventure series built around Errol Flynn. Chris Nyby's "Bush Pilot" is now in its second scripting.

Wm. Hammerstein As NBC-TV Staff Producer

William Hammerstein, for the past three years the director of the City Center Light Opera Co., has joined NBC-TV as a staff producer. Hammerstein has been assigned to work under v.p. Nat Wolff in program development, but with no specific property on tap yet.

Hammerstein, son of Oscar Hammerstein 2d, will continue to act as a consultant to the City Center and to pursue other legit theatre activities.

Richard Freund to ABC On Labor Negotiations

With Mort Weinbach having been uped from veep in charge of ABC labor relations to veep and general counsel, the network has hired Richard Freund away from NBC legal to handle labor negotiations. It's seen possible that Freund will eventually take over ABC personnel management.

Another recent addition to ABC legal under Weinbach, who replaced James Stabile as general counsel, is Martin Heller,. Heller joins the web after a five-year stint with RKO.

Houston—Paul Owen, manager of the U. of Houston's educational television outlet, KUHT-TV, has resigned to accept a position as program director for the Twin-City Educational Television Corp., in Minneapolis-St. Paul, Minn.

Tint's Coast Sprint

Hollywood, Jan. 29.

Sales of color tv sets in the L.A. area reached an alltime high during the Chrismas season, with 1,038 sold during December, together with 35,663 black-and-white sets. This brings seven-county L.A. area total to 2,695,654, of which 7,221 are tint receivers.

During same month, 63,614 radio sets were sold.

BBC Admits Rival Com'l TV Favored

London, Jan. 29.

A BBC-TV audience research survey admits that 62 people out of every 100 who have a choice of programs, favor the commercial network. The figures, compiled for the last quarter in 1956, also show that although the BBC claims an average adult audience of 5,800,000, compared with 1,750,000 for commercial tv, out of the estimated 19,000,000 viewers in the UK, only 7,750,000 can receive the rival network.

In the past year, commercial tv audiences have grown by 1,500,000, while the state web shows an increase of only 150,000. A breakdown of the figures gives BBC-TV a three-to-one lead over their rivals, but the BBC blankets the whole country with its network, while commercial tv can only be viewed in the South, the Midlands and Lancashire and Yorkshire.

Second Generation Of Atlass Clan Installed As Chi Exec Producer

Chicago, Jan. 29.

Second generation of the H. Leslie Atlass family is assuming an increasingly prominent role in Chi CBS affairs. Frank Atlass, who in the past several years has been learning the tv ropes, was officially installed last week as WBBM-TV exec producer, reporting directly to his dad, H. Leslie.

Harriet (Sis) Atlass, who since her graduation from college a year back also has been taking a practical course in tv at WBBM-TV, has been named co-director of public affairs along with Lorene McCarthy, former assistant to pub-affairs-education chief Virginia Renaud who has resigned. Les Atlass Jr., meanwhile, departed his program director berth at WIND when Westinghouse took over last month and has joined the Columbia operation.

In other revampings of the WBBM-TV programming department, Barry McKinley has been appointed exec director and will continue to work closely with Frank Atlass in the development of new show ideas. WBBM-TV program director Bill Ryan, who switched to the Columbia camp from WBKB when CBS took over latter's Channel 2 in '53, is expected to announce a new association shortly.

First order of business of the new programming command has been to devise a replacement for Sun-Times columnist Irv Kupcinet, exiting the 10:45 nightly spot at the end of the week to take over as the Windy City pivot on NBC-TV's new "Tonight." New strip, which bowed Mon. (28) is a gab-interview roundelay featuring Chicago American radio-tv editor Janet Kern on Tuesday and Thursday nights, Daily News columnist Jack Mabley on Monday and Wednesday and same sheet's sports editor John Carmichael on Fridays.

NARTB

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be conducted by NARTB members at the community level.

With the appointment of Trezevant, NARTB p.r. operations are being reorganized. Joseph M. Sitrick, presently manager of publicity and informational services, will fill the new post of manager of special projects and member participation. Sitrick will be in charge of joint industry promotional activities and public relations aids, for NARTB members.

Trezevant, a native of California, was on the editorial staff of the San Francisco Chronicle for 13 years prior to joining Crowell-Collier in 1955.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Maggie Ettinger doing the town and in for client huddles . . . **DeWard Jones** has joined Dine & Kalmus flackery as general manager. He was formerly with **Art Franklin,** WABC and WABC-TV, N.Y., the NBC press department and Radio City Music Hall . . . New Jersey Gov. **Robert Meyner's** wife of two weeks, **Helen Stevenson,** will make her initial tv appearance as first lady of the state on the regular "Report from the Governor" stanza over WATV, Newark, Sunday (3); couple making straight for the tv studio upon returning from Jamaica honeymoon . . . **Paul Brenner's** "Requestfully Yours" (WAAT) extended a half-hour daily . . . ABC-TV has that Sabbath replacement for "Press Conference" at the 8:30 p.m. time, after a delay of several weeks since the paneler moved to earlier in day: "Open Hearing" comes in, featuring net's commentators, **Edward P. Morgan, Martin Agronsky** (soon to be NBC), **John Edwards** and **Richard Rendell,** who'll develop, via cross-examination of principals, "biggest news story of week" . . . **Stephen Strassberg,** publicity chief of WABC-TV-plus-radio quits the network key to join ABC as assistant director of press information, job vacated a fortnight ago by **Adolph (Al) Seton.** Seton moved over as network director of audience promotion.

Heyward Ehrlich, former WABD promotion manager and before that publicity director and station relations chief at MCA-TV, was inked as Strassberg's replacement . . . **Jack Lord** in from the Coast, where he had a role in a new CBS-TV pilot, "Have Gun, Will Travel," and planed out again yesterday (Tues.) for rehearsals for "Playhouse 90" version of "Lone Woman" . . . **Jacqueline Kerr** into a featured role on "Big Story" Friday (1) . . . **Michael Higgins,** currently in the off-Broadway "Easter," recreates his original Broadway role in the "Hallmark" televersion of "The Lark" Feb. 10 . . . **Jack Barry** introing a new celebrity segment on "Tic Tac Dough," with **Edith Adams, Edmund Purdom, Buster Crabbe, Polly Bergen, Danton Walker, Hy Gardner, Sammy Davis Jr., Bess Myerson** and **Toni Arden** slated to appear starting Friday (1).

Ilka Chase in role of stepmother in **Rodgers & Hammerstein's** "Cinderella" spec on CBS-TV March 31 was set by Lyons & Lyons . . . **Gregory Morton** signed for Feb. 16, "The Lark" on NBC-TV's "Hall of Fame" . . . **Skedge Miller** into "Search for Tomorrow" for short run last week, then skedded to start rehearsing for title part in Moliere's "The Physician In Spite of Himself," legiter due late Feb.

Kim Hunter planed to the Coast Monday (28) to begin rehearsals for her second "Playhouse 90" stint, a costarring role in "The Comedian" on Feb. 14 . . . **Walter E. Law,** formerly continuity acceptance director at WOR-Mutual, joined the CBS Radio editing department as associate directer under **Donald Ball** . . . **Bernard Lenrow, Kermit Murdock** and **Osceola** into the cast of "Right to Happiness," **John Raby** into "This Is Nora Drake" and **Bill Quinn** set for "Our Gal Sunday," all CBS Radio soapers . . . **Marc Breaux,** featured dancer in "Li'l Abner" and assistant to **Michael Kidd,** commissioned to do the choreography for the Feb. 4 "Producers' Showcase" version of "Mayerling" . . . **Paul Tripp,** host of WCBS-TV's "On the Carousel," set for a dramatic stint on "Studio One" Feb. 4, playing a star's manager and mentor . . . Dancer **Betty Luster** joined **Harry Salter's** production staff on "Name That Tune" . . . **Peter Lind-Hayes** set to sub **Arthur Godfrey** on his morning simulcast for five weeks starting Feb. 25 while Godfrey hunts game in Africa . . . **Eli Kaufman** upped to a director at WCBS, and will direct the "Music Till Dawn," Galen Drake "Housewives Protective League" and "Melody in the Night" shows . . . Young & Rubicam prez **Sigurd S. Larmon** named by President Eisenhower to serve a second three-year term on the U.S. Advisory Commission on Education . . . **Don Ickes** upped from a WCBS director to an associate director for the CBS Radio network . . . **Virginia Graham** signed by Colgate to handle all commercials for Fab on "Big Payoff" and "Strike It Rich" under a two-year deal agented by **Lester Lewis** . . . **Jack Sterling** vacations for two weeks in Florida starting Feb. 5, with **Peter Thomas** subbing him on his WCBS waker-upper . . . **Clarence Hoffman** set for the cast of "U. S. Steel Hour" tonight (Wed.) . . . **John Hoppe's** live-animation technique employed on the **Ernie Kovacs** special and bearing the name of "Mobilux," got its first commercial application last week on film on "Lux Video Theatre" . . . Tennis champ **Vic Seixas,** entering the television field, did a commercial for Remington Rand through Y&R last week after his return from the Australian matches . . . **Galen Drake** planes to the Coast Feb. 10 to originate his ABC-TV show from there, then hops back to N.Y. for his CBS Radio stints the next day . . . **Martin Schneider,** for the past year a member of the production staff at WCBS-TV, upped to producer on the station's "Right Now" show.

Richard Carlton, sales v.p. of Trans-Lux Television, has left for round of tv station talks in Detroit, Chicago and Minneapolis regarding Encyclopaedia Britannica library . . . Senator Paul Douglas will be one of the participants on Mutual's "Northwestern University Reviewing Stand" Sunday (3), with the topic of Western Europe being given the once-over . . . The Gospel Concert at the Savoy Ballroom on Sunday (27) kicked off the opening of WLIB's 1957 Festival of Negro Music and Drama . . . WPIX's tv reporter and newscaster **John Tillman** was on the scene at Waterbury, Conn., when the "Mad Bomber" was nabbed by police. His tv interview with the confessed "bomber" was telecast on his news show, which interestingly enough, is sponsored by the Consolidated Edison of New York, the company against which the suspect held a grudge . . . **Lou Nova,** of "Happiest Millionaire" cast, will help to entertain the patients tomororw night at the New York Veterans Administration Hospital, under the auspices of the Veterans Radio Hospital Guild.

Martin Heller to ABC legal staff after stint as a RKO Radio Pictures barrister . . . **Martha Scott, Paul Taubman,** the batoner, teamed for Multiple Sclerosis radio campaign . . . **Harold Heyman** quit doing telepic promotion tie-ins for Castle Co. to start his own tv promotion outfit under his name . . . **Fred Levinson,** veep in charge of production at Wylde Productions, hitching Sunday (3) to Linda Smith of Charlotte, N.C. . . . WHLI topper **Paul Godofsky** dedicates new $250,000 broadcast plant in Hempstead, Long Island, Feb. 26. . . .

Randy Merriman of CBS-TV's "Big Payoff" taking three-week biz-pleasure tour of the Caribbean with wife **Evelyn** and will visit sponsor Colgate plants in San Juan, Haiti, Jamaica and Dominican Republic. Starting Feb. 4, **Bobby Sherwood** pinchhits on the mink coat quizzer . . . **Ronnie Cunningham,** returned from another run in "Can-Can," worked for ex-boss Max Liebman in "Stanley" (28). She was in a Liebman weekly spec before that word was applied to the Pat Weaver concept, having appeared on the old "Admiral Broadway Revue" . . . **Gabriel Dell** back from a Westinghouse industrial show in Houston, booked there as result of appearances on an "Armstrong Circle Theatre" segment last month.

IN HOLLYWOOD . . .

Jack Runyon, Coast veepee of Kenyon & Eckhardt, deep in huddles with agency veepees from N.Y. . . . **Eddie Cantor** "basking his battered body" in the Palm Springs sun and ready for "another go at it" . . . **Don Quinn,** one of radio-tv's top comedy writers, **Martin Spertzel,** of The Sportsmen, and **Henry Russell,** former NBC music director, teamed up to write and sell commercial jingles . . . Benton & Bowles set up a public relations subsidiary with **Burns Lee,** onetime coast press head for the agency, heading up the operation here. **Jean Meredith,** B & B publicity head in Hollywood, continues to service the firm's tv clients . . . **Steve Longstreet** has done about everything in tv but act so he has

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Tele Follow-Up Comment

Omnibus

Burlesque in its original was probably never as entertaining as the S. J. Perelman-Bert Lahr conception as projected over "Omnibus" on Sunday (27) on ABC-TV. Had the recent abortive attempt to revive "clean burlesque" in New York been as entertaining as this then it's possible that this oldtimer could have been around for a longtime.

"Omnibus" excursion in burley was tongue-in-cheeked to kid a nostalgic form of entertainment that reached its peak right after World War I, when the cooch and strip had not yet invaded its precincts and the body beautiful was not the sole aim of the production. Perelman contributed a literate script which joshed the oldtime production, and Bert Lahr never seemed to have as much fun as when he was delivering these lines. Even S. J. himself took part in the proceedings with the camera panning him while he ogled the fancy production.

The entire work was one in which everybody concerned had a good time. The line of girls in the very oldfashioned (but probably daring for that period) routines, the display of living statuary, the briefie of the Beef Trust Girls, the tired girl singers and the corny song conception by Jack Russell made for some memorable viewing. One strong point of the show, which made the entire session believable and provided a nostalgic glow was the fact that the comedy skits were not only representative of the period, but still actually standard in every burlesque show, measured up to memory. Comics Sid Marion, Bozo Snyder, Bobby Barry and Herbie Faye gave the customers a backward look long to be cherished. Lahr's "Lamb Chops" was similarly a classic come to life again and the assistance of a femme talker gave Lahr a strong colleague in this venture.

As Lahr said in his Perelman written commentary, the burlesque theatre of that time fostered a deep and widespread study of our social structure, and even supplemented the public school in the everyday quest for knowledge. And indeed it did. How else would the average burlesque fan of that era get exciting glimpses of the Oriental houri, and how else could such patriotism be fostered except for the stirring line routine to "Something about a Soldier."

The vaude turns that punctuated the presentation included Three Swifts, a holdover of that period, still one of the standard juggling turns of this era, and Harland Dixon, a durable oldtimer, who beat out some eccentric hoofing. Jack Coyle straighted the affair, and there was further comedy assists by Barbara Barry and Dorothy Lang. Dania Krupska's choreography was a lot of fun. As whipped into shape by Charles Dubin, "Omnibus" delivered a loving valentine to a form of entertainment that is still a staple in many parts of the country.

A half-hour of this session was devoted to a film "The Message" depicting an incident during the war which showed the basic brotherhood of man even during the conflict. Enrico Pratt did practically everything in this one, having photographed, produced, and directed this compelling short.

Jose.

Odyssey

"Odyssey," the 60-minute Sunday afternoon stanza out of the CBS Public Affairs gifted showshop, is, in a sense, a little bit of everything in the area of uplift programming, yet again something completely different and new-dimensioned in its approach. Last Sunday's (27) presentation of "Satan in Salem," recounting the thrice-told Salem witchcraft trials, is an illustration in point. Factually, it had nothing new to offer. For tv viewers, it's been examined backwards and forwards, invariably with the desired dramatic impact. Yet this "Odssey" restirring of the witch's brew was unlike any other excursion into Salem's sorry sorcery saga, completely fascinating in its horrible and macabre facade, with a captivating intermixture of visual trickery and animation to conjure the fears and the hysteria of 1692 in Puritan New England. This aspect of the presentation was entirely captivating with "Odyssey," perhaps for the first time since its premiere several weeks ago, moving forward boldly into new avenues and carving itself a unique tv niche.

Specifically the program explored the case of Anne Pudeator (who remains one of the five "witches" whose innocence has never been proclaimed) but surrounding this examination was a blending of dramatic continuity in enacting the assertion of witchery, always backgrounded by the hysterical children; the film-and-animated conjuring of sorceries and the "live" origination from Salem in which host Charles Collingwood guided viewers to the very house in which Anne was examined. Plus commentary by Leverett Saltonstall, the Mass. Senator whose ancestor refused to sit in judgment on the accused, and H. Vance Greenslit, the Greyhound Bus executive, who, as one of Anne Pudeator's descendants, is even now trying to clear her name. And out of the historical research and commentary came a real understanding of the sociological-religious motivations that led to the Puritan children's behaviour.

This was the "Odyssey" one had hoped for since the premiere—an exciting, original updating of one of the major blights on American history's satan-stained books.

Rose.

Camera Three

"Camera Three" entered its second year as a network program last Sunday (27), though it's considerably older as a WCBS-TV, N. Y., show and continues to be produced by the CBS-TV flagship station and fed to the web. Judging by the anniversary show, though not billed as such), "Camera Three" should be around on CBS for a long time to come, for it's education-public service programming out of the top drawer.

Show has undergone some changes since hitting the network, not the least of which is the fact that Lewis Freedman some months ago succeeded Robert Herridge as producer. (Herridge, who brought the show to network status, himself moved over to the network side to produce "Studio One" and has since been assigned to the upcoming "Seven Lively Arts.") With Freedman has come a change in approach to subject matter, and stemming from that, to the production style itself. Where Herridge stuck pretty much to the staging of literary classics, and developed a unique arena style of staging, Freedman has ranged far and wide for his subjects, hitting the offbeat as often as not and thus being somewhat more fluid in his production style.

The anni show, however, was pretty much in the old "Camera Three" style, consisting of an evaluation of the late critic-author-caricaturist Max Beerholm. Louis Kroneberger, Time mag drama critic and social historian, delivered the evaluation with host James Macandrew as his conversational vis-a-vis in concise, analytical and critical style, and also with insight and warmth. But the highlight of the show, and illustrative of Kronenberger's analysis, was the staging of "Enoch Soames," one of Beerhohm's short stories that exemplified his wit and charm.

Besides an excellent adaptation by John McGiffert, the televised version of "Soames" benefitted from a tip-topflight acting job by Woodrow Parfrey as a third-rate avante-garde poet who deals his soul off to the devil to find out how he'll go down in literary history. Parfrey was near-perfect as the self-pitying, egotistical and empty-headed poet, while Michael Wager as Beerbohm and Joseph Ruskin as the devil contributed fine stints. Clay Yurdin's direction was taut, with nary a wasted gesture or camera movement.

"We hope this will make you take another look at Max Beerbohm" was the way the show was summed up, and this can be aptly lifted to serve as the function of any educational show. The measure of its success is that this "Camera Three" entry did make at least one viewer want to run to the library for a second look.

Chan.

Disneyland

Though neutrons, protons, electrons are considerably more complex than A, B and C, "Disneyland" defined their relationship with each other and to the atom in simple, understandable and interesting terms. If the advance hoopla by the ABC Press Department was successful, the Nielsens on last week's segment may show, that instead of losing audience in this deviation from ordinary juvenile entertainment, "Our Friend the Atom" culled new viewers. If the seven and eight year olds couldn't grasp the abstractions, the 10, 11 and 12 years olds could, and since there was always been a quotient of adults in the "Disneyland" audience makeup they had a perfectly fine opportunity to grasp the structure of the atom. It's only

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DREW PEARSON REPORTS ON THE HOLY LAND

Producer: Baruch Dienar
60 Mins.; Sun.; 3 p.m.
NBC-TV, from New York (film)

Timely and informative was this full-hour filmed documentary presented Sunday (27) by NBC Television. With news columnist Drew Pearson as guide and narrator, the footage emerged as an optimistic pictorial record of opinions on Israel's future. In fact Pearson appeared to be overly optimistic in light of conditions reflected in the daily press.

Through interviews with scores of people from Israel Prime Minister David Ben-Gurion down to students, fishermen and housewives, the subject of peace was paramount. The Prime Minister, who blamed Egypt's Gamal Abdel Nasser for the hostilities, asserted that the "present Arab leaders" care more for personal ambition than the welfare of their people. He has longrange hopes, however, that the situation will change.

Roving cameras and Pearson's commentary provided viewers a remarkable insight on how both Arab and Jew live with Israel in perfect amity. Particularly interesting example of this was an interview with two fishermen—one an Arab and the other a Jew—who are partners. Their fellow workers, they explained, are 60% Arab and 40% Jew and "all get along fine together."

Pearson also explored Israel's religious, scientific, economic and medical facets and it all added up to these Pearsonian predictions: "The road ahead is not easy . . . Nasser is a threat . . . but Israel will win if given help." Purpose of this photographic survey of life in Israel, it was said, is based on the hope that the film will lead to a better understanding of the new state.

No doubt a better understanding could be achieved if this modest documentary were distributed throughout the Arab federation countries. But, of course, there's no chance of that. Meantime, despite an occasional tendency to be repetitive, "Drew Pearson Reports on the Holy Land" may be worthy of theatrical distribution in selected situations. Baruch Dienar, director of Orb Films, produced the picture as an Israeli locationer.

Gilb.

PERSPECTIVE
(Crossroads)

With William Gunn, Patricia Moffatt, others
Producer: Julian Biggs
Director: Don Haldane
Writer: Charles E. Israel
30 Mins., Sun., 5:30 p.m.
CBC-TV, from Toronto

Based on the self-styled Canadian viewpoint, the new "Perspective" series, which goes across the Dominion to 38 stations of the Canadian Broadcasting Corp. network, presents a powerful impact in "Crossroads," the problem of a white girl who wishes to marry a Negro. Both are in the office-worker class, and the fact that the Negro is a good-looking mulatto counts in the feminine argument, but the engagement announcement is followed by parental opposition and that of the girl's office and party friends, the advice of her boss to give up the colored fiance, the matter of children and landlord rentals in a "decent neighborhood."

"Crossroads" builds up to slights in restaurants, turnaways at posh niteries—such things happening in otherwise tolerant Toronto—with the girl fighting against such affronts and the Negro warning her of what to expect. On associates' and parental pressure to break the engagement, there is the argument that a man should be accepted for his individual qualities but that color calls for each race marrying within its own. In "Crossroads," the white people are outspoken and the colored girls don't like the idea either of one of their own marrying an opposite.

"Crossroads" is too big a story to properly present in 30 minutes and leaves nothing solved in the general question of black-and-white marriage. If the two live happily ever after—and overcome complications—this will need a sequel. "Crossroads" is a personal problem and gives no solution to urban difficulties, though it marks the decision of two people who are in love with each other. No screen credits were given but the Negro boy was played by William Gunn, lead in Broadway's "Take a Giant Step," and the white girl by Patricia Moffat, Toronto actress; with Eric Christmas as the office manager. Everyone in the cast of a score or more turned in sensitive interpretations, but the matter of mixed marriage was still left hanging in its complexities.

McStay.

Foreign TV Reviews

VAL PARNELL'S SATURDAY SPECTACULAR

With Dickie Henderson, Shani Wallis, The Hedley Ward Trio, Channing Pollock, Charles Hawtrey, The Saturday Girls (12), the Denis Ringrowe Orch.
Producer: Brian Tesler
45 mins., Sat. 9 p.m.
Associated TeleVision from London

Producer Brian Tesler, fresh from his job with the state web, tried his hand at production for the first time with a commercial outlet and came up with a winner. In 45 minutes, with a topline cast headed by versatile Dickie Henderson, the hot tempo of the program never sagged. Henderson danced, sang, wisecracked and emceed, all with equal ability and the high standard of entertainment he set was maintained by the rest of the cast.

Show opener, a dance-vocal routine by Henderson and the Saturday Girls, of "I Got Rhythm," was a knockout. A new dance troupe, the Saturday Girls made their debut on the show, and came up with some really slick choreography. Henderson's impersonations of Rod Steiger and Marlon Brando, taken from "On The Waterfront," were solid tv. Songstress Shani Wallis, who made her entrance via a chute from the circle, sang "I Feel A Song Coming On," and oldie "Where Or When," with feeling. A duet with Henderson on "Who Wants To Be A Millionaire capped her success.

Zany instrumental-vocal trio, The Hedley Ward, comprising piano, bass, guitar, gave out with only one number, but worked overtime in comedy sketches with Henderson, especially in one on Rock 'n' Roll. Billed as "The Yobs," the trio were led by Henderson through a version of "Hound Dog," completing the number with the entry of a Great Dane.

Channing Pollock came up with his usually slick brand of magic, and swapped gags with Henderson. The Denis Ringrowe Orchestra provided some first class accompaniments. Sets were good, as was the camera work.

Bary.

ANOTHER PART OF THE FOREST

With Walter Fitzgerald, William Sylvester, Diana Fairfax, Richard Waring, Tucker McGuire, Evelyn Dover, Vivian Matalon, Neville Crabbe, Helene de Drespa, Beatrice Lennard
Director: Henry Kaplan
Writer: Lillian Hellman
90 Mins., Wed. (16), 8 p.m.
GRANADA-TV, from Manchester, England

The production of teleplays of this standard on the commercial network provides the conclusive evidence that BBC-TV is not to have it all its own way in the drama field. Lillian Hellman's "Another Part of the Forest" was probably one of the more stimulating and adult entertainments seen on either network for a considerable time.

Oddly enough, the play had never been professionally staged in Britain and it is possible that this tele production may stimulate a courageous and enterprising management to take action. In the meantime, the credit goes to Granada-TV for their initiative in trying to elevate public taste.

There is nothing cozy about Miss Hellman's characters. The head of the family, superbly played by Walter Fitzgerald, is a war profiteer, who bribed his way out of a hanging, who has driven his wife near insane and treats his two sons contemptuously. Only his laughter has mastered the art of getting the better of him. All the three children scheme against each other and against the father, and the climax in which the old man is tricked out of his fortune has a disturbing quality.

The three-part play was admirably staged by Henry Kaplan and his fluent direction was given professional backing by a fine cast. Notable performances were contributed by Diana Fairfax, as the daughter, and William Sylvester, as the elder son. Only weak spot in production was the uneasy camera work.

Myro.

ASSIGNMENT FOREIGN LEGION

With Merle Oberon, Martin Benson, Nigel Stock, Richard Pasco, Fred Kitchen, Alfred Burke, Peter Macarte
Producer: E. M. Smedley Aston
Executive Producer: Anthony C. Bartley
Director: Lance Comfort
30 mins., Fri., 9:30 p.m.
Associated-Rediffusion, from London

"Assignment Foreign Legion" is a series of 30-minute teleplays

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TONIGHT: AMERICA AFTER DARK

With Hy Gardner, Earl Wilson, Bob Considine, Irv Kupcinet, Paul Coates, Vernon Scott; Jack Lescoulie, host; guests
Producer: Norman Frank
Director: Ted Nathanson
105 Mins., Mon.-thru-Fri., 11:15 to 1 a.m. (EST)
PARTICIPATING
NBC-TV, from N.Y., Chicago, L. A.

Summed up in a nutshell, old films are better than ever.

This is probably NBC-TV's last big college try to hold down the "live" after-11 fort and preserve the cable against the increasing demands of affiliates to recapture the late-late segments for displaying their major studio backlogs. Whether it succeeds or must finally yield to the pix encroachments will, of course, depend on the excitement and entertainment generated by this new "Tonight: America After Dark" format which enlists a round-robin of N.Y.-Chi-L.A. name columnists to "go places and see things" in the most ambitious cross-country remote pickup stanza since Pat Weaver fathered "Wide Wide World."

It's a grandoise undertaking for which NBC rates credit in trying to perpetuate the cause of late night live telecasting. But it's still a long shot whether it can withstand the city-by-city competition of the M-G, Warners, RKO, 20th-Fox (and upcoming Par) attractions. It traveled far and went nowhere Monday night.

New "Tonight" show succeeds the Steve Allen showcase, an expedient resulting from the fact that Allen wanted out since he has his own man's size Sunday 8 to 9 war in whittling down those Ed Sullivan ratings.

Whatever the fascinations and the moods of "America after dark," they were singularly elusive on Monday night's preem stanza, which translated itself for the most part into a great big whopping name-dropping session—with pictures to match as the NBC cameras hop-scotched from the Harwyn Club in New York to the Pump Room in Chi and the Beverly Hilton Hotel on the Coast where the network tossed simultaneous parties jampacked with celebs marking the show's bow. Host Jack Lescoulie meanwhile was anchored at RCA Exhibition Hall in N.Y., assigned the somewhat thankless task of tieing it all together (with an assist from Constance Moore).

Patrolling the "Tonight" beat in New York are Hy Gardner, Earl Wilson and Bob Considine (with the latter shuttled off to Topeka opening night to gander the 95th anni celebration of the State of Kansas); Irv Kupcinet holding down the Chi fort, with Paul Coates and Vernon Scott divvying up the L.A.-Hollywood-Beverly Hills sector.

As the NBC mobile units hopped cross-country at an almost breathless pace, Wilson did the table-hopping at the Harwyn, Kupcinet at the Pump Room and Scott and Coates at the Bevhills party, with celebs a dime a dozen and the attendant interviews something less than breath-taking. (Oddly enough, it wasn't until the show's closing minutes that some entertainment was injected into the picture, when Roberta Sherwood gave out with a "Mary Lou" rendition at the Pump Room.)

In Topeka, Considine chatted with Alf Landon and Dr. Karl Menninger of the Menninger Clinic; Gardner hopped up to the Mt. Sinai hospital in N. Y. to witness a birth and to get pop's reactions; Kupcinet in Chi penetrated the inside of the nation's largest reactor center, located in Chi, to witness the test of radioactive material and to interview a femme scientist; back in N.Y., Gardner prevailed on Edward G. Robinson to rhapsodize on the meaning of nighttime and Coates rambled through a gambling casino in the heart of Los Angeles County. The respective mayors of N.Y., Chi and Beverly Hills were brought on camera to say they liked the idea of the show and told why. All the columnist-reporters had a crack at penetrating the innermost thoughts of Jayne Mansfield, for the inevitable bust dimensions and her aspirations for a heart-shaped bathtub, while Coates extracted from Dean Martin—in the most revealing segment of the show—some blistering commentary anent his ex-partner Jerry Lewis.

And so it went, for the most part a show without any form of pattern, color or mood. As for gayety, nitelife glamour or back-to-show-biz injecting of solid entertainment—maybe it's being saved for later installments. In contrast, those blockbuster Metro features shape up as mighty tempting.

Rose.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

BOSTON

Approx. Set Count—1,395,000 **Stations—WBZ (4), WNAC (7)**

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	25.9	56.2	46.1	Judge Roy Bean	WBZ	18.2
2. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	23.2	55.1	42.2	Sports. Big Playback	WBZ	16.6
							Big Playback; Jungle Film	WBZ	9.4
3. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	22.8	65.5	34.8	Liberace	WBZ	8.4
4. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	21.1	41.4	51.0	Noah's Ark	WBZ	28.8
5. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	20.4	67.3	30.4	Hiram Holiday	WBZ	8.2
6. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	18.7	62.3	30.0	Boston Movietime	WBZ	10.4
							Stage 7	WBZ	8.8
7. Judge Roy Bean (W)	WBZ	Screencraft	Sun. 7:00-7:30	18.2	39.5	46.1	Waterfront	WNAC	25.9
7. Sheriff of Cochise (W)	WNAC	NTA	Sun. 6:00-6:30	18.2	44.2	41.2	Pleasure Playhouse	WBZ	19.0
9. I Led 3 Lives (Adv)	WNAC	Ziv	Wed. 7:00-7:30	17.6	50.5	34.8	Eddie Fisher	WBZ	11.4
10. Three Musketeers (Adv)	WNAC	ABC	Sat. 5:30-6:00	17.1	75.0	22.8	News—Huntley Brinkley	WBZ	18.2
							Omnibus	WBZ	4.3
							Boston Movietime	WBZ	10.0
10. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	17.1	66.9	25.5	Golden Playhouse	WBZ	5.1

WASHINGTON

Approx. Set Count—754,000 **Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)**

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	17.3	48.4	35.8	Championship Bowling	WMAL	8.0
2. Brave Eagle (W)	WMAL	CBS	Fri. 6:00-6:30	14.4	47.4	30.4	Cisco Kid	WTOP	7.0
2. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	14.4	40.2	35.8	Break the $250,000 Bank	WRC	9.2
2. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	14.4	36.9	39.0	Do You Trust Your Wife	WTOP	14.4
5. Jungle Jim (Adv)	WMAL	Screen Gems	Wed. 6:00-6:30	14.2	48.9	29.0	Cisco Kid	WTOP	6.0
6. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	13.0	40.4	32.1	Golden Playhouse	WRC	8.7
7. Buffalo Bill Jr. (W)	WMAL	CBS	Thurs. 6:00-6:30	12.9	46.7	27.6	Cisco Kid	WTOP	5.6
8. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	12.7	31.7	40.0	Your Hit Parade	WRC	13.4
8. Soldiers of Fortune (Adv)	WTOP	MCA	Mon. 7:00-7:30	12.7	38.1	33.3	Death Valley Days	WRC	9.0
10. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	10.9	39.1	27.9	Code 3	WTOP	8.0

MINNEAPOLIS-ST. PAUL

Approx. Set Count—515,000 **Stations—WCCO (4), KSTP (5), KMGM (9), WTCN (11)**

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 9:30-10:00	20.3	40.8	49.8	Masterpiece Theatre	WCCO	21.5
2. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	19.3	36.7	52.6	Your Hit Parade	KSTP	27.7
3. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	17.7	34.7	51.1	Wednesday Night Fights	WTCN	17.1
4. Search for Adventure (Adv)	WTCN	Bagnall	Mon. 9:30-10:00	16.6	31.9	51.9	Stage 7	KSTP	16.3
5. Stage 7 (Dr)	KSTP	TPA	Mon. 9:30-10:00	16.3	31.4	51.9	Search for Adventure	WTCN	16.6
6. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	16.2	74.7	21.7	Early Movie	WTCN	3.4
7. I Led 3 Lives (Adv)	KSTP	Ziv	Tues. 9:30-10:00	15.1	27.7	52.7	Wrestling	WCCO	24.3
8. Secret Journal (Dr)	KSTP	MCA	Fri. 7:00-7:30	13.5	30.9	43.6	Adventures of Jim Bowie	WTCN	15.6
8. Wild Bill Hickok (W)	WCCO	Flamingo	[illegible] 5:30-6:00	13.5	51.1	26.4	Great Gildersleeve	KSTP	6.7
10. Badge 714 (Myst)	KSTP	NBC	Thurs. 10:30-11:00	11.6	44.3	26.2	Tomorrows News; Weather	WCCO	12.6
							Early Movie	WTCN	4.6

SEATTLE-TACOMA

Approx. Set Count—500,000 **Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)**

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	38.7	70.5	54.9	Lone Ranger	KING	14.7
							Dinah Shore	KOMO	11.0
2. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	34.0	61.0	55.7	News—Huntley Brinkley	KOMO	10.2
3. Search for Adventure (Adv)	KING	Bagnall	Sat. 7:00-7:30	30.5	56.8	53.7	Grand Ole Opry	KOMO	13.0
4. Sheriff of Cochise (W)	KING	NTA	Mon. 7:00-7:30	28.7	53.6	53.6	Studio One	KTNT	13.6
5. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	28.5	66.4	42.9	Big News	KTNT	7.8
							CBS News—D. Edwards	KTNT	7.0
6. Badge 714 (Myst))	KING	NBC	Sun. 6:00-6:30	26.2	47.4	55.3	Air Power	KTNT	21.4
7. Western Marshall (W)	KING	NBC	Wed. 6:00-6:30	22.0	44.4	49.6	My Little Margie	KOMO	18.0
8. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	21.7	52.4	43.3	My Little Margie	KOMO	12.4
9. Will Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	20.5	46.8	43.8	My Little Margie	KOMO	15.1
10. Crunch & Des (Adv)	KOMO	NBC	Thurs. 9:00-9:30	19.7	33.1	59.4	Climax	KTNT	19.5

COLUMBUS

Approx. Set Count—357,000 **Stations—WLW-C (4), WTVN (6), WBNS (10)**

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	33.8	76.1	44.4	Wrestling	WTVN	6.5
2. San Francisco Beat (Dr)	WBNS	CBS	Sun. 9:30-10:00	25.8	44.6	57.9	Alcoa Hour	WLW-C	23.9
3. Sheriff of Cochise (W)	WBNS	NTA	Thurs. 7:30-8:00	23.4	47.6	49.1	Lone Ranger	WTVN	17.4
4. Rosemary Clooney (Mus)	WTVN	MCA	Tues. 7:00-7:30	23.0	52.9	43.5	News—Chet Long	WBNS	18.8
							CBS News—D Edwards	WBNS	17.1
5. Soldiers of Fortune (Adv)	WBNS	MCA	Wed. 6:30-7:00	22.7	75.4	30.1	Meetin' Time at Moores	WLW-C	4.1
6. Man Called X (Myst)	WBNS	Ziv	Fri. 9:30-10:00	22.0	41.2	53.4	Big Story	WLW-C	20.7
6. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	22.0	73.4	30.0	Foreign Legionnaire	WTVN	6.2
8. Public Defender (Dr)	WBNS	Interstate	Mon. 6:30-7:00	21.2	69.0	30.7	Weather; Sports	WTVN	5.1
							Close Up	WTVN	5.5
9. Buffalo Bill, Jr. (W)	WTVN	CBS	Fri. 6:00-6:30	17.9	58.6	30.5	Jungle Jim	WBNS	10.1
10. China Smith (Adv)	WTVN	NTA	Wed. 7:00-7:30	17.1	44.8	38.2	News—Chet Long	WBNS	20-1
							CBS News—D. Edwards	WBNS	20.5

NTA NETWORK OFF THE GROUND

Steinhardt's Prop Shop

A study done by MCA two years ago revealed that one of the advantages the Coast has over New York in terms of telefilm production was that producers could avail themselves of the massive and centrally-located prop supplies built up by the majors. New York has finally got a sizeable prop rental setup, though still no match for the Coast units. Lou Steinhardt, president of A & S Galleries, nothing more than a curio shop 10 years ago, has built up what he estimates is a $500,000 prop inventory, and six months ago he added the latest of four upper midtown warehouses to hold the material.

The first of the year, he brought in Stanley Levine, owner of Prop Service, to act as sales rep in the tv and film areas. Levine will also function among the legit producers.

Steinhardt said that show biz rentals last year resulted in a $250,000 gross. Since there are no other large prop houses in New York, he claims, he's been getting a lot of "package" biz from the big tv shows. Kaiser Aluminum, "Studio One," Kraft and U.S. Steel have turned to his rental services to avoid the necessity of shopping and sleuthing at several different prop suppliers to get material for one show.

New Use for Disk Jocks in TV

WBZ-TV in Hub Integrating Them Into Feature Pix With Live Commentary

Boston, Jan. 29.

In a new trend of presenting feature films from its recently acquired stockpile of Warner Bros. pictures, WBZ-TV is grooming disk jocks from its radio station, WBZ, to intro and close the films, discuss them and interview guests in live portions to be segued in.

Latest move at the station, which last week nabbed an okay from film star Bette Davis at her home near Portland, Me. to intro more than 50 of her WB films on the station Saturday nights starting April 6, was the switching of disk jock Norm Prescott to tv to host "Giant Movie Time," new a.m. show debuting yesterday, (28) from 8:55 to 10.

Prescott, who was brought by WBZ from New York a year ago to head up its disk jock staff when the station threw out most network programming, interviews celebs in town on the new show on treasured possessions that played a meaningful role in their lives. Guests are asked to bring the possession along if possible.

Alan Dary, another WBZ disk jock, has been introing films on "Boston Movietime." Both Prescott and Dary continue their WBZ disk jockey stints as well as the tv live segments of the film shows.

"Feature films have formed a potent part of our programming concept of late and the innovation of using live talent with the presentation of films will not only update the show, but will attract more viewers," Franklin A. Tooke, general manager said.

Feature length films, documentaries, cartoons and films from the Encyclopaedia Britannica and half-hour syndicated series will be used on "Giant Movie Party."

Chi Auto Dealer TV Entrepreneur

Chicago, Jan. 29.

Peter De Met, Windy City auto dealer and tv sponsor turned producer, has emerged as a major supplier of video programming with his 81 hour-long installments of "Championship Bowling" running in 175 markets and his just-completed initial package of 13 "All-Star Golf" shows, also 60 minutes each, now making the agency rounds. Latest series represents a $300,000 investment and De Met calculates his three kegler series were brought in for more than $1,000,000.

While the auto merchant is coy about how much he is grossing and netting on what he describes as his tv "sideline," he obviously is getting more out of his video activities than just the kicks. He's already working on plans for a fourth series of 26 bowling films and a second packet of 13 golf shows. Working closely with De Met on his tv enterprises is the Walter Schwim-

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Flamingo's 'Phantom'

Hollywood, Jan. 29.

Filming begins next month in Cuba on "The Phantom," vidpix series being made by Pyramid Pictures, for Flamingo Pictures distribution. Twenty-six stanzas will be filmed.

Greta Thyssen was inked last week for femme lead, with Roger Creed, who's v.p. of Pyramid, already set for title role, Carol Case is prexy.

Ziv's 55-Market Regional Deal On 'Harbor' Series

Ziv has inked a 55-market deal with Hamm Brewing Co. for a new syndication series, "Harbor Command," the pre-release sale being the largest regional ever signed by Ziv.

Hamm Brewing territories will include the midwest, southwest and Rocky Mountain area, leaving the west and east coast open for the remaining syndication sales. Hamm cities will include Chicago, Denver, Minneapolis, Milwaukee, Kansas City and Dallas.

"Harbor Command," the pilot for which was previously tentatively titled "Harbor Patrol," is a sea adventure starring Wendell Corey. Production on the series will begin this week, with filming slated largely at different port city locations.

The brewing outfit plans to kick off the series in October, about nine months from the consummation of the sale, a time span indicative of the growing long-range planning being done by blue chip, large-scale regional syndication buyers. The Hamm deal covers 39 episodes, plus 13 summer reruns, for a 52-week period. Ziv probably will begin selling the series in other markets in about a month.

The deal was set via Campbell-Mithun, Minneapolis, where Hamm headquarters also is located. Signing also marked Hamm's entry into the large regional syndication field. Previously, the brewer had spotted its tv monies in a multiplicity of syndicated shows, spots, wrestling and newscasts, varying its pattern from market to market. The 55-market deal represents Hamm's desire to get some uniformity in its programming, commercials and point of sale merchandising and advertising tieups.

'Capt. Zoom' for Moppets

Hollywood, Jan. 29.

Arthur Browne Jr. is penning new "Captain Zoom," moppet teleseries, currently lensing at Walter Lantz Studios.

Meanwhile, producer Eddie Smarden has set Cindy Robbins to co-star with Dal McKennon in the series. Dick Darley directs.

$2,500,000 DEAL RIDES CONCEPT

A major breakthrough of the economic constrictions on television as a national advertising medium was scored this week with the inking of a $2,500,000 deal by the Warner-Lambert Pharmaceutical Co. for two-thirds sponsorship of a weekly feature film on the NTA Film Network. It represents the first time the concept of a non-interconnected film network has ever reached fruition, and opens new vistas in terms of providing outlets for national advertisers other than through the orthodox network or national spot routes.

The drug and cosmetic company will begin weekly two-thirds sponsorship of major 20th-Fox feature films on the network (which 20th owns jointly with National Telefilm Associates) on 128 stations on April 1 for a firm 39 weeks. It has also provided for options for 1958 and 1959 which could bring the total outlay to $10,000,000 over the three-year term.

The major significance of the deal lies not so much in the coin involved—although the fact that this represents money which normally would have been channeled through NBC, CBS or ABC—but in the fact that a film network has become a commercial going concern. There have been literally dozens of attempts to build film networks over the years, but none ever approached reality until now.

A film network operates pretty much the same as an orthodox web, with the two major differences of non-interconnection and non-simultaneity. Apart from these (and the obvious fact that the programming is in film), they serve much the same functions, acting as a central program, sales time clearance and billings source and presenting the national advertiser with these central services plus unified promotion, merchandising and publicity. In their arrangements with stations, they are also similar, providing the stations with a portion of the revenue (anywhere from 25 to 40%) from national time sales.

As of now, the NTA Film Network operation runs 90 minutes a week, with one feature film filling the time. This is what Warner-Lambert has bought, with such features scheduled as "The Razor's Edge," "Song of Bernadette," "Gentlemen's Agreement" and "The Grapes of Wrath." The 90 minutes, it's understood, will be expanded to 105 minutes because of the longer running time involved, with Warner-Lambert carrying an hour of each show. Total time & program price of the 105 minute-show is set at $4,000,000 per 39-week span. 20th will film additional new footage for the weekly series with its young contract players hosting the various films.

While there's no breakdown available on the elements of the time and program charge, simply because the entire deal was sold as

(Continued on page 34)

Ralph Edwards Preps 2 New Telepix Series

Hollywood, Jan. 29.

Two telefilm series for next season are being readied by Ralph Edwards, producer-owner-emcee of "This Is Your Life," one with a "Life" format, the second a religioso.

Edwards, producer-owner and emcee of "This Is Your Life," on NBC-TV, plans one series which will be based on "Life" files, on subjects researched but not used on his current live show.

Second series will be "Your Prayers Are Answered," and guest stars will appear on this one. Edwards will be producer, but won't appear in the filmed entries.

More TV Film News On Page 33 and 38

Half-Hour, Full-Hour & 90-Minute Film-for-TV Fare, Move Into Syndication Eyed in M-G Expansion

Metro, under the new leadership of prez Joseph Vogel, has pulled the stopper on telefilm activity, with plans afoot on national skeins, entrance into the syndication field, a networked filmed show on the order of "Playhouse 90" and other activities.

Additionally, Metro has formed a commercial production department, to be headed by Virgil (Buzz) Ellsworth, formerly prez of Mercury International, a west coast commercial production firm.

Charles C. (Bud) Barry, v.p. in charge of tv activities, will headquarter at the studio for the next three months, during the formative stages of Metro's projected large-scale plunge into the telepix field. He is in New York for about another week, talking to nets, agencies and possible sponsors, as well as mapping plans on the sell off of the Metro library, now placed in 29 markets for about $31,000,000.

At this stage, this is how things shape up:

Three or four properties are being set for a half-hour net series, to be pitched this spring. With the season so near, two agencies have indicated a willingness to forego the usual pilot and close a deal on outlined plans for the series, one of which is based on "The Thin Man." Other series, all based on Metro properties, include "Scaramooche," "Min and Bill," "Andy Hardy," "Mazie" and "Dr. Kildare." There are also plans to do an action adventure series out of Metro's London studios.

Two major beer outfits have approached Metro on possible large regional deals on telefilms and if present talks are consummated, such deals would put Metro into the syndication field, with Metro selling off the skeins in remaining markets, as per usual in the field.

Being planned for the 1958-'59 season, with the earliest starting date of January, is a top quality one-hour dramatic anthology series on film, which would utilize original properties as well as those in the Metro catalog. Barry is holding talks on this deluxe package currently with nets and agencies, seeking a commitment as early as possible in the belief that good dramatic shows take time to assemble and prepare for, and that the pressure of time has been one of the major factors operating against current hour on longer tv dramatic fare.

Also being explored is the possibility of Metro doing filmed shows for such network showcases as "Playhouse 90," and "Producers Showcase" on an intermittent basis.

Herb Jaffe Exits OF

Herb Jaffe, v.p. of Official Films who handled talent there, has ended his association with the company to open offices for himself.

Robert Sanford, v.p., also in Official Films talent rep division, remains. Jaffe, now seeking new headquarters, will continue in the legitimate stage and literary fields.

Schlitz Goes Spot As 'State Trooper' Guzzles Beer Biz

For the first time Schlitz Brewing has entered the telefilm spot arena, buying "State Trooper" for WNBQ, Chicago.

Schlitz, a spender on the nets with "Schlitz Playhouse of Stars," and a buyer of theatricals in certain markets, heretofore stayed clear of spot syndication. Triggering the change in Chicago, and perhaps other midwestern markets, is believed to be the tough competitive situtaion in that area among the various beer companies, necessitating supplementary tv expenditures.

The MCA-TV skein also has been sold recently to Hamm Brewing Co. for KSTP-TV, Minneapolis; Kroger Supermarkets, WKRC-TV, Cincinnati; Cola Cola for North Dakota and Carling Brewing, Cleveland.

Among previously announced sponsors are Falstaff Brewing, which has the show in 71 markets and the Philadelphia brewery of C. Schmidt & Sons which picks up the tab in five markets. In reference to the Falstaff buy, one of the largest regionals ever inked, Dancer-Fitzgerald-Sample has managed to clear 91% Class A time or very close to Class A time for the multiple market show. The Falstaff "State Trooper," now unreeling in 28 states from Florida to California, time slots breaks down as follows: three markets, beginning at 6:30 p.m.; three at 7 p.m.; 11 at 7:30; seven at 8; eight at 8:30; eight at 9; 19 at 9:30; ten at 10 p.m., and two at 10:30.

On another MCA-TV skein, "Dr. Hudson's Secret Journal," another brewer, Drewrys, headquartered at South Bend, Ind., has renewed the show in three midwestern markets for the second year, adding two new cities to its coverage. In three of the Michigan markets—Kalamazoo-Grand Rapids, Saginaw-Bay City and Cadillac—Drewrys has renewed, while in Toledo and Terre Haute, Ind., it's picking up the series for the first time.

ED MONTAGNE'S NEW CBS-TV FILM SLOT

Ed Montagne, for the past two years supervisor of film production for CBS-TV in N. Y., has been upped to the new post of exec producer in charge of all film operations for CBS-TV in N. Y. Montagne, formerly with the William Esty agency and a freelance vidpix producer ("Man Against Crime," "I Spy"), reports to v.p. Harry Ommerle.

Web's current vidpix production in Gotham consists of the Phil Silvers show and "Mama," both shooting at Hi Brown's studio in Manhattan. But several pilots are in the works, among them "21st Precinct," with Bernard Prockter producing, which starts next month at Gold Medal Studios in the Bronx.

Carnation Axes 'Annie Oakley'

Carnation Co., which has sponsored the CBS-TV Film Sales "Annie Oakley" series on a national spot basis for more than two years, is cancelling the show effective April 1. Axing is said to be for budgetary reasons, since the series on a spot basis reportedly pulls down a national Nielsen rating of 29.5.

Continental Baking, another longtime bankroller on the show and Carnation's alternate-week sponsor in most markets, plans to continue with the series through the end of 1958, so that there are now plans to halt production. CBS Film Sales is on the prowl for another sponsor to replace Carnation in sharing the tab.

Mortuary's Pix Buy

The Valley Mortuary of New Mexico is sponsoring "Profile," Trans-Lux series of 39 Encyclopedia Britannica historical dramas on KSWS-TV, Roswell, N. M.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

DENVER

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **COMMAND DECISION—** Clark Gable, Van Johnson; 1948; MGM; MGM-TV	MGM Movie Theatre Sun., Dec. 9 9:00-11:25 p.m. KTVR	20.7	24.2	10.1	43.9	Guy Lombardo Alfred Hitchcock Presents Masthead Warner Brothers Theatre Destination Tokyo	KLZ KLZ KLZ KOA	23.5 19.2 16.2 12.0
2. **STRANGE CARGO—** Clark Gable, Joan Crawford; 1939; MGM; MGM-TV	Movie Theatre Sat., Dec. 8 9:00-11:15 p.m. KTVR	14.8	16.7	12.1	31.8	Phil Silvers Burns & Allen Deadline Academy Movie No. 1 Objective Burma	KLZ KLZ KLZ KOA	23.2 20.5 12.1 13.5
3. **HONKY TONK—** Clark Gable, Lana Turner; 1941; MGM; MGM-TV	MGM Movie Theatre Fri., Dec. 14 9:00-11:00 p.m. KTVR	14.3	16.7	12.1	32.2	Secret Journal Highway Patrol News & Weather Academy Theatre No. 1 Sante Fe Trail	KLZ KOA KLZ KOA	18.5 22.5 15.7 11.9
3. **THEY WERE EXPENDABLE—** Robert Montgomery, Jahn Wayne; 1945; MGM; MGM-TV	MGM Movie Theatre Mon., Dec. 10 9:00-11:30 p.m. KTVR	14.3	16.2	11.1	33.3	I Love Lucy Death Valley Days News & Weather Weather & Sport Shop Academy Theatre Male Animal	KLZ KLZ KLZ KLZ KOA	36.2 22.2 19.7 13.1 3.3
5. **OBJECTIVE BURMA—** Errol Flynn, William Prince; 1945; Warner Brothers; Associated Artists Production	Academy Theatre No. 1 Sat., Dec. 8 10:00-11:30 p.m. KOA	13.7	15.7	11.6	37.1	Movie Theatre—Strange Cargo 10 O'Clock Movie— Foxes of Harrow	KTVR KBTV	14.4 6.6
6. **LADY OF THE TROPICS—** Robert Taylor, Hedy Lamarr; 1938; MGM; MGM-TV	MGM Movie Theatre Thurs., Dec. 13 9:00-11:00 p.m. KTVR	13.1	16.2	7.6	35.5	Crunch & Des Dick Powell Theatre News & Weather Weather & Sport Shop Academy Theatre, Mrs. Mike	KLZ KLZ KLZ KLZ KOA	18.7 21.2 20.2 12.6 6.1
7. **SANTE FE TRAIL—** Errol Flynn, Olivia DeHavilland; 1940; Warner Brothers; Associated Artists Production	Academy Theatre No. 1 Fri., Dec. 14 10:15-11:30 p.m. KOA	11.9	12.6	11.1	39.4	MGM Movie Theatre— Honky Tonk Dick Lewis	KTVR KLZ	13.4 5.1
8. **GAY FALCON—** George Saunders, Wendy Barrie; 1941; RKO; C & C	Academy Theatre No. 2 Sat., Dec. 8 11:30-1:00 a.m. KOA	11.8	16.2	6.6	83.1	10 O'Clock Movie	KBTV	5.9
9. **DESTINATION TOKYO—** John Garfield, Cary Grant; 1943; Warner Brothers; Associated Artists Production	Warner Bros. Theatre Sun., Dec. 9 9:30-12:10 a.m. KOA	10.8	13.6	6.1	29.3	MGM Movie Theatre— Command Decision	KTVR	19.9
10. **VIVA VILLA—** Wallace Berry, Leo Carrillo; 1933; MGM; MGM-TV	MGM Movie Theatre Tues., Dec. 11 9:00-11:15 p.m. KTVR	9.5	11.1	5.6	24.7	Sheriff of Cochise Conflict News & Weather Weather & Sport Shop 10 O'Clock Movie— Top Banana	KLZ KBTV KLZ KLZ KBTV	16.2 16.7 20.7 14.1 5.9

BOSTON

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1956 TOP COMPETING SHOWS		ARB RATING
1. **NOBODY LIVES FOREVER—** John Garfield, Geraldine Fitzgerald; 1946; Warner Brothers; Associated Artists Production	Pleasure Playhouse Sun., Dec. 2 5:30-7:00 p.m. WBZ	18.7	19.1	17.9	38.9	Search for Adventure Sheriff of Cochise Rin Tin Tin	WNAC WNAC WNAC	15.1 18.2 26.4
2. **FLOWING GOLD—** John Garfield, Pat O'Brien; 1940; Warner Brothers; Associated Artists Production	Boston Movietime Fri., Dec. 7 4:45-6:45 p.m. WBZ	15.7	18.6	10.4	39.1	My Little Margie Mickey Mouse Club Lassie Superman	WNAC WNAC WNAC WNAC	12.4 28.9 22.1 18.2
3. **G-MEN—** James Cagney, Lloyd Nolan; 1935; Warner Brothers; Associated Artists Production	Boston Movietime Mon., Dec. 3 4:45-6:45 p.m. WBZ	15.6	19.7	12.8	42.9	My Little Margie Mickey Mouse Club Foreign Legionnaire Rosemary Clooney	WNAC WNAC WNAC WNAC	10.5 28.4 11.4 8.3
4. **YOU'RE IN THE ARMY NOW—** Jimmy Durante; Phil Silvers; 1941; Warner Brothers; Associated Artists Production	Boston Movietime Thurs., Dec. 6 4:45-6:45 p.m. WBZ	14.5	18.6	11.4	36.3	My Little Margie Mickey Mouse Club Ramar of the Jungle Lone Ranger	WNAC WNAC WNAC WNAC	10.1 32.7 16.8 20.5
5. **WHIPLASH—** Dane Clark, Alexis Smith; 1948; Warner Brothers; Associated Artists Production	Boston Movietime Tues., Dec. 4 4:45-6:45 p.m. WBZ	14.0	17.4	10.0	38.4	My Little Margie Mickey Mouse Club Navy Log Wild Bill Hickok	WNAC WNAC WNAC WNAC	11.1 28.8 14.1 17.1
6. **ESPIONAGE AGENT—** Joel McCree, Brenda Marshall; 1939; Warner Brothers; Associated Artists Production	Boston Movietime Wed., Dec. 5 4:45-6:45 p.m. WBZ	13.6	16.2	11.7	38.2	My Little Margie Mickey Mouse Club Sky King Badge 714	WNAC WNAC WNAC WNAC	10.8 27.0 13.4 9.1
7. **FIRST YANK INTO TOKYO—** Tom Neal, Barbara Hale; 1946; RKO; RKO Teleradio	Late Show Sat., Dec. 1 11:45-1:15 a.m. WNAC	12.1	12.8	9.4	77.6	Hollywood's Best— Escape Me Never	WBZ	3.5
8. **GREEN SCARF—** Michael Redgrave, Ann Todd; 1955; United Artists; Associated Artists Production	Hollywood Playhouse Mon., Dec. 3 1:00-2:30 p.m. WBZ	7.7	7.7	7.4	64.0	Dear Homemaker As the World Turns Heart of the City	WNAC WNAC WNAC	3.6 5.7 3.4
9. **SEA DEVILS—** Ida Lupino, Victor McLaglen; 1937; RKO; RKO Teleradio	Stars in the Night No. 1 Fri., Dec. 7 11:15-1:00 a.m. WNAC	7.0	7.5	6.2	72.2	Tonight	WBZ	2.7
10. **CAT PEOPLE—** Simone Simone, Kent Smith; 1942; RKO; RKO Teleradio	Stars in the Night No. 1 Thurs., Dec. 6 11:45-1:00 a.m. WNAC	6.3	6.5	5.9	79.7	Tonight	WBZ	2.2

TELEPIX ON ADVENTURE KICK

Chi 'Luther' Ban Reechoes at FCC

WGN-TV's Yielding to Religious Pressure Fought Before Commission

Washington, Jan. 29.

Question of whether the FCC can clamp down on a tv station for refusing to broadcast a program because of alleged religious pressures is expected to be raised in pleadings to be filed with the agency in connection with the recent cancellation by WGN-TV in Chicago of a scheduled telecast of the "Martin Luther" film, billed as a nationwide preem.

Commission was notified last week that the Action Committee for Freedom of Religion and Expression, organized in Chicago following the WGN-TV action, will soon file a formal complaint. ACFRE was organized under the sponsorship of the Church Federation of Greater Chicago, the Lutheran Council and 30 other religious organizations.

Action has retained Frank S. Ketcham and Seymour Krieger as Washington counsel to prepare a formal pleading on the case and has advised the Commission it will request "appropriate relief to assure responsible performance by broadcast licensees of their obligations to operate their facilities in the public interest."

The attorneys said that "numerous" complaints have been filed with the agency against WGN-TV for refusing to show the film. Commission acknowledged that it has received a number of letters protesting the action. However, since there is no proceeding pending, the communications were not made public.

"Luther" was slated for its initial showing on Dec. 21 but was cancelled on Dec. 18. In a statement issued at the time and sent to the Commission, ACFRE charged that WGN-TV bowed to pressures "mobilized" by the Catholic Church and that such "acquiescence . . . to censorship" is a violation of the terms of its broadcast license.

Filming of the picture, intended originally for theatrical distribution was financed by Lutheran Church Productions which plans to release it generally for tv in the Spring.

Perles Exits CBS To Join Cal Nat

Arthur Perles, assistant director of the CBS-TV press information department and a 16-year veteran of the network, is ankling the web to become publicity chief of California National Productions, the NBC telefilm subsid. Perles succeeds Fritz Jacobi, who's leaving to take on a fundraising assignment for Harvard College. Jacobi has been with California National and its predecessors for more than five years, the past two of them as publicity director.

For Perles, the switchover represents a reunion with California National prez Bob Levitt, with whom Perles was a reporter on the N. Y. Journal-American in pre-CBS days. Levitt went on to become a Hearst v.p. and publisher of the American Weekly, later joining Screen Gems and then California National. CBS hasn't selected a replacement yet for Perles, who leaves Friday (1) and starts with Cal Nat Monday.

Perles' title is director of public relations and exploitation.

Dicker Fabray Series

Hollywood, Jan. 29.

NBC-TV, Hal Roach Jr., Ziv TV and agent James Saphier are negotiating with Nanette Fabray for singer-comedienne to star in vidpix series.

Miss Fabray met with Roach Friday to discuss project he has in mind for her.

'Tokyo's' Whopping 43.2 In WBBM-TV Screening

Chicago, Jan. 29.

The question of whether or not Chicago tv fans would stay up late to gander feature films gets its initial answer in the January ARB tabulations. WBBM-TV's screening of "30 Seconds Over Toyko" on a Saturday night from 10 to past midnight maintained a 43.2 average rating, topped in Chicago only by the early evening network Ed Sullivan and "I Love Lucy" shows.

What particularly pleased the WBBM-TV sales boys was the fact the picture from the Metro library held up to a 40 rating for the final 12 to 12:15 a.m. quarterhour. This score, incidently, was the fourth highest rating for any show that week. Only the aforementioned Sullivan and "Lucy" CBS-TV programs, plus NBC-TV's Perry Como display logged higher ratings than the nocturnal local film offering.

RKO-TV's Distrib Setup Intact; Mull Vidpix Production

RKO Television toppers Robert Manby and Pete Roebeck are huddling with RKO Teleradio board chairman Thomas F. O'Neil and other RKO execs in Florida this week on the possibility of RKO entering tv production.

Whether or not RKO Television gets into telefilm production, RKO Teleradio remains in the syndication distribution biz, having just acquired 104 "Schlitz Playhouse of Stars" episodes from Meridian for an amount in excess of $1,000,000 Current Schlitz series is being filmed by MCA's Revue Productions

With the shuttering of RKO Pictures distribution setup, RKO Television which utilized the RKO picture branch execs for tv skein selling, is expected to take on a few more sales execs. One recently hired is Richard Wittwer, who will headquarter in Chicago. Wittwer had formerly been in the RKO Teleradio fold and more recently with the ABC Radio net.

The RKO Television syndicaton portfolio, in addition to the Schlitz deal, recently has been augmented by the acquisition of the following skeins "Aggie," "Sailor of Fortune," and "Screen Directors Playhouse" Additionally, RKO Television has inked a deal with Al Capp for a cartoon series. The first to be kicked off in the syndication market will be "Aggie," set for selling next month.

O'Neil, at the press conference called to explain the closing of RKO exchanges and the picture company's distribution tie with Universal, made it clear that the RKO Television setup remains intact, with possible tv production looming.

AAP's Leadership In Short Subject Field

Associated Artists Productions, with its acquisition of the Metro short subject library, exclusive of the Tom and Jerry cartoons, has become the dominant short subjects tv distributor in the field, having already acquired the Paramount Popeye backlog and the Warners shorts.

The deal, technical details of which are still being worked out, was for $4,500,000. Included in the 900 Metro shorts are cartoons, the Pete Smith series, John Nesbitt's "Passing Parade," historical miniatures, sports subjects, the "Nostradamus" series and others.

BUT ANTHOLOGY SERIES DOWN

Telefilm producers are on action-adventure kick, with 50% or more of the announced new pilots, planned, made or shooting falling into that category, a classification, of course, further sub-divided into Westerns, costumers, outdoor, et al.

Getting the brush this upcoming season are dramatic anthologies, with only Screen Gems and Guild Films having any plans in that direction.

Musical half-hour projects are on the upbeat, while situation comedies and mysteries seem to be holding their own. Also weak for the forthcoming pilot season are straight dramas on the order of a "Dr. Christian," with running characters, although there are a number of entries in that category.

Of about the 65 pilots announced by major producers, part of the 100 pilots roughly estimated coming from major telefilm outfits this season, 50% fall into the action adventure category, about 15% in the situation comedy classification, about 15% mysteries, and the remainder subdivided into dramas, anthologies, musicals, etc.

In the musical sphere, Screen Gems will have "Here Comes the Showboat" and "Western Ranch Party," the latter probably for syndication. Three "Calamity Jane" telepix projects, one in which Doris Day plans to sing, essaying a similar role she played in the picture of the same title, are slated on the Coast.

Westerns included in the action adventure slot take in entries from Ziv, National Telefilm Associates, ABC Film Syndication, CBS Television Film, NBC and its subsid California National Productions and Screen Gems. The Columbia Pictures subsid, incidentally, with 18 pilots is represented in virtually all the categories. Costume adventure also is well represented with titles including "The Highwayman," "Sword for Hire," Sapphire-Official; "Prince Valiant," 20th-Fox-NTA; "Tales of the Barbary Coast," CBS; "The Gaucho," Douglas Fairbanks-NBC possibility.

On the boards, 20th-Fox and NTA have a number of situation comedies based on the picture company's features including "How to Marry a Millionaire," "Cheaper By the Dozen" and "Mother Was a Freshman." Screen Gems also has a number of entries in that category, but other major telefilm production - distribution companies, probably cagy in light of the high fatality rate of entries in that classification this year, have few offerings.

Mysteries and meller pilots will include: "American Consul," "New York Confidential," "New Adventures of Charlie Chan," Television Programs of America; "Martin Kane-Private Eye," Ziv; "Bulldog Drummond," ABC Film, "The Web," Screen Gems.

But the prize in numbers goes this year to action adventure. Name the type in that category and you've got an entry.

Ackerman Shooting 'Assignment Mexico'

Mexico City, Jan. 29.

Production began here during the past week on the first of a group of 40 half-hour CBS vidfilms starring Peggy Castle and being made under the supervision of Harry Ackerman.

Series is titled "Assignment Mexico" and is being directed by Bernard Girard, with an all-Mex cast other than the star, Douglas Kennedy and I. Stanford Jolly. Among the local actors set to appear are Eduardo Noriega, Juan Garcia and Pasqual Garcia Pena. Ackerman and Girard intend to go heavy on location shooting with the first days work being done in the lobby of the w.k. Hotel Reforma and later locations to include the Basilica of Guadalupe, Teotihuacan pyramids, canals of Xochimilco and other typical Mex tourist locales.

C & C—Latex to Girdle All U. S. Markets on RKO Pix Barter Deals

Within a period of a year, overcoming some stiff initial opposition to barter deals, C & C Television has placed the RKO library in nearly 75 markets and is now engaged in a "mopping up" operation for deals encompassing the remaining 100 top markets.

The current acceptance of barter deals in the trade—and the satisfaction of International Latex—has resulted in Matty Fox's C & C Television renegotiating its deal with Latex. The new deal opens up Latex participation in the RKO library to all markets in the U.S., rather than confirming it to the top 100 markets, as in the initial agreement.

Under C & C's agreement with Latex, the girdle firm pays C & C a guaranteed income for placing the library in a multiple of markets, with C & C also sharing percentage-wise in Latex sales. The library is sold to stations on the basis of Latex getting 10 spots daily for a five-year period.

The way C & C sales v.p, E. H. Ezzes tells it, racking up the 75 markets with a potential tv audience in excess of 33,000,000 homes for exposure to Latex commercials was no easy feat in a 12-month period. First, general conservative resistance to barter deals from stations had to be overcome. Then, stations initially refused to believe that C & C's 10-spots-per-day clause which it had with Latex could not be subject to negotiations, the way the factors of money and runs are negotiable in feature deals. The beginning, too, was a period when RKO was the first major library out and stations wanted to see what gives with other major studio libraries before making the RKO-Latex plunge.

One by one, these obstacles had

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Laurence Schwab Dickers 'Amateur Film Festival'

Hollywood, Jan. 29.

Tv producer-director Laurence Schwab is dickering with WNXT for airing of a new combo vidfilm-live series utilizing footage from both U. S. and overseas sources. Show, entitled "Amateur Film Festival," solicits film from camera clubs and such, and hits wide variety of treatments, from drama through adventure-documentary.

Format calls for showings to occupy approximately two-thirds of the half-hour show, and panel discussion and criticism by professional cameramen, directors, actors, etc., the other third.

'Playhouse 90' In Filmaster's Pact; Ponder SG Status

"Playhouse 90" has inked a three-film program deal with Filmaster Productions, the outfit that does CBS' "Gunsmoke" series, throwing Screen Gems' future relations with the CBS 90-minute dramatic spec into question.

Screen Gems has an eight-picture deal with "Playhouse 90," having already delivered four films for the series with two properties, "The Elizabeth Blackwell Story" and "Clipper Ship," already lined up as part of the remaining four "Playhouse 90" filmed shows.

But in the meantime, "Playhouse 90" has skirted Screen Gems for future filmed entries, closing a deal with Filmaster, which will get into production on the three projects in February at California Studios, under the aegis of exec producer Robert Sparks. Filmaster's three slated properties are "Lone Woman," starring Kathryn Grayson, "Carbine Webb and the Four Sisters," starring Helen Hayes and "Without Incident."

Marx Bros. an Also-Ran As WRCA-TV 'Roaring 20's' Scores Smashing 25.2

WRCA-TV, NBC's N. Y. flagship, upset the Gotham feature film picture completely over the weekend with its Sunday night (27) showing of "The Roaring Twenties." Station easily knocked off the long-dominant "Late Show" on WCBS-TV with an 11:10-to-conclusion Trendex score of 25.2 to 9.4 for "A Night at the Opera" on the "Late Show." Earlier, WRCA-TV's local 11 to 11:10 news conked the CBS-TV "Sunday News Special" by a 31.5 to 14.2 count, while in the 10:30-11 period, the first portion of "Roaring 20's" climbed to within four points of the long-supreme "What's My Line," scoring a 21.5 to 25.0 for "Line."

Earlier, the New York NBC-TV flagship which began an unusual experiment weekend before last by starting the Sunday night feature showcase at 10:30, cutting in with news and weather for 15 minutes and resuming the feature at 11:15, had modified the scheme by dropping the five-minute weather segment and reducing the break to 10 minutes.

Step was taken on the basis of a special Trendex which showed the station dropping audience during the news & weather break but picking it up again afterward. Trendex for the showing of "You Can't Take It With You" gave WRCA-TV a 16.1 rating at 10:30-11 p.m., tripling its previous rating in the time spot, while the competing

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Schiller's Got A NATO Hot Potato

Hollywood, Jan. 29.

Series on rebuilding of German Army under NATO's Western Defense Pact, an international hot potato in politics, will be telefilmed by scripter Fred Schiller, Schiller has concluded deals with both NATO and German Defense Ministry, under which he'll get cooperation of both.

Documentary type series, "Making of the New German Army," will show German soldier from World War I to the present. Entire deal conceived by Schiller was negotiated by his personal friend, Maj. Gen. Julius Klain, U.S.A. (ret), with reps of NATO and German government.

According to Schiller, project will be presented in two segments, each from 60 to 90 minutes in length, with he to produce-direct-length, with him to produce-direct-presently negotiating for the package, with Phil Weltman of William Morris office repping the project. Quentin Reynolds or H. V. Kaltenborn are being considered for narrating chores.

Filming will be on European locations, with on-the-spot interviews with such figures as Gen. Lauris Norstad, new Allied Forces Supreme Commander. Schiller's military adviser will be Lt. Gen. Hans Speidel, West German chief of staff, who's slated to be commander of all Allied ground forces.

GOLDWYN JR. BACK INTO VIDPIX ARENA

Hollywood, Jan. 29.

Samuel Goldwyn Jr., who made a tv pilot a couple of years ago and then left tv for theatrical film production, is re-entering vidfilm production.

Goldwyn is discussing a series for Peggy King, tentatively tagged "You're Only Young Once," and written by Stanley Shapiro.

From the Production Centres

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taken out an AFTRA card so he can do that, too . . . **Eddie Jackson** goes back to the hosp for hernia op on the other side and then he'll be ready to rejoin **Jimmy Durante** . . . Both NBC veepee **John West** and J. Walter Thompson's **Cornwell Jackson,** say it's news to them that Lux Video Theatre will move back to CBS next season.

IN CHICAGO . . .

CBS veep **Les Atlass** made one of his rare appearances before the cameras last week when he popped up on WBBM-TV's "Chicago Story" to personally hand a memento to Sun-Times columnist **Irv Kupcinet** who bowed off the show after four and a half years for his new assignment as the Windy City pivotman on NBC-TV's re-jiggered "Tonight" . . . WGN chief **Ward Quaal** catching some Florida sun for two frames . . . WMAQ-WNBQ newsman **Len O'Connor** addressing the Industrial Editors Assn. confab next Monday (4) . . . Standard Radio Transcription Services has inked the **David Carroll** Orch to record a batch of "Shorty-Tunes" . . **John Bromfield,** star of NTA's "Sheriff of Cochise," and sidekick **Stan Jones** in for personals at the National Safety Council assemblage . . . WGN-TV program manager **Jay Faraghan** took part in the Knox College annual career conference last week . . . **Fahey Flynn, Studs Terkel, Win Stracke, Norm Gottschalk** and organist **Adele Scott** featured in a special Gridiron type show written and produced by **Jack Ryan** for the annual Assn. of Commerce and Industry luncheon today (Wed.) . . . Tele-Chievers, Junior Achievement group sponsored by WBKB, launches its third series Saturday (9) . . . **Marge Bellows,** Gal Friday to NBC-TV sales veep **Ed Hitz,** elected secretary of the Chicago chapter of Executive Secretaries Inc.

IN WASHINGTON . . .

Mitch Miller and **Hugo Winterhalter** in town to judge finals in teenage talent contest run on **Milt Grant's** "Record Hop," WTTG-DuMont. . . . NBC's **Frank Stanton** and ABC's **Oliver Treyze** rubbed shoulders with government brass at **Martha Rountree's** Inaugural party . . . **Gen. David Sarnoff** among Inaugural visitors . . . **Fred Gale,** ex of suburban station WPIK, has joined announcing staff of WWDC, replacing **Dick Lawrence** . . . **Col. R. L. Duncan,** retired Army Signal Officer, has joined Sound Studios as v.p., while frau, Mrs. Evelyn Duncan, former staffer in Sen. Estes Kefauver's office, has also joined the recording company's staff as director of special events . . . **Robert Richards,** most recently with KCRG, Cedar Rapids, Ia., has returned to home base at WMAL-ABC as account exec.

IN LONDON . . .

ABC-TV will present a new one-hour Canadian musical titled "Bonanza!" from their Manchester outlet for the commercial tv web on Saturday (2). The show will replace the usual Saturday night Associated TeleVision variety program as a once a month experiment . . . Italian opera star **Tito Gobi** will be guested in the BBC-TV series "Music For You" next Wednesday (6) . . . **Eartha Kitt** topped the bill of "Sunday Night At The London Palladium," for the second time in two weeks, last Sunday (27). The only other artist to appear twice on this ATV show in such a short space of time was **Liberace** . . . **John McMillan,** program controller for Associated-Rediffusion, has taken over personal supervision of feature programs . . . The late **James Dean** was featured on ATV's "Portrait Of A Star" on Sunday (27) . . . BBC-TV will use the Eurovision link to cover two winter sports events. One, the International Ski Jumping Competition, will come from Garmisch-Partenkirchen on Feb. 3, and the other, the World Championship for Bobsleigh fours, from St. Moritz, on Feb. 9 . . . **Eddie Sutherland** planed to New York last weekend with the print of the first picture in the telefilm series based on stories by members of the Overseas Press Club, produced in Britain by **Bernard Luber.**

IN BOSTON . . .

Ed Sullivan in for press confab arranged by **Phyl Doherty,** director adv. and p. r. for WNAC-TV, Wednesday (30) preceding his p. a. at Broadcasting Executives Club luncheon and Heart Fund dinner . . . "State Trooper," MCA film starring **Rod Cameron,** to be alternately sponsored on WNAC-TV by General Cigar Co. and Prince Macaroni Sundays 10:30-11 p.m. . . . National Air Lines picked up tab for WNAC-TV "Headline News" Sundays 11-11:05 p.m. . . . Ballantine Beer and Winston Cigarets sponsoring 10 pro hockey games on WNAC-TV with half sket featuring games with Boston Bruins . . . **Bernard T. Maloney** joined WBZ-TV sales staff this frame from House Beautiful Magazine Boston office where he was space rep for four years . . . "Giant Movie Time," new WBZ-TV a.m. show debuted Monday (28) from 8:55 to 10 a.m. with WBZ disk jock **Norm Prescott** hosting live portions with guests . . . All departments and divisions of City of Boston will be explored and explained in new WBZ radio program "This is Boston," Thursdays from 9:05-9:15 p.m.

IN SAN FRANCISCO . . .

Pede Worth, KCBS program boss, and **Guy Cherney,** KCBS's singing deejay, comment that their station's **Bill Weaver** is tops as a low-pressure pitchman, drawing heavy mail response and selling goods very well . . . Frisco News' radio-tv columnist, **Guy Wright,** heard a piece of off-the-record news at a Press and Union League Club dinner, enterprised to get it on the record the next day and wound up telling readers that **Don Sherwood** would probably remain at RKO, doing both tv and radio shows with different format than "San Francisco Tonight." Such enterprise didn't sit well with some of the club's Union Leaguers, apparently, who chastized Wright by letter. Real basis for clubmen's pique probably is resurgence of Scripps-Howard's afternoon News in Hearst's two-paper home town . . . KLX's **Stoddard Johnson,** who heads Oakland-Channel 2 setup, says two protests against VHF allocation have been filed with FCC, adds FCC has not yet set hearing date . . . KPIX hired **Fort Pearson** for daily 8:25 a.m. newscasts as part of what KPIX general manager **Phil Lasky** calls "our expanded news programming."

IN DETROIT . . .

Tom Waber, WXYZ announcer nine years, replaces **Lee Smits,** a 15-year veteran, as newscaster for daily gas company news show on WXYZ. Smits assumes new public relations duties for the sponsor . . . **George R. Kendall,** 15-year broadcasting veteran, will broadcast news summaries over WJR every hour from midnight through 5 a.m. . . . WWJ-TV is planning a remote telecast of the Boat Show sponsored by the station's owner, The Detroit News . . . WJR, which has a large listening audience in Florida, was awarded a distinguished service plaque by the Kiwanis Club of Palatka, Fla.

IN PHILADELPHIA . . .

Ed McMahon, Paul and **Mary Ritts'** puppets, and **Tommy Ferguson Trio** added to cast of "Big Top," locally originated by WCAU-TV for the CBS-TV network . . . **Jack Pyle** debuted 5 min. weather session "Jack's Almanac" on WRCV-TV (28) . . . WRCV-TV preems a local cultural "SpectaculaR" (Feb. 2). Produced by **Jack Bidus** it will add "Palette" and "Manuscript" to the already established "Color Recital" . . . **Tom Earley,** former assistant program director at WIP, now general manager of WBUX, Doylestown . . . "Whirlybird," helicopter series replaces "Badge 714 (30) on WCAU-TV . . . **Bill Hart,** host of "Cinderella Weekend" signed to emcee the Miss Pennsylvania contest at Longwood Gardens in June . . . **John J. Quinn,** on staff of New York TV Guide, named advertising manager of the Phila. edition.

IN MILWAUKEE . . .

In a March of Dimes pitch, a flock of disk stars, plus some local talent, garnered $15,280 in a four-hour telethon Sunday (20). Four stations and the town's seven radio stations provided the outlets. **Bernie Miller,** talking for the "Starliners" RCA Victor headliners, kudoed the Beertown for the heavy co-op on the deal. TV outlets were WTMJ-TV, WITI-TV, WISN-TV, WXIX-TV. Among record artists appearing were **Julius La Rosa, Eddie Heywood, Lurlean Hunter, Richard Maltby, Joe Reisman** . . . **William L. Jones,** onetime WISN time salesman and sales manager, now with WEMP sales on regional and locals . . . **Charles Sciurba,** lensman for WISN-TV grabbed "TV News Camerman of the Year" award dispensed by the Wisconsin Press Photogs organization. **Donald Heilemann** of WXIX-TV snagged the Feature Award . . . **Jack Denton,** WISN deejay, has a weekly column "DJ's Disc-ussions" going in Sunday Sentinel . . . WRIT's deejays **Gene Edwards, Don Metzger, Bob Leonard, Gerry Grainger** and **Larry Fischer** combine efforts in a weekly "Top Forty" Survey Report on disks . . . WISN has a "WISN Maestros and Musicana" contest going in a pitch increasing listening interest. It's a "tell us in 25 words or less" why you enjoy listening to "Maestros and Musicana" item, with 11 major prizes and 50 album awards to winners.

IN PITTSBURGH . . .

Fred H. Elliott Jr., former sales manager of WELM in Elmira, N.Y., has joined KDKA radio sales staff . . . **Laura Wilk,** secretary to **Pete Schloss,** boss of WWSW, celebrating her silver anniversary with the station. She joined the indie in January, 1932 . . . **Marlene Gornall** (Mrs. John Whited), the model on "It's Fun to Reduce" telepix, expects the stork in July . . . **Paul Shannon,** KDKA-TV newscaster, selected to chair the Penn State-Mt. Mercy debate at Penn-Sheraton Hotel Feb. 11 . . . **Milton Anderson** has left WLOA to go with WCAE as an announcer. He replaces **Pete Shore,** who is off to serve a two-year stretch in the army . . . **Rosemary Flatley,** of KDKA sales staff, received a diamond engagement ding from Jerry Karl . . . **John Gibbs,** program manager of KQV, and his wife celebrated their ninth wedding anni . . . Local radio-tv editors invited to Westinghouse conference on public service programming in Boston Feb. 27-28 March 1.

IN SEATTLE . . .

Bob Ryan, formerly newsman at KING-TV, is now sales promotion manager for KOMO-TV, and will fill in on news coverage when necessary . . . **Don Nack** has a tv disk jockey show on KTVW Thursdays at 6:30 p.m. . . . KOMO-TV staff getting kudos for recent "Color Fair" production. Program in the weekly series was tabbed "Speak Easily" and dealt with entertainment during prohibition days. Special bouquets are being tossed to producer-writer **Frederick Lloyd,** set designer **Bob Dinsmore,** actors **Dick Stokke, Millard Ireland** and **Bob Ackerley** and dancers **Sally Carver, Karen Cornell** and **Bob Smith.**

C & C

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to be overcome, with Ezzes, heading a nine-man sales force, traveling about 10,000 miles per month in '56 for the dual purpose of indoctrination and deal closings. Giving a big push to the situation was the inking of broadcasters such as Westinghouse, Triangle, Storer and Crosley, for their respective o&o's. Accelerating the pace, too, has been the availability of other major libraries, with stations inking with C & C for RKO, giving up spot time, and using their cash for feature product of another label. During the last two weeks of December, normally the dullest in the year, C & C closed deals in 17 markets.

As to where C & C goes from here, Ezzes feels that there are three directions open— the acquisition of new product, the remaining markets for the RKO product, and the residuals when the 10-year licensing period to stations for the RKO library expires.

NTA

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a package, the time charges do consist of the aggregate of the local applicable rates of the affiliate stations less frequency and other discounts. Approximately 70% of the clearances are on Friday, Saturday or Sunday evenings, though many of them in fringe time.

The Warner-Lambert deal, set through Lambert & Feasley agency, is expected to break the sponsorship ice for the film network concept. NTA Film Network anticipates a sellout on the current 105 minutes by week's end. Expansion plans call for a weekly 90-minute kiddie spectacular series to start this spring. For next fall, NTA has 11 properties scheduled for delivery from 20th and Desilu, will film 39 shows of each and will take five of these for placement on the film network. Three will be sold locally on a non-preemtable basis, with stations getting the product free but sharing with NTA network in the local revenues including ID's. The other two will be locally sold on a preemptable basis for a national sponsor, with the stations getting customary compensation and keeping ID revenues.

Warner-Lambert sponsorship will be backed by an intensive national advertising and promotion campaign. Initially, the same feature will be shown on all 128 stations, but thereafter the features will be staggered because of the enormous print costs involved in furnishing each station with a single print at the same time.

NTA Film Network has been in operation since October, with the sales activity till now comprising locally sold spot business. Web was established last spring by NTA as a wholly-owned subsidiary. 20th became a partner last fall in the deal in which the studio sold NTA 390 of its pre-1948 features. The film network concept had long been a gleam in the eye of NTA prez Ely Landau, who as early as 1952 formed the First Federal Film Network with RKO Teleradio prez Tom O'Neil as an interested party. But that project died aborning.

ABC

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title for the moment, has been growing in stature at the network since Leonard Goldenson hired Treyz to replace Robert Kintner about three months ago. Recently he was entrusted with the financial matters of the tv network, reporting to Siegel. That followed the departure of Harold Morgan, as veep in charge of finance. From the information passed among network employees, Rabinovitz seems to be in on nearly every final decision made by Treyz, even in the program area where he spells out the dollar sense of possible program commitments.

Aubry was hired by Treyz personally, with the full approval of acting ABC-Radio-TV chief Goldenson. And Treyz has indicated that all program acquisitions and changes will be entrusted entirely to the former CBS-TV Coast executive. As for Chapin, he's the only one of the so-called "Kintner men" in the four-man group. However, he worked closely with Treyz, before the tv chieftain quit ABC in 1954 to assume command of TvB, and Treyz was reported to have said recently that "So long as I stay at ABC, Chapin will be welcome."

Since Trayz is as interested in developing and maintaining station clearances as in programming and sales, he's entrusting additional "advisory" power to Beckman. Coyle's new status is considered clearer when Treyz's heavy dependence on research as a selling weapon is taken into account.

St. Louis—Steve Rowan has been appointed assistant new director of KMOX to assist in the station's 24-hour news operation.

Chi Auto Dealer

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mer Co. which handles the sales end.

And the operation certainly has been a "sideline" bonanza for the name figures in the two sports. De Met estimates that he has paid out at least $225,000 in prize and expense money to the bowlers that competed in the head-and-head matches. The brace of golfers in each film competed for $2,000 for the low score with the loser getting $1,000. Kitty was further sweetened with each eagle getting $500 and a hole in one priced at $10,000. (There were none of the later in the first 13.)

Like the kegler project, the golf show is an actual 18-hole competition, lensed under match conditions. The winner stays on until defeated. First series was shot earlier this winter in Arizona with Jimmy Britt doing the narration and Sid Goltz, De Met's film specialist, masterminding the 50-man location technical crew. A mobile multi-camera setup was rigged up by Goltz to catch the fairway action but the big job was in the editing when some 16,000 feet of film had to be boiled down to the 2,000 feet for the final 53-minute print for each installment.

Such name golfers as Sammie Snead, Cary Middlecoff, Julius Boros, Ed (Porky) Oliver, Gene Sarazen, Mike Souchak, Lloyd Mangrum and Jimmy Demaret competed in the initial batch. As De Met points out, with both their pride and their pocketbooks involved, the golfers needed no prompting to take the matches seriously and to go all out before the cameras which were spotted along the course to be as inconspicuous as possible.

De Met's introduction to televised bowling dates back to '53 when he sponsored WNBQ's pioneering live show. Since then, his filmed version and the NBC-TV's station's live show which just completed a network run are credited with helping boom the sport, especially since they were timed with the advent of the automatic pinsetters. Annual report of Brunswick-Balke-Collender, kingpin bowling supply company, disclosed its business tripled last year and makes special reference to the "Championship Bowling" series.

CBS Shifts

Continued from page 23

web. Robert Dunne, assistant general attorney for CBS Radio, will retain that position and act as second-in-command.

In television, Harrison, who had held the title of v.p. in charge of legal and business affairs, now becomes v.p. and business manager of talent and contract properties. New post will enable him to devote full-time to program and talent business administration, working with program exec v.p. Hubbell Robinson. Merritt Coleman, head of the business affairs department, will report directly to Harrison. Fisher, who becomes CBS-TV v.p.-general attorney, has been in the CBS legal department since 1955, following 10 years with the law firm of Donovan, Leisure, Newton & Irvine. Before that, he was assistant U. S. Attorney in New York. Appointments in television were the first to be made by CBS-TV prez Merle Jones since he took over Jan. 1.

CBS Pooh-Poohs

Continued from page 25

hours of viewing for all of 1956 spent by television homes watching the three networks shows CBS accounting for 50% of those home viewing hours, NBC 33% and CBS 17%. And average nighttime ratings for all of 1956 covering 6 to 11 p.m. shows CBS with a 23.3 average, NBC with a 19.2 average and ABC with a 13.6. In Monday-through-Friday daytime ratings for 1956, ABC dominates—because of the high ratings of "Mickey Mouse Club" and the fact that there is only one other ABC daytime show on the air to balance the high "Mickey" showing—with 11.3. CBS has an average 8.3 and NBC at 5.6.

Columbus — Greg Lincoln, a member of the Crosley Broadcasting Corp. New York sales office, has been named sales manager of WLW-C, Crosley-owned station in Columbus.

WARNER BROS. RATINGS

START BIG

AND GET BIGGER!

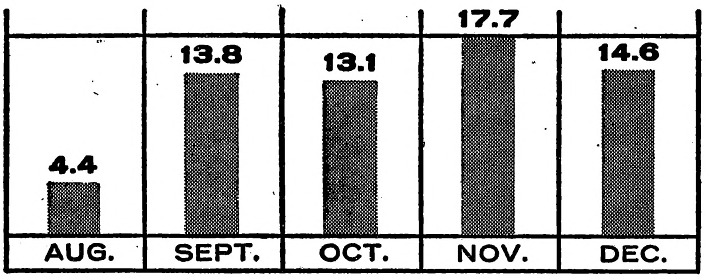
14.8

4-month average with Warner Bros.

On WBZ-TV's "Boston Movietime", (5:00-6:30 P.M., Mon.-Fri.) ratings shot up with the start of programming Warner Bros. features from the previous month's 4.4 to a rousing 13.8. Succeeding months saw ratings go even higher, and stay up!

13.8

first month of Warner Bros.



These ARB Ratings Demonstrate Not Only The Tremendous Audience PULL. . . But Also the Solid STAYING-POWER Of These History-Making Warner Hits!

4.4

before Warner Bros.

write or call a.a.p. Inc.

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Tele Followups

Continued from page 29

too bad that regular educators don't know the video craft as well as Disney does.

To explain the evolution of the atomic age, Disney told a story, and with the help of scientific, technical, directional, musical and writing talents he made available, it was a good story. Show got off the ground quickly with a popular gimmick, which at once set the theme and kept the less hardy interested a while longer. He illustrated the fable of a fisherman who unbottled the genie, which became a threat to his existence until he learned how to use it. Theme coursed throughout the 60-minutes. Then Disney traced the history of the atom from discoverer Democritus through the present.

For once, it became clear how important sound is in telling a picture story. The art and animation, under Marvin Davis' direction, were more subdued than the usual Disney product, perhaps in fear of being too frivolous in the treatment of so important a theme. But the music by Oliver Wallace bolstered the pace tremendously, supporting every nuance of Milt Banta's teleplay perfectly. Perhaps Disney does it regularly, but there seemed to be added value in the muted sound of the narrator, Dr. Heinz Haber, which amounted to the hypnotic in its soft drone over screen. (Haber helped develop the storyline and the kiddie book on the atom which Disney is presently marketing.

While many of them are incapable of doing such a slick job of educating, educators consider this stanza a natural. Because of the topic and the treatment, ABC was able to do a series of screenings in most of the Trendex cities and owned-operated markets in the few weeks prior to the show. A couple of hundred industrialists attended a Detroit showing, educators attended sessions in L. A. and Frisco. About 300 United Nations officials saw a screening in New York. ABC nauled in Pentagon and Atomic Energy Commission people in D.C., and Mrs. Roosevelt (network was quick to note) saw it at a second New York meeting. Having enlisted the help of everything from editorial writers on the dailies and educational organizations, the network is now going to set about arranging several 16m educational showings at schools and clubs. It's worth the effort. *Art.*

Playhouse 90

Maxwell Anderson's 1937 Broadway vehicle, "The Star Wagon," was transposed into television last Thursday (24) on "Playhouse 90," and while it succeeded in conveying some straightforward morality messages and some effectively touching scenes, it lacked the pacing and tightness so necessary to maintain living-room interest. To put it simply, "Star Wagon" dragged through most of the 90-minutes, so that while the whole was extremely worthwhile, it far exceeded the sum of its parts, some of which were tedious.

Story is somewhat on the fragile side to begin with—an eccentric inventor, disturbed by his wife's sometime crankiness, turns the clock back via his "star wagon" time machine, and lives his part of his life over the "right" way, marrying the rich girl instead of his wife despite the instincts and love that keep directing him to the wife. Finally, when his marriage has all but folded and he's forced to betray his best friend, he hops into the machine and returns back to the present and the wife who really loves him despite the occasional bursts of temper. The moral of course is that man must and eventually will do what he knows is right.

If anything distinguished this performance, it was the acting, with Diana Lynn, Eddie Bracken and Jackie Coogan turning in superb jobs as the wife, the inventor and the friend. Credit Maggie Hayes, Steve Bishop and Billie Burke with excellent supporting stints, particularly Miss Burke as a fussy busybody. Miss Lynn was topnotch as the hot-tempered wife and the petulant but lovely girl of 30 years before, and Bracken instilled a sense of sweetness and uprightness into the role of the inventor which was all that the original part could demand. Coogan, as an equally eccentric and honest friend, turned in a fine characterization.

James Cavanagh's adaptation retained the wistful quality of the Anderson original, but couldn't overcome the slow spots, and while director Vincent J. Donehue deserves a hand for the performances he elicited, he too failed to tighten the pacing. All told, a worthwhile and touching effort, but one that took some straining to stay with. *Chan.*

Armstrong Circle Theatre

Talent Associates, now slated to take over the "Kaiser Hour" dramas which alternate with "Armstrong Theatre" Tuesday evenings on NBC-TV, appears to have a sponsor in Armstrong Cork that isn't reluctant to deal in contemporary political themes. "Freedom Fighters of Hungary" was Tuesday's (22) entry.

A similar story idea, based on Poland's Poznan trials by Unit Four, the production outfit replaced by TA for the "Kaiser Hour," was scotched by the sponsor.

"Freedom Fighters," done in documentary-dramatic terms, was not good drama, mainly because of script trouble and over-acting, but it took viewers away from the simulated tv "couch dramas" dealing many times superficially with inner conflicts. Instead, it thrust viewers into the broad arena of the politically charged world. Despite its faults, the broad motif of the story it told of a desperate people trying to lift their tyrannical yoke, had its exciting moments. Also on the credit side of the ledger was the seasoned acting of Eva Soreny, herself a recent refugee and a former star of the National Theatre in Budapest. A comely actress, she played the role of a mother in a crisis-ladened family with warmth, clarity and restraint.

Other featured players were not as good. Jon Cypher as a 19-year-old student who feels he can live with the Communist Party, but learns otherwise when the rebellion is touched off, was much too hysterical to be believable. He played his role in such a high-pitched key that the drama inherent in the situation was dissipated. Somewhat better was Gerald Sarracini, who portrayed a captain who defects to the Freedom Fighters.

The script by Art Wallace was too preachy. He had a good idea in trying to center the drama on a few people, but he depended far too much on the commentary and newsreel clips for impact. John Cameron Swayze opened with a short summary of the Hungarian revolt. Director William Corrigan could have done better with interlacing the "live" segments with the filmed shots. Despite the shortcomings of this attempt, there's a whale of a drama still kicking around in the ruins of the Hungarian rebellion. One day it shall be written. *Horo.*

Ed Sullivan Show

Ed Sullivan swings from Presley to Puccini with the greatest of ease. Last Sunday's (27) CBS-TV stanza presented a couple of highlights from the Metopera production of "Madame Butterfly" with Dorothy Kirsten and Mario Del Monaco in the lead roles. It was a highly effective operatic offering that also, incidentally, served as a plug for the Metopera's presentation of the work the night following the telecast.

The rest of the Sullivan show was in a more conventional popular groove. Louis Armstrong and his combo were aboard for a handful of dixieland numbers, including "Sunny Side of the Street" dedicated to Ella Fitzgerald, who was originally skedded for this show, but hospitalized over the weekend for appendicitis. Satchmo sang and blew his horn with his usual exuberance, even if not at the top of his form.

Senor Wences' ventro turn, another familiar item, scored heavily again as did the dancing team, the Szonys, in their adagio-ballet routine. Smith & Dale turned in an impression of Weber & Fields and the antique gagging format removed any mystery concerning the death of vaudeville. The West Point choir opened the show with some pleasing choral offerings.

As usual, Sullivan brought on some special guests and introduced Erskine Caldwell from the studio audience with a mawkish kudo to the novelist. *Herm.*

You Bet Your Life

Groucho Marx, whose "Life" insurance is his own inimitable delivery, is one of the very few top comics to survive a weekly teleshow, and his outing last Thursday night was as good an explanation of his success as any. Aside from his own rib-tickling asides, Marx depends to a great extent on his guests, and this night he had a particularly colorful one in Capt. Billy Bryant, last of the showboat impresarios.

Captain Billy told of his 40 years on a showboat, his years as a minstrel man, and got off some funnies in the process. The repartee between the vet and Groucho was hilarious, and ended with the two doing a soft shoe routine. All in all, it was a highly entertaining, fast-moving gab-and-dance bit by the two.

Marx and his producer, John Guedel, wisely put the emphasis on the witticisms, with the quiz a secondary part of the program, which is as it should be. Show is a vast improvement over the season's opener, when there seemed to be a tendency to put more stress on the quizzing. *Daku.*

Inside Stuff—Radio-TV

For the second year in a row, the Live Better Electrically campaign will be launched on closed-circuit television via the facilities of the Tele-Session division of Theatre Network Television.

The program, which will originate from a New York studio today (Wed.), will be networked by TNT to 52 locations throughout the country from 1 p.m. to 2 p.m. (EST).

Telecast, produced and directed by TNT in association with BBD&O, will feature John Daly and Gisele MacKenzie. Also on the program will be Arlene Francis, Betty Furness, Ronald Reagan, a chorus of singers and dancers, and a 15-piece orchestra led by John Gart. Charles Tate handled the choreography and Sam Leve provided the scenic designs.

Marc Daniels, head of the TNT program department, is overall producer and director.

Closed-circuit telecast is being sponsored by 53 firms.

Advisory publicity committee was formed by the Academy of Television Arts & Sciences to supplement the regulars in promoting the "Emmy" nominations on Feb. 16 and the awards colorcast March 16, both over NBC-TV. George Ettinger, CBS; Steve Strassberg, ABC; Dave Gordon and Don Garrett of Screen Gems and David O. Alber of the flack house of the same name are the new additions to the press force. Regulars are Syd Eiges, NBC; Larry Lowenstein, CBS; Mike Foster, ABC; Hal Davis, Grey Advertising.

Ted Husing is the recipient of the annual Graham McNamee Memorial Award, to be made at the 10th annual awards dinner Jan. 31 of the Sports Broadcasters Assn. Edward R. Murrow will be toastmaster of the affair at the Hotel Roosevelt, New York, with NBC prexy Robert Sarnoff and Prince Wan of Thailand, president of the UN General Assembly, among the guests.

In addition to the McNamee Award, a second award will be granted a sports figure in Husing's own name. It'll be the first annual Ted Husing Award presented by SBA.

Mutual's "Official Detective" is crossing network lines in honoring an amateur sleuth. Tomorrow (31) the program will commend Herman H. Grizzard, sports director of WLAC, Nashville, Tenn.—a CBS affiliate. Grizzard gets the award for his cooperation last year, as a deejay, with the Nashville police that helped them net a troublesome burglar called "The Creeper."

Muriel Fox (wife of Dr. Shepard Aaronson), for the past five years head of the radio-tv department of the Carl Byoir & Associates public relations setup, has been named a v.p. of the company. She'll continue to head up radio and television.

Miss Fox joined Byoir six and a half years ago, after reporting for the Miami Daily News and United Press and scripting a radio series with ex-Sen. Claude Pepper. She's also Byoir's youngest veep, admitting to 28.

Facilities to permit Arthur Godfrey to make six shortwave broadcasts next month from his plane while enroute to and from and over French Equatorial Africa for his CBS show were authorized by the FCC last week to Arthur Godfrey Enterprises. The comic will use a block of frequencies assigned to RCA Communications for common carriers operations.

CBS Extends Segmented Selling

Continued from page 25

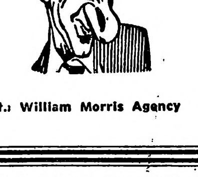
v.p. John Karol, makes the web's established weekend programming available on an economical basis but also provides sponsors with merchandising opportunities in established properties. "They don't have to buy a pig-in-the-poke, as on 'Monitor,'" he said, "but can pick their programs."

Karol, just back from a sales tour through Chicago, adds that agencies there are showing renewed interest in radio. A particular eye-opener to the agencies, he said, is the updated version of the CBS "Quintiles" report which shows radio's in extending the reach of a nighttime television sponsor to new and unduplicated audiences via daytime radio.

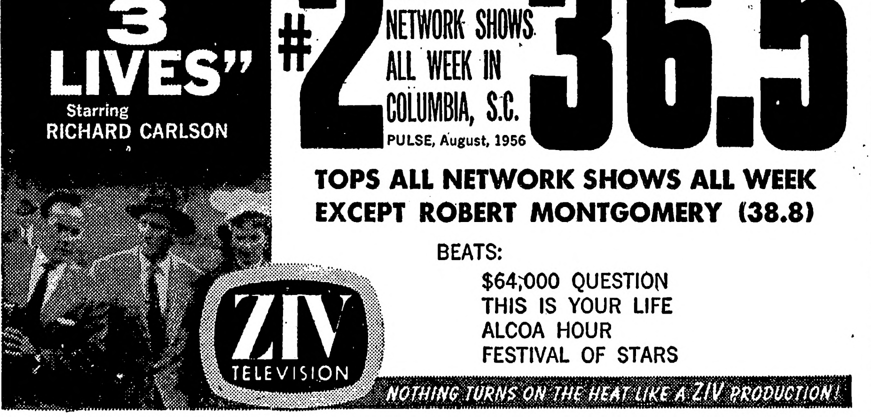
Two examples from the presentation are studies of "Screen Directors Playhouse" when it was on NBC-TV and "I Love Lucy," both compared with 10 of the web's seven-and-a-half-minute daytime strips. In both cases, the daytime strips reached a net audience during a week of 6,037,000 home, while "Playhouse" on once a week reached the same number. But of all the radio homes, 5,382,000 were not reached by "Playhouse," so that the daytime radio usage increased the combined homes reached by 89%. Also, the radio, with a per-home average frequency of 3.6 times a week, totalled 21,733,000 home impressions during the week.

"Lucy" is a more extreme case, since it's the highest-rated tv'er with 19,270,000 homes. But daytime radio added 21.7% more homes which "Lucy" did not reach, delivering 4,177,000 new homes to the sponsor on top of the 19,270,000 "Lucy" total. And the total radio home impressions remaining the same, 21,723,000, topped "Lucy's" single-frequency 19,270,000. Cost of 10 segments per week on an annual basis runs about $1,000,000, time and talent.

San Antonio — Mike O'Neill, newscaster on the staff of KITE here, has resigned his post to accept a similar position on the staff of KONO here.



Mgt.: William Morris Agency



"I LED 3 LIVES"
Starring
RICHARD CARLSON

#2 AMONG ALL NETWORK SHOWS ALL WEEK IN COLUMBIA, S.C.
PULSE, August, 1956
36.5

TOPS ALL NETWORK SHOWS ALL WEEK
EXCEPT ROBERT MONTGOMERY (38.8)

BEATS:
$64,000 QUESTION
THIS IS YOUR LIFE
ALCOA HOUR
FESTIVAL OF STARS

ZIV TELEVISION
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Reference by one of Nation's Top 3 Comedians. Another reference by movie star of 20 years' standing.
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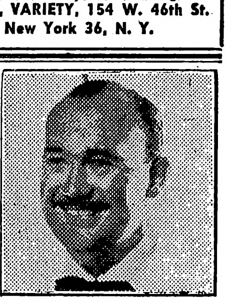
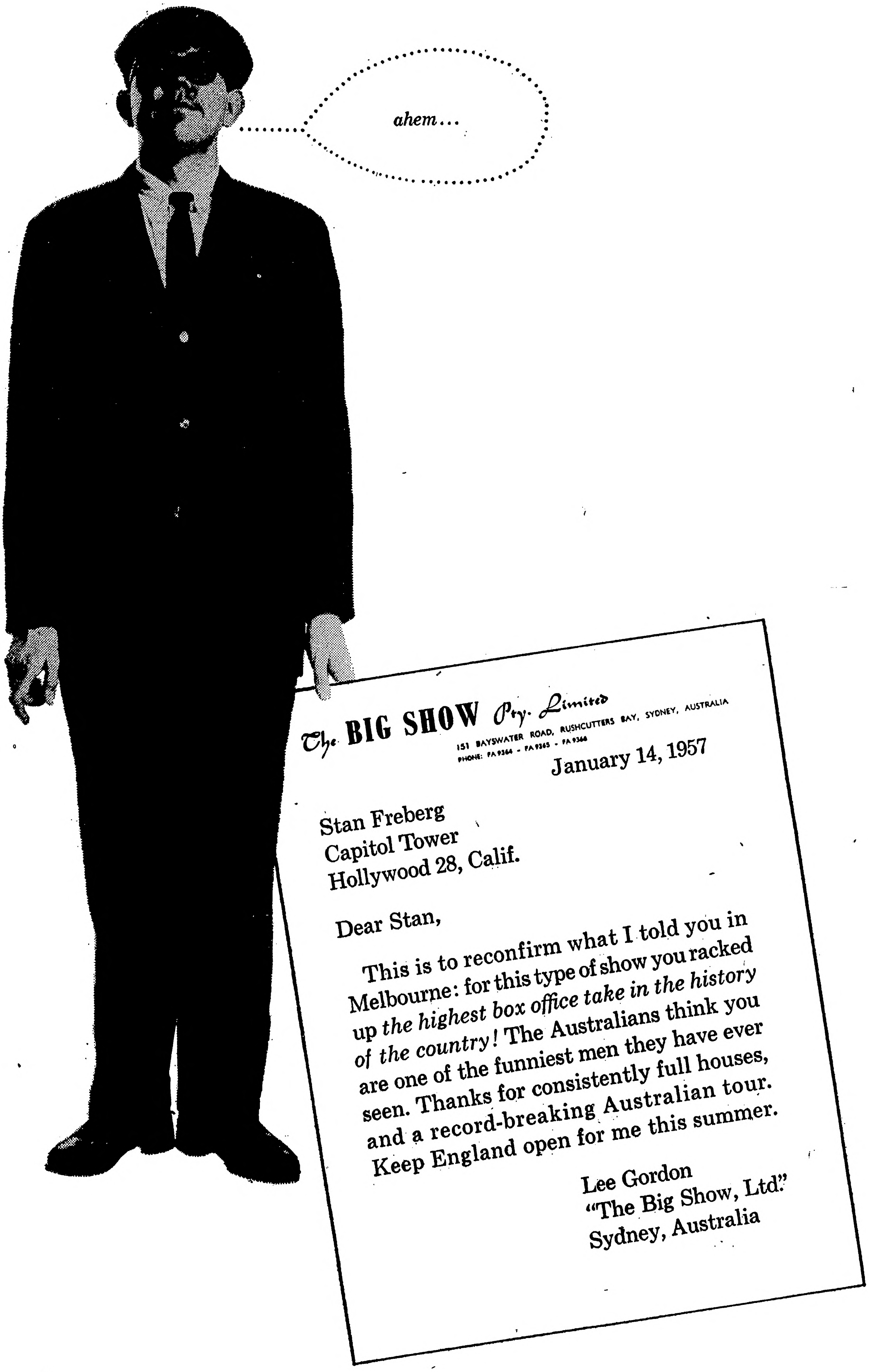


Maurice Seymour
PHOTOGRAPHER
Broadway at 54th St.
NEW YORK CO 5-3133



The BIG SHOW Pty. Limited
151 BAYSWATER ROAD, RUSHCUTTERS BAY, SYDNEY, AUSTRALIA
PHONE: FA 9364 - FA 9365 - FA 9366

January 14, 1957

Stan Freberg
Capitol Tower
Hollywood 28, Calif.

Dear Stan,

This is to reconfirm what I told you in Melbourne: for this type of show you racked up *the highest box office take in the history of the country!* The Australians think you are one of the funniest men they have ever seen. Thanks for consistently full houses, and a record-breaking Australian tour. Keep England open for me this summer.

Lee Gordon
"The Big Show, Ltd."
Sydney, Australia

Management: Lester Linsk

Public Relations: Lewin/Kaufman

Chesler-Hyman's AAP Distribbery Out of the Woods; Stock Spirals

Several things have been happening at Associated Artists Productions that separately or when bunched for a sum effect may have contributed to raising the stock value of the parent AAP Corp. 11 points in approximately three weeks on the little board. In any case, the Lou Chesler-Eliot Hyman distribbery is probably the only one in the sale of motion pictures that is clearly out of the woods. The stock is hovering in the low 40s.

The asquisitions of Matty Fox and National Telefilm Associates are not by any means considered successes yet. Nor is the industry aware of marked advances financially by either Metro or Columbia, which distribute their own theatrical product. Yet the belief from the beginning that "Hyman made a sound deal for pictures" is proving out. Word is that the parent company will declare substantial dividend shortly.

Perhaps affecting that dividend is the AAP's sales picture. Actually how close the company is to getting totally out of the red on its original purchase of some 750 Warner pix at $21,000,000, it will not say. But, at the price, it's believed that Hyman has been able to line up nearly 100 markets for part or all of his features because he knows that he can settle for "reasonable" station offers and ultimately still turn a profit.

The stock rise of the past few days could be due, on the other hand, to the knowledge of Wall Streeters that Hyman and Chesler were on the verge of acquiring 900 short subjects from Metro. Included in the package are 150 cartoons (excluding some 20 "Tom and Jerrys") and a series on "Crime Doesn't Pay" and travelogs. AAP may even have acquired the John Nesbitt shorts, it was reported.

Also, dickers with Paramount and Universal are underway. If the downtown buyers figured that Hyman was close to a deal with either, as many of them did, that also could have jumped the value of the stock. However, Par, at least, cautions that it has not made its mind up, though a decision is expected very soon.

Certainly a big contribution to AAP profits from Warner supplies is a little mentioned area of endeavor, the "resale of story rights, etc." Exec veep Ken Hyman works on nothing but these "extras," having closed deals recently on both story rights and merchandising deals of one sort or another. (As a matter of fact, AAP is so aware of the importance of such matters that it has reportedly been insisting on story rights from Par and U-I.) AAP also controls the thousands of feet of stock footage at Warners, which it can use for rental.

Since speculation is a factor in controlling stock curves, investors have also been mulling the potential of the AAP production arm under Ray Stark in Hollywood.

STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market.

Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.

WSAZ-TV
CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

$1,200,000 Sales On 'Whirlybirds'

Sales on "Whirlybirds," the CBS-TV Film Sales syndicated entry, have hit the $1,200,000 mark within two months as the show picked up its 104th market last week via a sale in Chicago. Purchasing the series was National Tea Co. Series is already off the hook on negative costs.

"Whirlybirds" is a Desilu package, jointly owned with CBS-TV. The syndication subsid has been turning on some heavy promotional effort on the series premieres in various spots, having kicked the campaign off last week in Omaha.

NTA'S 'ROCKET 86' INTO 49 MARKETS

Sales on National Telefilm Associates' "Rocket 86" package have hit the 49-market level in the month it's been in general circulation. Package contains the first group of 78 20th-Fox pictures of 390 pix which the studio is committed to deliver over the next five years.

Among stations purchasing the package have been KNXT, Los Angeles; WTOP-TV, Washington; WBAL-TV, Baltimore; WDSU-TV, New Orleans; WKRC-TV, Cincinnati; KWTV, Oklahoma City; KCMO-TV, Kansas City, WOW-TV, Omaha; KPHO-TV, Phoenix; KVOO-TV, Tulsa; WHO-TV, Des Moines; KUTV, Salt Lake City; WISH-TV, Indianapolis; WSM-TV, Nashille; KOB-TV, Albuquerque; WMBR-TV, Jacksonville, and WATV, N. Y.

Radio Free Europe Files Basis for SG Series

Screen Gems is negotiating with Crusade for Freedom to do a telefilm series based on the files of Radio Free Europe, the operating arm of Crusade for Freedom.

The contemplated series would be in the straight drama vein, fictionalizing many of the documented stories growing out of the activities of Radio Free Europe's broadcasts to five Iron Curtain countries.

Leads Chosen For 2 Reynolds Series

Leads in two upcoming Sheldon Reynolds Productions skeins, "Dick and the Duchess" and "The Sword," have been inked by Nicolé Milinaire, femme associate producer of Sheldon Reynolds Productions, who returned to Paris after a quickie visit.

Patrick O'Neal was inked for the lead in "D & D" comedy series, scripted by Reynolds and screenwriter-playwright Harry Kurnitz. O'Neal is a tv vet of "Dragnet," "Studio One," "Schlitz Playhouse," etc. Canadian actor Vernon Gray, featured in current "Barretts of Wimpole Street," was signed for "The Sword" lead. Both pacts run for three years. Reynolds starts shooting "The Sword" and "D & D" pilots this week in Paris.

Flav-R-Straws' $3,000,000 Telepix Tab in 170 Cities

Flav-R-Straws, after an initial four-month spot tv investment in cartoons in some 40-odd markets, is directing $3,000,000 for the next year into animated telefilm purchases covering 170 cities. Company, which to all intents and purposes was activated only 11 months back, is believed to have reached gross sales of about $10,000,000 in that time.

Firm making chocolate flavored straws for juves, is expected to extend its buys of "Popeye" and "Bugs Bunny," two series distributed by Associated Artists Productions. As with the original markets, sponsor intends buying at least three one-minute commercials per week in each of the markets. In many cases, it will be considerably more. Counting from last October, if Flav-R-Straws exercises all options for a year, it will have spent the entire $3,000,000 in spot telefilm.

Meanwhile, AAP has signed pacts the past week in Detroit, Nashville, Memphis, Madison and Duluth for either the "Popeye" or the "Bunny" shorties. Flav-R-Straws is adding the markets to its original roster.

Since it was reported that the advertiser is basing its $3,000,000 52-week budget on "case sales," the trade has been able to estimate the total retail take of the company so far. It's said that "case sales" in the grocery line indicate that 25% to 30% of the overall intake go into advertising.

WBC CUFFOING PIX TO EDUC'L STATIONS

Westinghouse Broadcasting Corp. is making available to educational stations in its areas the 650-film Encyclopedia Britannica Film Library, which it purchased for its stations recently. Library will be available to the educational tv'ers in WBC markets on a free basis in a pattern similar to that used by Westinghouse in distribution of some of its public service radio shows.

Educational stations benefitting will be KQED, San Francisco; WQED, Pittsburgh and WGBH-TV, Boston. Westinghouse in its deal for the library with Trans-Lux Television had reserved the right to supply the films on a free basis to educational stations in its markets.

Lee Sholem's Nod On 'Official Detective'

Hollywood, Jan. 29.

Lee Sholem has been assigned by producer Mort Briskin to direct pilot for new Desilu series, "Official Detective," currently rolling.

Jeff Morrow, Mike Mazurki and Basil Rysdale head cast of initialler, "Policeman's Gun."

Guild Films Names Adler

S. L. (Stretch) Adler, vet tv sales exec, has been appointed national sales manager for Guild Films.

Adler comes to Guild from Screen Gems, where he was national sales exec.

Gold Medal Flowers With Its Bronx-Berthed Telefilm Setup

Gold Medal Studios, the A. W. Schwalberg-Martin Poll company which longterm-leased the old Biograph plant in the Bronx last year and brought it back to life after 20 years with a "Keep 'Em in the East" theatrical film production campaign, is now extending that same pitch to the telefilm industry. Specifically, Gold Medal has begun a cooperatively sprung promotion campaign to stem the increasing tide of commercial production on the Coast, and has already booked some seven or eight pilot films to roll in the Bronx in February and March.

Studio was put back into use last fall after a $400,000 from-the-ground-up refurbishing job (which included new plumbing, new wiring, even new doors and windows, let alone the air conditioning, flooring, equipment etc. so necessary to modern studio operation). First project in was Elia Kazan's production of "A Face in the Crowd," which winds next month and which Poll feels proved the point that major film production can be done efficiently in the east provided the facilities are right.

Facilities include, in this case, two 130x90 foot stages, plus four additional insert stages, a scene dock, a huge carpenter and paint shop, dressing and makeup rooms, cutting rooms and even the building's own commissary with roving coffee service. This latter point, Poll emphasizes, overcomes one of the key objections to eastern facilities—too much time lost through cast members and technicians running out of building to eat. If future expansion warrants, Gold Medal has an option on the adjoining building, formerly a lab, which can be converted into two additional 115x90 stages.

The "Keep 'Em in the East" campaign, as it applies to television, covers both commercials and series, with the studios available on a rental basis to any and all producers. Poll estimates that 40% of all New York commercial producers have their own stages in Manhattan, but that these facilities are so small that a trend among advertisers toward the use of the larger Coast studios for their big-scale blurbs has begun. He figures that Gold Medal, with its vast floor space and its huge elevator facility, can handle any kind of largescale commercial or industrial filmmaking such as auto commercials, etc.

Consequently, in cooperation with the Film Producers Assn. of New York, which reps the major commercial-industrial producers, he's canvassing the major agencies and clients in an effort to stem the Coastward-bound tide. Campaign has paid off already; Shamus Culhane Productions is shooting a major industrial film which under ordinary circumstances it would have had to film on the Coast.

As to programming, there's only one other studio currently functioning, Hi Brown's 26th St. setup in Manhattan which is booked solid by CBS-TV with the Phil Silvers show and "Mama." Gold Medal starts shooting in February on seven or eight pilot films, among them CBS-TV's "21st Precinct" and the projected Arlene Francis lady senator comedy pilot. If any of the pilots click, there's the possibility the entire series will be shot at Gold Medal.

In any case, two more theatrical productions are due in late spring. If the pilots sell, Poll faces the problem of a major expansion or a high-type juggling job. As of the moment, the studio can house one feature or two telefilm series. Feature shoots on one stage and builds on the other, in alternating fashion. Telepix series could use a half a stage, building on one half and shooting on the other in an alternating pattern.

'Popeye's' N. Y. Status

"Popeye" show on WPIX, N. Y., hit a December American Research Bureau average rating of 13.6, making the number two syndicated show in the New York market, topped only by "Highway Patrol," WRCA-TV, with a 15.8. Inadvertently, "Popeye" was omitted from the VARIETY-ARB syndicated film chart.

"Popeye" is slotted on WPIX from 6 to 6:30 p.m. Monday through Friday, Satudays at 5:30 and Sundays at 4:30.

STERLING NAMES LIEBESKIND

Nat Liebeskind, recently elected to the board of Sterling Television, has been named general manager of Sterling.

Liebeskind, a veteran of the motion picture and tv industries, served as general manager of the Latin-American division for Universal, Warner Bros. and RKO Pictures. More recently he directed the activities of Times Television.

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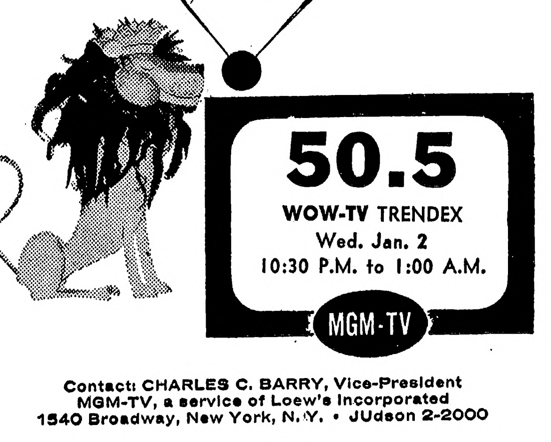

Contact: CHARLES C. BARRY, Vice-President
MGM-TV, a service of Loew's Incorporated
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ATAS' Writers Workshop

Continued from page 27

turn on their investments: which can only mean a kind of writing quickly translatable into a 'commercial success'. ATAS doesn't have to justify in this manner, and having no affiliation with agency, network or program can do as it sees fit. (One exceptional success in network workshopping was "Columbia Workshop," notes Abrahams.)

"Out of our plan can come new forms which are not only exciting but are commercially acceptable, so that this is no mere exercise but has a very practical aspect," he said. The producer then noted that today tv writers can't rely on producers and other writers for help, as they can in the workshop, since the working producer "doesn't have time to help his writers develop a broad approach."

He went on, conjuring up a mental image of the workshop potential: " 'The Old Man and the Sea' is an example of what we'd all agree was an impossible subject in live television. But there is nothing to stop the workshop from experimenting and perhaps coming up with a solution." Abrahams added that material such as Hemingway's would be expensive if bought for commercial use but probably would cost next to nothing if it were kept in purely experimental workshop.

Those so far having accepted invitations to the Feb. 20 powwow, in addition to Abrahams and Hiken, are: Ted Apstein, story editor for Alcoa-Goodyear; Columbia U's mass communications boss, writer Eric Barnouw; Evelyn Burkey of the Writers Guild; writer Paddy Chayefsky; agent Bill Cooper; writer David Davidson; Leo Davis, "Showcase's" associate producer; agent Blanche Gaines; Arthur Heineman of "Kraft Theatre"; agent Les Kolodny; producers Max Liebman, Marlo Lewis, Dan Loundsbery; Tony Miner; Bill Morwood, exec producer at CBS; scribe Reginald Rose; agent Jay Sanford, writer Joe Schrank; agent Alden Schwimmer; Rod Serling; and fellow scribe David Shaw; comedy writer Doc Simon; Ed Sullivan ATAS chief, and writer David Swift.

'Stars as Corps.'

Continued from page 24

industry. There should be no difference in your view on income from television films and any other motion picture income."

John Dales, executive secretary of SAG, said that with Hollywood making fewer films for theatres, actors and other personnel depend more and more upon television films for their income.

"Except for one or two like 'Ten Commandments,' I know of no films now made for only one use," he added. "Today films are made for both theatres and television. There is usually a primary aim for the picture, with a secondary use." He predicted that shorter films made for television will wind up, in some cases, spliced together to make theatrical pictures for the United States and global use.

John P. Allison, representing various television clients, outlined the details of an integrated entertainment package. "The owner of a package," he added, "earns an entrepreneur's profit. There's money to be made in putting together and selling the united parts of an integrated package. By putting obstacles in their way, this regulation discriminates against them and in favor of package owners who are not entertainers."

Nat Lefkowitz, of the William Morris Agency, and his brother, Julius Lefkowitz, also appearing for video clients, hammered away at the details, the risk and expense involved in tv packages.

Hollywood—Bob Garinger, ex-production chief of KDWI, Tucson, joined KTLA over the weekend as staff director.

Kemper Insurance Underwrites Sports

Kemper Insurance Co. is moving into network television sports coverage with purchase of half-sponsorship of the National Invitation Tourney basketball coverage on CBS-TV and the East-West All-Star game on the same web. Kemper will sponsor the last half of the games on three successive Saturdays, March 16 and 23 for the NIT and March 30 for the East-West game.

Deal was set via the John W. Shaw agency of Chicago.

MBS Likes 'Em Famous

Mutual's sportscasting corps literally is in the "Hall of Fame." Newly added to the staff is Frankie Frisch, ex-New York Giant player and major league manager who was elected to Hall of Fame in 1947.

Rex Barney, who does play-by-play broadcasting in net's "Game of the Day" series, is recorded there for his no-hitter in 1948. Other Hall of Famers with "Game of the Day" have included Mel Ott and Dizzy Dean.

DuM Ups Bennet Korn

Bennet Korn has been upped from veep in charge of sales at DuMont's WABD, in New York, to the station veep and station manager. He thus strengthens his position under Ted Cott, veep and general manager of both WABD and DuMont's Washington station, WTTG.

Korn became sales veep last October, after a hitch with Television Programs of America. Station managership has been vacant since George BarenBregge ankled early in 1956.

Pittsburgh—Don Menard, formerly connected in executive sales capacity here with WDTV (now KDKA-TV) and then WENS, has resigned as general manager of KMGM in Minneapolis and Larry Israel, one of the group of Pittsburghers who recently took over the station, is holding down the job until he can find a permanent replacement for Menard.

Foreign TV Reviews

Continued from page 29

produced by Anthony C. Bartley and lensed in Britain under the auspices of CBS, for both the British and American markets. The show, networked by Associated-Rediffusion, hit the top 10 for 1956. Stories, acting and production are of good quality and suit viewers of all age groups. Merle Oberon, who portrays a journalist, prefaces each program and builds up the dramatic impact.

"Testimonial To A Soldier," written by Paul Monash (title of the show caught), told the story of a band of terrorists centred in Iran who blew up the powerhouse so that there'd be no light in the town while they went about their job of murder and destruction. Opening moments of the production were tense as the terrorists, led by a German Legionnaire deserter, played convincingly by Nigel Stock, got rid of the guards and planted a time-bomb in the powerhouse. Hero of the piece, Lt. Mauriac (Richard Pasco), acted well as the undercover man who gets in on the organization, informs the authorities of its headquarters and names its members, but is killed when his real identity is discovered. The show was real blood and honor stuff. Martin Benson as the outlaw chief was excellent; so was the decor and camera work. *Bary.*

COOL FOR CATS
With Ker Robertson, others
15 Mins., Mon. 7:15 p.m.
Associated-Rediffusion, from London

Liberal doses of Rock 'n' Roll and other purely rhythmic music pointed out that this shop window record show was aimed at the younger set. But cramming eight disks, plus a guest spot into the 15-minute show doesn't make for smooth production, nor does only a chorus of each number, which whets the appetite, satisfy. But Ker Robertson, a middle aged, genial Scot who emceed the show, worked hard to make the program click. "Cool For Cats" is a new series designed to introduce just released disks, backed by novel dance routines and moderately good decor.

Extracts from "The Legend Of James Dean," (not yet obtainable in this country) were heavily played up in the program reviewed. Close up shots of Dean, full face and profile, were screened, followed by a picture of his wrecked car as the story unfolded. There was also a scene from "Giant." Otherwise, the show stuck to straightforward rhythm and blues numbers. Robertson's platters left much to be desired, though he handled the guest spot interview with orchestra leader Ray Martin smoothly. Camera work during dance sequences was imaginative, and the all round result was good. Given time to settle in, the show should prove a hit with the teenagers. *Bary.*

'Roaring '20's'

Continued from page 33

CBS-TV rating in N. Y. was 27.7 for "What's My Line." The 11-11:15 WRCA-TV rating dropped to 13.5 against "Sunday News Special's" 23.9 on CBS. At 11:15-conclusion, WRCA-TV jumped back to a 16.3 for "Can't Take It," while WCBS-TV's "Late Show," with "Honky Tonk" the feature, registered an 18.0.

Chock Full O'Nuts, which sponsored the five-minute weather show, agreed to cancel it and will put its money into the network "Tonight" instead. National City Bank continues its 10-minute news at 11.

Next Sunday's (3) feature is "Man with a Million" (1954), UA Gregory Peck starrer, with the Phil Silvers "Top Banana" probable for the following week.

Boston—WHIL, running its second annual radio March of Dimes marathon, as an auction with Boston merchants donating gifts, topped last year's campaign. Aiding in the marathon were the station's deejays, Bob Walsh, George Fennell and Jim Aylward, guestars Pat O'Day and Bill Hayes, as well as models to answer the station's telephones.

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N.Y. TIMES
"The Kovacs half hour was almost completely wordless and entirely visual; not only was it frequently hilarious, but it also represented truly inventive use of television. There were some superb live mobiles devised by John Hoppe; how Mr. Hoppe can make his own little figures and title cards dance and float on the screen is his own secret, but they were entrancing, indeed."
— Jack Gould

N.Y. WORLD-TELEGRAM AND SUN
"Most remarkable feature of this half hour — which had no dialog — was the animated visual effects. A man named John Hoppe designs these tiny, moving abstractions and they're beautiful beyond words."
— Harriet Van Horne

N.Y. POST
"Where Lewis relied on noise and frenzy, Kovac's equally unsubtle humor was fresh and wildly inventive. The delightfully weird opening titles (created by John Hoppe) set the pace and a wordless sketch about nudnick in a stuffy library was the funniest thing I've ever seen on TV."
— Jay Nelson Tuck

VARIETY "ERNIE KOVACS SHOW Sat. (19), 10 P.M." —
"Kovacs showed off the intricate live-animation abstracts of John Hoppe, who does it with mirrors (for real)."
— Chan.

N.Y. HERALD TRIBUNE
"With his ever-present cigar and subtle wit, Kovacs offered a program which not only was unique from beginning to end, but also tailor-made for the eye of the color camera. He devoted a good portion of the show to a new technique in animation (the invention of John Hoppe) involving colorful dancing figures and music. It resulted in delightful entertainment."
— Marie Torre

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Teresa Brewer: "I'm Drowning My Sorrows"-"How Lonely Can One Be" (Coral). "I'm Drowning My Sorrows" reverts back to the simple, country-styled ballad line and turns up as a solid number via Teresa Brewer's rendition against **Dick Jacobs'** fine orch and choral backing. "How Lonely Can One Be" strikes a similar melancholy chord and will also nab considerable spins.

Eddie Ames: "I'd Give You The World"-"The Bean Song" (RCA Victor). Eddie Ames, from the **Ames Bros.** combo, makes a promising bow as a single with "I'd Give You The World," taken from a European film, "Amore." It's a class ballad which he belts with powerful, but nicely shaded baritone pipes. "The Bean Song," a ditty about Boston, is a cute number that should have some local pull.

Danny Costello: "Like A Brook Gets Lost In A River"-"Abbracciato" (Caravan). This could be another instance of an indie label taking off with a hot singer. Danny Costello, one of the **Arthur Godfrey** troupe members, comes through with a standout version of a fine song, "Like A Brook Gets Lost in The River." Flip is a typical, bright Italo-styled production, Costello again handling himself neatly.

McGuire Sisters: "Without Him"-"Kid Stuff" (Coral). The McGuire Sisters have a potent two-sider in this coupling. "Without Him" is a tasteful blend of religioso and romantic themes delivered effectively. **Nino Anthony** also has an excellent slice of this tune on the Mercury label. On the Coral flip, "Kid Stuff" returns to the "Too Young" idea which again could click with the teenagers. "Kid Stuff" also gets an okay interpretation by **Bernadine Read** for ABC-Paramount.

Ray Lang: "Last Train"-"Keetch" (Decca). In the calypso vein, Ray Lang has a standout potential in "Last Train," a clever number which Lang projects to the hilt with a tricky double-time vocal. It could go all the way. Flip is another in the same idiom, but not so striking.

Jo Stafford: "Wind In The Willow"-"King of Paris" (Columbia). After long hiatus on the hit lists, Jo Stafford could come back with "Wind In The Willow," a lilting ballad with a simple, poetic lyric. "King of Paris" is a somewhat pretentious number which doesn't come off as a pop presentation.

Julie London: "The Boy On the Dolphin"-"Meaning of the Blues" (Liberty). "The Boy On the Dolphin," title song of the 20th-Fox pic, is an atmospheric ballad with an offbeat lyric perfectly tailored for Julie London's low-key vocalizing. Rates attention from jocks wanting change-of-pace fare. Flip, another pic tune from Universal's film, "The Great Man," is a slow-tempoed piece of material which Miss London handles savvily.

George Hamilton IV: "Only One Love"-"If I Possessed A Printing Press" (ABC-Paramount). Having clicked with "A Rose and A Baby Ruth," George Hamilton IV turns up with another good number, "Only One Love," that should keep up his standing with the juves. Hamilton does this one in an echo chamber with a supporting vocal combo. Bottom deck stretches a metaphor to the breaking point.

Don Rondo: "Don't"-"The Love I Never Had" (Jubilee). Don Rondo, coming off of "Two Different Worlds," has another pleasing tune in "Don't," a highly lilting ballad in waltz tempo. "The Love I Never Had" is a very schmaltzy ballad.

Roger Williams: "For The First Time"-"Almost Paradise" (Kapp). Roger Williams grinds out excellent platters and this coupling maintains the pace. "For The First Time" is a snappily-tempoed number in which Williams' piano gets lush orch and choral support under **Hal Kanner's** baton. 'Almost Paradise" is another richly textured production showcasing Williams' sweeping keyboard technique.

Caesar Giovannini Orch: "Brazilian Rhapsody" (Bally). "Brazilian Rhapsody" is an ambitious south-of-the-border instrumental that comes off in striking fashion under Caesar Giovannini's direction. Fine piano lead gives depth

(Continued on page 46)

Best Bets

TERESA BREWER	**I'M DROWNING MY SORROWS**
(Coral)	*How Lonely Can One Be*
EDDIE AMES	**I'D GIVE YOU THE WORLD**
(RCA Victor)	*The Bean Song*
DANNY COSTELLO	**BROOK GETS LOST IN A RIVER**
(Caravan)	*Abbracciato*
McGUIRE SISTERS	**WITHOUT HIM**
(Coral)	*Kid Stuff*
RAY LANG	**LAST TRAIN**
(Decca)	*Keetch*

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British Pop Disks

London, Jan. 29.

Petula Clark: "A Million Stars Above"-"Another Door Opens" (Nixa). The young British chirp makes the most of her chances with "Stars," an out-of-the-rut number which batoneer-arranger Tony Osborne drives along in socko style. "Another Door Opens" is dreary.

Lynne Allison: "Song of the Sparrow"-"Mama From the Train" (Columbia). This is a first-timer for Miss Allison. "Sparrow," a haunting waltz from the pen of Alec Wilder, gets a warm, thoughtful treatment from this promising vocal find, who confirms her ability with a standout "Mama From the Train."

Matt Monro: "Gone With The Wind" (Decca). In three months Matt Monro has made the transition from bus driver to featured singer with the BBC Show Band with remarkable smoothness, and this disk proves it. Monro's work-out on the well-known standard "Wind" presage a big future for London's "singing bus-driver."

Humphrey Lyttelton Band: "Sweet and Sour"-"It's Mardi Gras" (Parlophone). Mutes and some nostalgic Ellingtonia go to make up Lyttelton's original "Sweet and Sour," which features none of the leader's driving trumpet. Lyttelton does, however, tootle away merrily in "Mardi Gras," and each of the front line gets a chance to blow. But it doesn't really add up to much for any except the keenest Lyttelton fans.

Pip.

Album Reviews

Ella Fitzgerald has come up with another standard library item in her **"Rodgers & Hart Song Book"** on the Verve label. Like her previous "Cole Porter Song Book" collection, this package showcases Miss Fitzgerald in a showtune framework where her superlative musicianship has the maximum scope for expression. The R&H songalog speaks for itself, covering 34 numbers that range from the 1925 "Here in My Arms" from "Dearest Enemy," to "Wait Till You See Her" from the 1942 musical, "By Jupiter." Also included are such evergreens as "Thou Swell," "Where or When," "You Took Advantage of Me," "Bewitched," "There's a Small Hotel" and others of similar calibre. Buddy Bregman's arrangements and his batoning neatly set off Miss Fitzgerald's vocals. The attractive Verve package contains excerpts from the **Richard Rodgers** and **Oscar Hammerstein 2d** pieces from the Simon & Schuster book after which this album was titled. A liner note by **William Simon** has some pertinent things to say about Miss Fitzgerald's style and some snide cracks about Miss Fitzgerald's "previous disk affiliation" (Decca) which, the liner fails to say, also issued some fine albums by the songstress.

The late **Tommy Dorsey** gets a fine disk memorial in a double-platter **"Tribute to Dorsey"** issued by RCA Victor, for whom the bandleader recorded during the heyday of his career in the late 1930s and early 1940s. The disk sampling from Dorsey's heavy output illustrates his swing style at its best. Also included are a flock of vocals by **Frank Sinatra** and **Jo Stafford**, among others, in the days before the vocalists captured the music biz from the bandleaders. Lineup of band personnel for each tune is helpful for the discophiles, but the photos on the jacket lack clarity.

Erroll Garner's latest set for Columbia Records is aptly titled **"The Most Happy Piano."** Garner is an indefatigable generator of all kinds of swing tempos and his music consistently ranks with the most listenable currently being produced. In this package, Garner expands his trademarked style on nine numbers, including the Rachmaninoff theme, "Full Moon and Empty Arms," some Latin capers in "Mambo 207," and a typical workover of "Ol Man River."

"Ernie Kovacs Presents Buddy Weed and Introduces Lynn Taylor" may be a cumbersome tag for a Coral album, but the package itself contains some sparkling jazz rhythms by a contemporary jazz combo headed by pianist Buddy Weed. Lynn Taylor, vocalist with the group, is a subtle chirp with a distinctive jazz style displayed on numbers like "Warm Kiss and Cold Heart," "Was That the Human Thing to Do" and "It's Funny to Everyone But Me." Weed's combo keeps swinging throughout with an easy, pleasing gait. Weed and his group are presented under Kovac's auspices because of their association on the latter's ex-ABC morning radio show.

Vox Records, one of the first labels to come up with the travelog idea for packaged music, has extended it **"Cook's Tour"** series with wax spotlights on Venice and Spain. Both platters are full of musical local color. The "Cook's Tour of Spain" is batoned by **Jose Valdes** and the Venice set by **Gianni Monese.** Music on both platters is contiuous and unbanded.

Eydie Gorme takes charge in an

(Continued on page 47)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of Jan. 18-24, 1957

Anastasia—†"Anastasia"	Feist
Armen's Theme	Bourne
Baby Doll—†"Baby Doll"	Remick
Ballerina	Jefferson
Banana Boat Song	Marks-B
Cinco Robles	Warman
Don't Forbid Me	Roosevelt
Green Door	Trinity
Hey, Jealous Lover	Barton
I Dreamed	Trinity
I Love My Baby	Shapiro-B
I Thought It Was Over	Remick
I'd Love To Fall Asleep	Southern
It Looks Like Love	Paramount
Just In Time—*"Bells Are Ringing"	Stratford
Like A Brook Gets Lost In A River	Witmark
Love Me Tender—†"Love Me Tender"	Presley
Marianne	Montclare
Money Tree	Frank
Moonlight Gambler	Morris
Mutual Admiration Society—*"Happy Hunting"	Chappell
Party's Over—*"Bells Are Ringing"	Stratford
Singing The Blues	Acuff-R
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
Una Momento	Famous
Whad'ja Put In That Kiss	Daywin
Who Needs You	Korwin
Young Love	Lowery
Your Love Is My Love	Peer

Top 30 Songs on TV

(More In Case of Ties)

Ballerina	Jefferson
Banana Boat Song	Marks-B
Bells Are Ringing—*"Bells Are Ringing"	Stratford
Blueberry Hill	Chappell
Cinco Robles	Warman
Cindy, Oh Cindy	Marks-B
Don't Forbid Me	Roosevelt
February Brings The Rain	Morris
Friendly Persuasion—†"Friendly Persuasion"	Feist
Gonna Get Along Without You Now	Kellem
Goodnight My Love, Pleasant Dreams	Quintet
Green Door	Trinity
Hey, Jealous Lover	Barton
I Don't Know Enough About You	Porgie
I Dreamed	Trinity
I Love My Baby	Shapiro-B
I've Grown Accustomed—*"My Fair Lady"	Chappell
Jamaica Farewell	Shari
Just In Time—*"Bells Are Ringing"	Stratford
Love Me Tender—†"Love Me Tender"	Presley
Marianne	Montclare
Money Tree	Frank
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Since I Met You, Baby	Progressive
Singing The Blues	Acuff-R
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
Walking After Midnight	Sage & Sand
Wringle-Wrangle	Disney
Young Love	Lowery

VARIETY 10 Best Sellers on Coin Machines

1.	**YOUNG LOVE (3)**	*Sonny James* *Tab Hunter* *Crew-Cuts*	*Capitol* *Dot* *Mercury*
2.	**ROCK-A-BYE YOUR BABY (7)**	*Jerry Lewis*	*Decca*
3.	**SINGING THE BLUES (12)**	*Guy Mitchell*	*Columbia*
4.	**THE BANANA BOAT SONG (3)**	*Fontane Sisters* *Harry Belafonte* *Tarriers*	*Dot* *Victor* *Glory*
5.	**DON'T FORBID ME (2)**	*Pat Boone*	*Dot*
6.	**LOVE ME TENDER (14)**	*Elvis Presley*	*Victor*
7.	**MOONLIGHT GAMBLER (2)**	*Frankie Laine*	*Columbia*
8.	**CINCO ROBLES (1)**	*Russell Arms* *Les Paul-Mary Ford*	*Era* *Capitol*
9.	**HEY, JEALOUS LOVER (7)**	*Frank Sinatra*	*Capitol*
10.	**THE GREEN DOOR (16)**	*Jim Lowe*	*Dot*

Second Group

CINDY, OH CINDY	*Eddie Fisher* *Vince Martin*	*Victor* *Glory*
TOO MUCH	*Elvis Presley*	*Victor*
BLUEBERRY HILL	*Fats Domino*	*Imperial*
GONNA GET ALONG WITHOUT YOU NOW	*Patience & Prudence*	*Liberty*
ONE IN A MILLION	*Platters*	*Mercury*
LOVE ME	*Elvis Presley*	*Victor*
JUST WALKING IN THE RAIN	*Johnnie Ray*	*Columbia*
SINCE I MET YOU, BABY	*Ivory Joe Hunter* *Mindy Carson*	*Atlantic* *Columbia*
GARDEN OF EDEN	*Joe Valino*	*Vik*
ON MY WORD OF HONOR	*Platters*	*Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

READIN', WRITIN' AND RIFFING

TV Musicals, With Feet of Clay, Are Still Idols to Diskeries

Those tv musical specs are still playing irresistably for the disk companies. Despite a long record of spills on the wax conversions of the telemusicals, the diskeries for the most part are still hot for the teletuners.

Latest example of a diskery assuring itself of an original cast teletuner package is Columbia Records' pacting of Polly Bergen last week. Deal came on the heels of the CBS-TV announcement that the thrush will star in its "Playhouse 90" presentation of the life of Helen Morgan. Col is putting a "Polly Bergen sings Helen Morgan" album into the works to tie in with the telecast, which is scheduled for showing in April, Miss Bergen recently recorded for the RKO-Unique label.

Another Columbia tele-tie project is on Rodgers & Hammerstein's "Cinderella." Album, which will star Julie Andrews and feature Dorothy Stickney and Howard Lindsay, will be given maximum exploitation in advance of the tv showing. Miss Andrews, currently costarring in the Broadway legituner, "My Fair Lady," serves as still another example of diskery maneuverings to get the original cast for an album project. Although she's signed to rival RCA Victor, the "Cinderella" deal was cooking long before the signing, so Victor gave her a special contractual "out" to make the set for Col.

Col is also tieing in with the "U.S. Steel Hour" musical spec, "A Drum Is A Woman," a history of jazz featuring Duke Ellington. Ellington recently recorded an album for Col. based on the same title which will be released in February. The package will be used to promote the show slated for March showing.

Capitol Records, which got off to bad start in the tele-to-wax sweep-

(Continued on page 42)

Gale Sets Mid-Feb. As New Label's Preem; 8 Non-RCA Distribs

Edna McGriff and Eddie Banks will kick off Moe Gale's indie venture into the record biz. The diskery, which will be known as Gale Records, will be distributed in certain areas by RCA Victor, which also will manufacture the Gale line.

Gale has set eight of his own distributors to handle the label and Victor will take care of the rest of the distribution. Setup, however, is completely independent of Victor in that Gale, who also operates a music firm, will pick his own talent and produce his own records.

Miss McGriff retired from the disk biz about five years ago after clicking with a 1,000,000-plus seller, "Heavenly Father." Eddie Banks is a newcomer crooner from New Orleans. Gale expects to get his first platter into market by mid-February.

British Musicians Union Seeks 50% Hike for Disks

London, Jan. 29.

The British Musicians Union is pressing for a 50% increase in recording session fees for instrumentalists. So far, two meetings between representatives of the union and of major labels have been held, but no conclusive results have been achieved. Further talks are planned to take place on Thursday (31).

A spokesman of the MU, in an effort to dispel rumors that the situation was "a grave one," said so far the talks had been conducted in a friendly manner, and there was every hope that an amicable agreement would be reached. At present, musicians are paid $11.20 for a threehour recording session in which four sides can be cut on 78 rpm, and not more than 20 minutes of LP.

UNAFRAID OF VOODOO

AFM Musicians Won't Mingle on Toot-Line With Calypsonians

Hollywood, Jan. 29.

Screen Directors Guild found itself in the embarrassing position of having booked some non-union talent for its annual awards dinner at the Biltmore Bowl Feb. 2. Outfit in question is Ukono and his Afro-Calypsonians including Gloria Reynolds, "a nurse at General Hospital (who) specializes in Watusi dances."

None of those involved in the troupe belong to either AFM or AGVA. Directors meanwhile had set Leighton Noble and Charlie Barnet orchestras as headliners and both, of course, will walk off the stand if Ukono starts banging his drums.

Included in the Ukono aggregation is Samadu Jackson, a drummer whom the SDG announcement described as "The only African Witch Doctor in the United States." Thus far there has been no protest from the American Medical Association.

MGM Marking 10th Anni Via Gershwin Set

MGM Records will mark its 10th anni with the release of its first three-pocket 12-inch LP-deluxer of the music of George Gershwin. Package, which will retail at $11.98, will also include a four-page insert of the Gershwin story.

The disks, which previously had been released as separate items, were recorded by Sondra Bianca with the Pro Musica Symph of Hamburg, conducted by Hans-Jurgen Walter. Distributor samples are being shipped this week. The diskery celebrates its 10th anni in March.

The MGM label was the first to be tied in with a pic company affiliation, Loew's. Since then, disk-picture biz companies affiliations as Decca with Universal, Unique with RKO and Dot with Paramount have emerged. (The ABC-Paramount label is tied in with American Broadcasting-Paramount Theatres operation.) Incidentally, the Gershwin album will commemorate the 20th anniversary of the composer's death.

PITT, INDPLS. WIN DECCA 'GOLD RECORD'

Decca Records' branch and distributor "Gold Record Award" for 1956 has been won by the Pittsburgh branch and the Peaslee-Gaulbert Corp., Diskery's Indianapolis distrib.

In addition to winning the annual award, both outfits won Decca's December VIP award in their respective categories. The Pitt branch is headed by Vern Cupples and the Indianapolis distrib is under the direction of Marvin Taylor.

Liebowitz Reactivates Monarch, Sets Packages

Joe Liebowitz is reactivating his Monarch Records line. He has set an Emil Coleman dance album and a calypso package for release early next month to reintroduce Monarch to the market.

Firm will headquarter in Linden, N.J., and for the time being will concentrate on package goods. Liebowitz eventually hopes to move in on the pop field. He's continuing with the operation of his Premium line.

COLLEGES' ACTS, BANDS, CONCERTS

By DAVE LEVADI

Chicago, Jan. 29.

College entertainment purchases have reached an all-time high. Astute talent peddlers and their rosters are finding that it pays to go back to school, both financially and promotionally.

Percentagers are almost unanimous in reporting terrific upswings in college bookings of all sorts in the last year or two. Signings include small jazz combos and big musical outfits sponsored more and more by the rash of school jazz clubs springing up, variety packages and concert singles. Agents are even booking their performers (usually longhair) as instructors in numerous colleges. The only area that has not shown much increase is the danceband field. Name bands are still confined mainly to proms and other annual and biennial events. Smaller affairs generally use local tootlers.

Trendwise, Associated Booking Corp., which peddles bands and jazz groups for one-nighters to midwest schools, makes the biggest claim with a 60% jump in this line over two and three years ago. ABC's breakdown shows decreases in some small colleges' entertainment expenditures where school finances were largely supplemented by the now thinning ranks of GI Bill students after the war. The upsurge has been in big state institutions and the well heeled academies.

Big Biz in Rah-Rahs

Paramount Attractions, Chicago outfit which has parlayed college bookings into big business, reports

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U.K.'s B.O. All-Out For Haley Comets

London, Jan. 29.

With every seat sold for all his concerts around the country, and with hundreds unable to secure tickets, Bill Haley faces a tremendous reception when he and his Comets arrive on Feb. 5.

Unprecedented scenes took place all over England when the boxoffices opened for the Haley tour. As many as 7,000 waited in line all night at the Dominion Tottenham Court Road (where the Haley dates open Feb. 6). In Glasgow and Birmingham; queues started forming 20 hours before the opening of the boxoffice and at Southampton, coaches are bringing in persons from over 100 miles away for the shows.

An additional concert has now been arranged for Haley at the Gaumont State, Kilburn, on Sunday afternoon, Feb. 24, making three shows on that day at the same venue.

The Comets finish their British

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Winged Victory to Vik

The Winged Victory Chorus has been inked by Vik Records, RCA Victor subsid label, to a one-year deal.

First album is due to be cut in a couple of weeks with Joe Baris, director of the group, doing the arrangements with Neal Hefti.

Tooters May Re-Argue Jurisdiction Issue on Fund Suit; AFM Wins Test

Los Angeles, Jan. 29.

Ruling the California courts do not have jurisdiction, Superior Judge John J. Ford refused to grant injunctions requested by dissident Coast musicians seeking to halt payment of royalties into the Music Performance Trust Funds by recording, film and television companies. The Court also declined to appoint a receiver to handle coin already in the Funds. However, in a 500-word opinion, Judge Ford commented that except for the problem of jurisdiction, "the exercise of a sound discretion would probably require the granting of a preliminary injunction and, perhaps, the appointment of a receiver."

Attorney Harold A. Fendler said that the plaintiffs expect to file an appeal to the Appellate Court and the California Supreme Court as soon as a formal order is entered based upon the judge's determination. It's understood the plaintiffs will apply for re-argument of the jurisdictional issue before Judge Ford before taking their case to the Appellate Court.

Crux of the decision is that Samuel R. Rosenbaum, trustee of the Funds, is not a resident of California and cannot be personally served in the twin laysuits which seek a total of $13,000,000 in damages from the American Federation of Musicians and nearly 200 recording companies, film studios, tv producers and networks. Plaintiffs had sought to halt payments by the defendants into the Trust Funds, charging that some of the

(Continued on page 47)

Bullish Disks

Tin Pan Alley is now throwing the bull. By coincidence, two popular songs wtih a bullfight peg have hit the market in the last couple of weeks, while one album on the same theme is due shortly.

Don Cornell has turned up with "Afternoon in Madrid" for Coral Records and Sarah Vaughan, for Mercury, has cut "The Bashful Matador." Verve Records, meantime, is planning early release on a package titled "The Day Manolete Was Killed."

Latter set, produced by Josh Moss and Harold Salkin in Mexico, is based on a 1952 bestselling novel by Barnaby Conrad. Conrad adapted the book for an "Omnibus" tv stanza last year and the album follows the video show's narration. Album purports to have the only recorded grunts of a fighting bull in combat.

Dot's Score Of 'Commandments' 1st in Par Link

Hollywood, Jan. 29.

Dot Records, fledgling major label now in the process of being acquired by Paramount Pictures, will release the original soundtrack album of the score of Cecil B. DeMille's production of "The Ten Commandments." Score was composed by Elmer Bernstein, who conducted the 72-piece orch.

Dot is issuing the score as a major package consisting of a pair of 12-inch LPs running a total of one-and-one-half hours. It will be released in the spring.

Deal marks the first official tie between Dot and Paramount and is expected to be the first of a series of soundtrack albums which the label will release from Par films. Arrangements for the "Commandments" package were finalized between DeMille, Y. Frank Freeman, Paramount studio topper, and Randy Wood, Dot Records prexy.

DUAL PUBLISHING FOR 'I LEANED ON A MAN'

Hollywood, Jan. 29.

In an unusual arrangement, two firms will publish "I Leaned on a Man," Wayne Shanklin-Leonard Rosenman tune spotted in the Alan Ladd "The Big Land." Firms are Witmark, subsidiary of Warners, which is releasing the film, and Criterion Music.

Criterion acquired the tune in a batch of songs by Shanklin, then discovered that Rosenman had meanwhile signed it over to Witmark. After discussions, it was decided both firms would go ahead with the song.

Mechanical and synchronization royalties will be pooled and split down the middle. Each firm will collect on its own sheet music and jobbers have agreed to give each an equal share of the market.

TV, Local 47 & AFM's 5% Formula

Hollywood, Jan. 29.

The "great majority" of telefilm producers are "ready and anxious to use live music" if the AFM's 5% formula can be scrapped, incoming local 47 prexy Eliot Daniel declared at the union's installation officers last night (Mon.). Daniel said, he has talked with many producers, including one who produces 17 shows, and that all are "dissatisfied" with canned music. They feel that the job done, although economical, is "shabby, both the public and the sponsor being cheated," he represented the producers as saying.

The prexy emphasized, that the new administration feels "nothing an officer can do has any validity unless it represents a majority opinion of membership," and promised that high on the agenda will be changes in outmoded bylaws as well as new, workable quota laws.

Kellem Music, Jimmy Craig Sue Sinatra, BMI, Cap & Others on Tune-Lift Rap

Milton Kellem Music and tunesmith Jimmy Craig filed suit in N. Y. Federal Court last week against Frank Sinatra, Mr. Music Co., Hank Sanicola, B. (Sol) Parker, Ben Barton, Broadcast Music Inc., Barton Music and Capitol Records. Suit involves the alleged infringement of plaintiff's 1953 copyright, "Love Is a Beautiful Thing" by a tune called "Your Love For Me," published this year.

Craig and Kellem state in their complaint that their song was submitted to Capitol in 1953 and shown to Sinatra via Sid Feller, Capitol artists and repertoire man. The song also was submitted to Sanicola and Barton. Tune was listed with ASCAP.

The complaint charges that all of the defendants infringed by publishing "Your Love For Me," which was copied largely, if not in whole, from the plaintiffs' tune. The suit seeks an injunction, damages sustained and a cancellation of the copyright issued to Mr. Music. Suit also asks that all copies of "Your Love For Me" be impounded during the pendency of the action.

BMI Now Solo Defendant In Barney Young's Suit

Barney Young, who launched an antitrust suit against all performing rights societies in N.Y. Federal Court a couple of years ago, is now concentrating his attack solely on Broadcast Music Inc. In an amended complaint filed last week, Young, as head of Life Music, moved to drop both the American Society of Composers, Authors & Publishers and Sesac Inc. as defendants in the action.

Young, whose deal with BMI was cut off shortly before the suit, is asking for Government regulation of BMI which, he claimed in his brief, operates in a discriminatory manner against some publishers and songwriters. Young, incidentally, has also been engaged in a running scrap with the ASCAP administration over the payoff on sustaining radio network shows.

OK Upped Fees For Can. ASCAP

Ottawa, Jan. 29.

Canada's Copyright Appeal Board has okayed an upped performing rights fee for the Composers, Authors and Publishers Assn. of Canada to charge the Canadian Broadcasting Corp. New fee is 1.6c. per capita of Canada's population, bringing the amount to an estimated $256,000. It replaces a fee of 1c. per capita plus 1¾% of CBC's gross revenue.

There will be no switch in CAPAC's fee to non-CBC stations, remaining at 1¾% of the station's gross for the second month preceding the month in which the station was licensed.

Tix for Ike Inaugural At Black Market Prices; Another 'Scandal': Waring

Washington, Jan. 29.

The mystery of the counterfeit Inaugural Ball tickets and the ubiquity of Fred Waring form the principal chit-chat here, growing out of the Eisenhower Inauguration weekend.

Nearly 35 of the phony ball tickets were picked up at the Statler Hotel by Pinkerton men after they caught on. It was a clever job, but the embossing was missing. However, the big question remained: how many more tickets went unchallenged?

There were four locations for the massive Inaugural Ball — the Statler, Mayflower and Sheraton Park Hotels and the National Guard Armory. All four were overcrowded. Since tickets were not collected at the door—just a small printed stub on the end removed—it is believed here that hundreds may have been sold. Police are still investigating. Legit price of the ducats was $30 per pair. On the black market, tickets were bringing twice that. It is here that the counterfeits were sold.

The case of the Waring aggregation has left behind some bitter grumbling in Washington. On Saturday night (19), Waring and his troupe appeared at both Festivals (the giant vaude show in two locations) doing about 30 minutes at each. On Sunday night, the Waring company worked the Inaugural Concert at length. And, on Monday night, Waring took his choral group to all four locations of the Ball to serenade Mamie & Ike.

All other acts in for the Inaugural played only one affair. According to the D. C. scuttlebutt, the word to insert the Waring troupe at all affairs came directly from the White House.

President Eisenhower appeared only at the ball. He ducked the concert and festival.

TV Musicals

Continued from page 41

takes several years ago with Betty Hutton's "Satins and Spurs," the first of tv's specs, gets back into the running this week with "The Singing Idol" on Kraft Theatre (NBC-TV) to be shown tonight (Wed.). Show concerns a rock 'n' roll singer, played by Tommy Sands, of KTLA, Los Angeles, said to be a local Elvis Presley. Hal Wallis, incidentally, is prepping a similarly themed pic for Presley. Cap hit the market with "The Singing Idol" set early this week to tie in with the tele presentation.

Norman Granz's Verve label is also getting into the act with "Ruggles of Red Gap," the Jule Styne-Leo Robin musicalization starring Jane Powell. Verve came into the original cast picture because of its firm contractual tie with Miss Powell.

Some diskery officials remain skeptical about the selling potential of the tele-to-disk albums. They claim that the one-shot nature of tv doesn't give a musical package time to build pubic interest as does a long-running show or a filmmusical, and point to the failures of "High Tor," "Tom Sawyer" and "Marco Polo" as examples. The diskery officials who are bullish on the tele tie counter that with proper merchandising and exploitation in advance of the telecast, the one-shot drawback can be overcome.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R H. Macy Co).	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	GUY MITCHELL (Columbia) "Singing the Blues"	1	..	7	1	..	1	9	..	1	9	2	1	2	2	2	..	7	1	8	1	1	2	140
2	2	SONNY JAMES (Capitol) "Young Love"	2	1	1	2	..	5	..	2	..	1	1	5	..	..	..	..	9	4	..	..	..	1	98
3	3	TAB HUNTER (Dot) "Young Love"	4	..	..	5	1	..	1	..	..	..	..	..	1	1	..	1	1	..	1	2	..	..	92
4	4	HARRY BELAFONTE (Victor) "The Banana Boat Song"	6	3	..	3	2	..	..	4	..	..	..	4	..	4	..	5	..	2	3	4	..	7	85
5	5	PAT BOONE (Dot) "Don't Forbid Me"	3	4	4	9	9	..	6	9	7	..	7	..	..	7	4	2	..	..	6	9	4	4	82
6	7	ELVIS PRESLEY (Victor) "Too Much"	..	2	3	..	6	..	..	1	..	2	..	..	..	3	..	3	4	..	2	..	..	6	78
7	8	FRANKIE LAINE (Columbia) "Moonlight Gambler"	5	..	..	6	4	..	3	..	..	..	3	9	3	6	5	7	..	..	..	..	..	3	67
8	10	FATS DOMINO (Imperial) "Blue Monday"	10	8	6	8	7	..	..	7	8	3	6	..	..	..	..	6	..	..	4	..	..	8	51
9	13	TARRIERS (Glory) "The Banana Boat Song"	..	..	9	4	..	2	2	..	4	..	..	..	10	..	3	..	6	..	..	..	..	..	48
10	6	JIM LOWE (Dot) "The Green Door"	8	..	..	..	..	3	..	..	2	..	..	2	..	8	..	..	..	..	10	3	7	..	45
11	11	FATS DOMINO (Imperial) "Blueberry Hill"	7	..	..	..	..	..	4	..	..	..	..	3	..	..	7	..	8	5	..	..	6	..	37
12	16	HARRY BELAFONTE (Victor) "Jamaica Farewell"	..	7	10	..	..	7	..	..	..	..	4	..	..	..	..	4	..	..	5	5	..	..	35
13	23	JOHNNIE RAY (Columbia) "You Don't Owe Me a Thing"	..	5	..	..	3	..	..	..	..	5	..	..	..	..	6	8	..	..	..	..	..	..	28
14	11	ELVIS PRESLEY (Victor) "Love Me Tender"	9	..	..	..	..	9	..	..	..	..	10	7	..	10	..	..	..	3	9	..	10	5	27
15	18	GEORGE HAMILTON (ABC-Par) "A Rose and a Baby Ruth"	..	..	..	..	10	..	..	..	3	..	9	..	..	..	..	..	..	..	..	7	3	..	23
16A	17	JERRY LEWIS (Decca) "Rock-a-Bye Your Baby"	..	..	..	..	..	..	5	..	..	..	..	10	9	5	..	..	..	7	..	..	..	..	19
16B	20	LaVern Baker (Atlantic) "Jim Dandy"	..	..	2	..	..	..	..	..	..	7	8	..	..	..	..	..	..	8	..	..	..	..	19
18	9	CROSBY & KELLY (Capitol) "True Love"	..	..	..	..	..	..	10	..	..	..	..	6	..	..	8	..	..	..	..	..	2	..	18
19A	..	JILL COREY (Columbia) "I Love My Baby"	..	6	..	..	..	..	..	6	..	..	..	..	4	..	..	..	..	..	..	..	..	..	17
19B	..	BETTY JOHNSON (Bally) "I Dreamed"	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	17
21A	22	IVORY JOE HUNTER (Atlantic) "Since I Met You, Baby"	..	..	..	..	8	..	..	5	..	..	5	..	..	..	..	..	..	..	..	10	..	..	16
21B	19	MICKEY & SYLVIA (Groove) "Love Is Strange"	..	..	5	10	..	..	7	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	16
21C	..	PAT BOONE (Dot) "Anastasia"	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	16
21D	20	CREW-CUTS (Mercury) "Young Love"	..	..	..	..	..	..	..	..	5	..	..	..	..	..	1	..	..	..	..	..	..	..	16
25	..	TERRY GILKYSON (Columbia) "Marianne"	..	..	..	7	..	..	..	..	..	6	..	..	..	..	..	10	..	..	7	..	..	10	15

1	2	3	4	5	6	7	8	9	10
CALYPSO	MY FAIR LADY	ELVIS	KING AND I	JERRY LEWIS JUST SINGS	EDDY DUCHIN STORY	OKLAHOMA!	THIS IS SINATRA	LI'L ABNER	HIGH SOCIETY
Harry Belafonte	Broadway Cast	Elvis Presley	Film Soundtrack	Jerry Lewis	Film Soundtrack	Film Soundtrack	Frank Sinatra	Broadway Cast	Film Soundtrack
Victor	Columbia	Victor	Capitol	Decca	Decca	Capitol	Capitol	Columbia)	Capitol
LPM 1248 EPA 1248	OL 5090	LPM 1382	W 740 EAP 740	DL 8410	DL 8289	SAO 595 SDM 595	T 768	OL 5150	W 750

Richard Franko Goldman Into Father's Decca Spot

Richard Franko Goldman is stepping into his father's groove at Decca Records. He has been inked to a longterm pact by the label to conduct the Goldman Band, which was founded by his late father Edwin Franko Goldman.

The elder Goldman had been recording with Decca from 1951 until his death last year.

British Disk Bestsellers

London, Jan. 29.

1. **Singing Blues**...T. Steele (Decca)
2. **True Love**.Crosby-G. Kelly (Capitol)
3. **Cindy, Oh Cindy**..T. Brent (Columbia)
4. **Friendly Persuasion** Boone (London)
5. **Singing Blues**.G. Mitchell (Phillips)
6. **St. Therese Roses** Vaughan (HMV)
7. **Rock Around Clock** Haley (Brunswick)
8. **Garden of Eden**.Vaughan (Phillips)
9. **Cindy, Oh Cindy**...Fisher (HMV)
10. **Hound Dog** ..E. Presley (HMV)

Amsterdam on a Bike? Holland's N.Y. Wing Could Be 'In Dutch' on Tune

Amsterdam, Hol., Jan. 22.

A record with a song about Amsterdam will be put at the disposal of American radio stations by the Netherlands Information Service in New York. The words are by Bill Oldham and Ralph Butler, the music by Louis Noret. Singer is Jany Bron.

The tune revives Amsterdam as the city of barrel organs and canals and, of course, bikes. The disk has no other intention than to put Amsterdam—"Oh your charming place, like a girl with a smiling face"— in spotlight, so that many tourists will be lured to the "romantic" capital of the Netherlands, where, according to Oldham and Butler, . . . "when the moon shines bright above, lovers ride off on their bikes to make love."

American tourists expecting this idyllic scene may be in for a deception.

Johnny Olenn and his Tiffaniers, currently in 20th Century-Fox pic, "The Girl Can't Help It," will return to Las Vegas for another engagement at the Dunes beginning Feb. 3. Johnny Jowdy has been named personal manager for the group.

Inside Stuff—Music

During 1955, manufacturers' shipments of radios and radio-phonograph combinations (except automobile radios) totaled 8,300,000 sets valued at $166,000,000, as compared with 6,800,000 sets valued at $141,000,000 shipped the previous year. The data was compiled by the U.S. Dept. of Commerce from reports received on the Bureau of Census questionnaire from manufacturers known to be producing radios, phonographs and record players. Information on parts and components for phonographs and record players were not included in the report.

It had to happen—the marriage between the "Bean Song" and Friend Bros. Inc., bean bakers of Boston. RCA Victor and Friend have joined in a merchandising promotion tieing in with sales of disks in supers, record stores and other outlets throughout N.E. with a special display of Friend Bros.' beans. Tie-ins with "Bean Song" are being coordinated with disk jocks. Also, by arrangement with the publisher, Friend's has come up with a paraphrase of "Bean Song" which mentions Friend's beans in the lyrics, to be used in advertising.

Patsy Cline's winning tune, "Walking After Midnight," on the Jan. 21 stanza of Arthur Godfrey's "Talent Scouts" show on CBS-TV, was rushed into the groove late last week by Decca Records. The tv shot brought in requests for the disk from dealers around the country. Decca coupled "Midnight" with "Poor Man's Roses or a Rich Man's Gold."

Lawrence Welk will tee off the annual drive of the American Heart Assn. Feb. 23, a date which has been tabbed "Heart Sunday." Dances have been slated in the major cities tieing in with "Welk's Sunday ABC-TV show from the Aragon Ballroom in Chicago on that day. The video show will also have a filmed appeal in behalf of the drive by President Eisenhower.

"Loup-Garou" (Werewolf), recorded on London label by Montreal-born Fernanda Montel, was written by two Montrealers, Willis Pickens and Rusty Davis. Disk was also released last week in London and Paris. Jimmy Tapp featured it on his CBC-TV "Tapp Room" out of Ottawa last week (24).

Gillespie's Glory in Greece

Athenian Kids Salvo Him With 'Bravo, Deezie' After Scary Start—Trumpeter's Reaction to Frisco Ban

By **BILL STEIF**

San Francisco, Jan. 29.

Dizzy Gillespie, whose band was barred from Frisco's public Veterans Auditorium, thinks that "jazz is the one thing we have to give the rest of the world that it hasn't already got."

The bespectacled trumpeter sucked at his pipe and reminisced about his two ANTA-State Dept. overseas tours last year.

"Man," he said, "you don't know what kind of a reception we got . . . let me just tell you about Athens, Greece."

And he did.

"There was a lot of nervousness in town. The Greeks and the Cypriots were plenty sore at the British. And they were sore at us Americans, too, because they thought we approved of what the British were doing. Just two or three days before we got there, a bunch of Greek kids had thrown rocks through the windows of the U. S. Information Service.

"We gave a concert on Sunday. There was a big crowd, mostly youngsters. They cheered and applauded . . . but I was still nervous over what kind of reception we'd get later. I hung around in my dressing room for half an hour, and then sneaked out the back door. As soon as I got out the door, a big mob of boys and girls rushed me.

"I was really scared. Man, was I scared. I thought to myself, I made it safe out of South Carolina and now I'm going to get it in Greece. But they grabbed me and boosted me up in the air, and as they carried me along I could hear them shouting, 'Bravo, Deezie.' Then I knew we had it made."

Dizzy was full of this kind of disarming anecdote last weekend, between concerts of his 17-piece band at nearby San Jose, Berkeley and Frisco's New Fillmore Auditorium, where he played a Saturday (26) night dance instead of the Vets Auditorium concert Oakland promoter Mannie Schwartz had originally planned.

As for his being banned, he was tolerant, almost forgiving—publicly, at least. When he was asked if he thought the ban was because of the color of his skin, he said:

"Well, I don't know. Nothing like this ever happened before. We've never—never—had trouble before finding a place to play."

As to those who banned him, auditorium manager William B. Dorsett and the American Legion War Memorial Commission, he remarked, "These folks were just misinformed."

Dorsett and the commission claimed a Gillespie jazz concert might get out of hand, but Dizzy

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Gordon Gray to MGM As Field Rep; Staffers' Trek

Gordon Gray has joined MGM Records as field representative and promotion man on a national level. He'll cover all territories not handled by Billy Taylor, who works out of Garland, Tex., for the south and southwest territories.

Gray has been tied up with MGM in one way or another for the past several years. He had been associated with Sanford and Zenish, former New York distributors for the label, and has disk-repped Joni James, diskery's top-selling thrush.

Meantime MGM's homeoffice staffers have been hitting the road plugging the 1957 line. On the road trek were sales chief Charles Hasin, syndicate stores chief Harold Drayson and publicity head Sol Handwerger.

Jones' Custom for Cap

Hollywood, Jan. 29.

George R. Jones, a veteran in the custom disk field, has resigned as Coast manager for Langlois Filmusic Inc. to become custom service department manager for Capitol Records' custom division. He succeeds Tom Mack, who resigned to become album artists & repertoire topper for Dot Records.

Jones was with the C. P. MacGregor transcription firm, which was a pioneer in custom disk work, for 15 years.

Electronic Co.'s Disking

Stanley Electronics, Utica (N.Y.) firm, is branching out into the disk field. Label, to be known as Mark Records, will be prexied by Stanley Markowski.

The first release, due next month, will be a coupling of "I Hope You Won't Hold It Against Me" and "I Want A Girl Who Can Dance Me A-Cha-Cha" recorded by Dick Olson. Both tunes are published by Dorsey Bros. and will be plugged by Benny Ross.

RCA's 'Sin of Pat Muldoon' From Play of Same Name

Songwriter-legit producer Richard Adler has come up with a song to plug the play, "The Sin of Pat Mudoon," which Adler is co-producing with Roger L. Stevens. Although the title song is primarily instrumental, the voice of James Barton, who stars in the play, has been used on the RCA Victor disk version.

Buddy Bregmans' orch sliced the side for Victor. Release is due early in February.

Doris Day, Raitt for Col Remake of 'Pajama'

Columbia Records is getting another crack at "Pajama Game" via the soundtrack set of the Warner Bros. filmusical. Label clicked a couple of years ago with the original Broadway cast package of the tuner with a score by Dick Adler and the late Jerry Ross.

The soundtrack set will feature Doris Day, longtime Col pactee, and John Raitt. Janis Paige and Raitt toplined the original cast package. The Broadway cast album was a topseller for the label for many months.

Col's 'Sound of Genius' For Current Pops, Too

Columbia Records' advertising format is taking on a new look for the 1957 consumer program. The new format is an extension of Col's "Sound of Genius" campaign, but instead of pegging the ad on one classical artist, it will incorporate pop artists in a multi-panel presentation.

According to Art Schwartz, Col's advertising and sales promotion director, the new format is designed to yield greater flexibility in keying the "Sound of Genius" to current releases. Campaign is slotted for national consumer mags as well as trade and busines papers.

Clerics' Rock 'n' Roll Hubbub In Hub: 'Not Immoral, But Too Commercial'

Boston, Jan. 29.

Knocking the rock is proving pop in Boston these days. Latest to take a crack at the rock were a Protestant and a Catholic clergyman, both jazz experts, who denounced the rock as "commercial," and "not a jazz form."

Rev. Norman J. O'Connor, Catholic chaplain for Boston U., jazz authority and jazz platter spinner on radio, and Rev. Alvin L. Kershaw, rector of All Saints' Church, Peterboro, N. H., addressing 400 highschool editors brought together by the Boston Globe for a jazz discussion at Sheraton Plaza Hotel Wednesday (23), agreed that "there is nothing morally wrong with rock and roll music."

Rev. Kershaw, who won $32,000 on "The $64,000 Question" with answers to queries in the jazz field, said: "The kind of music you hear on the jukeboxes, along with the music of such people as Lawrence Welk, Sammy Kaye, Guy Lombardo and others, is definitely not jazz." Explaining the enthusiasm for American jazz abroad, he declared: "What the music says is that American greatness is not in terms of skyscrapers or numbers of autos produced each year, but in its free spirit of trust in the individual and the validity of his right to that trust."

He pointed out, in defending jazz as a legitimate and growing American art form, that not only were African, Haitian and other jungle rhythms part of its foundation, but also, "Scottish and medieval hymns and many other musical sources."

Emphasizing the "tremendous training and technique necessary to become a jazz musician, Fr. O'Connor said, "All too often jazz musicians are criticized as being undisciplined, or incompletely trained. "In reality, most recognized jazz artists have spent thousands of hours of practice and study in the development of their technique.'"

He urged young people to listen to jazz "without prejudice or prior conviction." "We must judge these people with reality for what they're trying to do. If we understand, we will not be inclined to condemn."

Music of jazz musicians, among them Dave Brubeck and Louis Armstrong, was fed to the 400 editors over hi-fi speakers in the hotel ballroom. Cyrus Durgin, Globe music and drama critic, introed the speakers.

Fr. O'Connor told one of the editors who professed a liking for the rock, "There's nothing wrong with you, but I do hope you outgrow it."

Angel's 'Library' Disks

Angel Records, which has innovated several packaging ideas in the longhair field, has now come up with a new "Library Series." Latter catalog will concentrate on chamber music and other classical selections of specialized audience appeal. Jackets will be designed for heavy wear, similar to library editions of novels.

Angel is kicking off the series in February with a two releases and plans to issue about a dozen packages in this category during the year.

Decca's 'Full of Life' By Judy Holliday From Pic

Judy Holliday has been set by Decca Records to etch the title tune of her new Columbia pic. "Full of Life." Miss Holliday, now starring on Broadway in the "Bells Are Ringing" tuner, is currently represented on wax in Columbia Records' original cast album of the musical.

The title tune will be coupled with "These Will Be the Good Old Days."

'Broadway Wears a Lei' Apaka's Set for Kaiser

Hollywood, Jan. 29.

Henry Kaiser's Hawaiian Village Record Co., which got its feet wet in the disk biz with five EP's in the last few months, has blossomed out with a new LP featuring Alfred Apaka in a package carrying a hefty exploitation peg via a lyric-writing contest. Album is tagged "Broadway Wears a Lei" and consists of six Broadway showtunes and six Hawaiian standards.

Lyric contest is tied to a Hawaiian tune, "The Queen's Hula," for which a lead sheet is enclosed. Winner gets two trips to Hawaii and the winner's favorite deejay gets a similar prize.

Album cover marks a first in that it is made of Kaiser aluminum foil and specially printed at Kaiser's own plant in San Francisco.

Withhold Aud Boycott

Greensboro, N. C., Jan. 29.

Stagehands at Charlotte have decided against a boycott of the auditorium and coliseum, according to W. H. Fowler

Fowler, business manager of Local 322 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, said the local met to consider a current dispute with the Charlotte Opera Assn.

He said the local received information a meeting had been arranged between the opera group and stagehands, and settlement of the dispute was expected at that time.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**GUY MITCHELL** (Columbia)	Singing The Blues Kneedeep In The Blues
2	2	**ELVIS PRESLEY** (Victor)	Too Much Love Me Tender Love Me
3	3	**HARRY BELAFONTE** (Victor)	The Banana Boat Song Jamaica Farewell
4	4	**SONNY JAMES** (Capitol)	Young Love
5	5	**PAT BOONE** (Dot)	Don't Forbid Me Anastasia Friendly Persuasion
6	7	**TAB HUNTER** (Dot)	Young Love
7	6	**FATS DOMINO** (Imperial)	Blue Monday Blueberry Hill
8	9	**FRANKIE LAINE** (Columbia)	Moonlight Gambler
9	10	**JERRY LEWIS** (Decca)	Rock-A-Bye Your Baby
10	8	**JIM LOWE** (Dot)	The Green Door I Feel The Beat

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	2	**†YOUNG LOVE**	Lowery
2	1	**†SINGING THE BLUES**	Acuff-R
3	3	**†THE BANANA BOAT SONG**	Marks-B
4	8	**†DON'T FORBID ME**	Roosevelt
5	7	***MOONLIGHT GAMBLER**	Morris
6	6	**†LOVE ME TENDER**	Presley
7	5	**†THE GREEN DOOR**	Trinity
8	4	***TRUE LOVE**	Buxton Hill
9	9	***BLUEBERRY HILL**	Chappell
10	..	**†TOO MUCH**	Southern Belle-Presley

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

						EAST													SOUTH							MIDWEST										FAR WEST										
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Brad Phillips—WINS— New York	Ed Reilly—WBRY—Waterbury	Alan Dary—WBZ—Boston	Jack Chadderton—WLYN—Lynn	Joe Hyder—WMOO—Milford	Lee O'Hara—WESX—Salem	Tom Durand—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Jack Deal—WHCU—Ithaca	Nick Nickson—WBBF—Rochester	Al Meltzer—WHEN—Syracuse	Brown & Milner—WPEN—Philadelphia	Jack Bennett—WHWB—Rutland	Bill Wright—WBRC—Birmingham	John Harris—WDIG—Dothan	Bob Watson—WQXI—Atlanta	Jack Gale—WTMA—Charleston	Bill Dawson—WQOK—Greenville	Chuck Blore—KELP—El Paso	Dan Daniel—KXYZ—Houston	Bernie Allen—WIND—Chicago	Don Bell—KRNT—Des Moines	Ed McKenzie—WXYZ—Detroit	Steve Cannon—WLOL—St. Paul-Mpls.	Gene Davis—WHB—Kansas City	Sandy Jackson—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Maurice Jackson—WTVN—Columbus	Lou Emm—WHIO—Dayton	Robb Thomas—WEMP—Milwaukee	Sterling Yale—KCNA—Tucson	Bill Daniels—KFWB—Los Angeles	Russ Coglin—KROW—Oakland	Jim Ameche—KPAL—Palm Springs	Jim Blaine—KCSB—San Bernardino	Frank Darcin—KSJO—San Jose	Lamar Sherlock—KTMS—Santa Barbara	Frank Evans—KDAY—Santa Monica	Wayne Griffin—KDEF—Albuquerque	Dick Novak—KPOJ—Portland	TOTAL POINTS
1	3	5	Sonny James	Capitol	†Young Love	..	1	..	..	7	..	..	..	2	2	2	2	..	..	..	3	3	6	..	1	..	..	2	1	..	1	1	1	2	1	1	..	3	..	..	..	..	..	1	3	185
2	2	7	Pat Boone	Dot	†Don't Forbid Me	2	..	..	..	2	..	..	1	..	4	6	..	8	8	10	4	..	4	..	10	3	..	..	2	2	7	3	3	3	3	9	..	1	10	6	..	..	..	9	6	149
3	1	14	Guy Mitchell	Columbia	†Singing the Blues	1	5	5	..	..	..	..	..	3	1	5	..	..	10	1	..	..	..	..	..	9	10	..	8	8	10	..	7	..	..	10	8	2	4	1	8	..	1	2	4	130
4	7	3	Tab Hunter	Dot	†Young Love	..	..	..	2	..	..	..	2	..	2	..	..	1	1	2	..	..	..	..	..	1	3	..	..	3	..	..	6	..	..	..	1	..	1	..	..	..	..	1	1	127
5	16	3	Harry Belafonte	Victor	†The Banana Boat Song	6	..	..	1	..	1	..	..	5	3	..	..	..	6	..	6	..	1	..	..	..	..	..	5	..	..	5	5	..	..	8	..	7	..	3	3	5	4	3	7	125
6	6	11	Betty Johnson	Bally	†I Dreamed	7	..	1	..	3	..	..	..	..	..	..	..	..	..	..	1	1	8	1	..	..	..	..	..	..	5	..	..	7	2	2	..	5	3	..	4	2	7	..	..	117
7	5	8	Frankie Laine	Columbia	*Moonlight Gambler	..	4	..	..	6	..	..	..	10	..	3	..	10	9	8	2	5	3	..	7	5	7	..	3	1	2	4	8	..	..	..	..	8	9	7	5	..	..	..	..	116
8	4	7	Tarriers	Glory	†The Banana Boat Song	..	2	9	..	4	..	..	3	..	3	1	4	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	2	..	5	..	2	..	..	..	..	..	..	..	..	89
9	8	6	Russell Arms	Era	†Cinco Robles	4	..	3	..	1	..	1	4	1	..	..	..	..	..	..	..	2	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	1	..	..	..	82
10A	16	3	Johnnie Ray	Columbia	†Don't Owe Me a Thing	8	7	..	..	..	..	..	6	..	..	..	..	4	..	..	8	..	..	..	3	..	..	3	6	9	..	7	10	..	8	..	..	..	..	..	..	..	..	..	..	53
10B	19	2	Elvis Presley	Victor	†Too Much	..	..	..	..	..	..	..	8	..	..	9	3	..	..	..	..	8	..	8	4	4	..	1	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	53
12	10	11	Jerry Lewis	Decca	*Rock-a-Bye Your Baby	5	..	..	..	..	..	7	5	6	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	1	..	..	7	..	48
13	10	12	Ivory Joe Hunter	Atlantic	†Since I Met You, Baby	..	..	..	..	5	..	..	..	..	..	..	..	..	5	5	..	..	2	..	..	..	..	..	..	5	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	46
14	9	14	Frank Sinatra	Capitol	*Hey, Jealous Lover	..	..	..	..	..	..	4	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	6	..	4	..	7	3	..	..	41
15	28	2	Four Lads	Columbia	*Who Needs You	3	..	..	6	..	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	1	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	39
16	31	19	Crosby & Kelly	Capitol	*True Love	..	..	..	..	..	..	5	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	6	10	..	..	..	..	3	..	6	9	35
17	31	3	Fats Domino	Imperial	†Blue Monday	..	..	..	3	..	..	..	..	..	..	10	8	..	..	..	..	6	..	..	6	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	34
18	12	11	Elvis Presley	Victor	†Love Me	..	3	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	31
19	..	1	Terry Gilkyson	Columbia	†Marianne	..	6	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	9	3	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
20	..	2	Clarence Henry	Argo	†Ain't Got No Home	..	..	..	..	..	..	..	..	..	..	..	6	..	..	4	..	..	..	..	2	..	9	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
21	15	7	Harry Belafonte	Victor	*Jamaica Farewell	..	..	..	..	..	..	9	..	..	..	8	..	7	..	9	..	..	..	..	..	..	..	..	4	7	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	25
22A	25	19	Jim Lowe	Dot	†The Green Door	..	..	8	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	5	..	..	..	5	..	24
22B	37	3	Beverly Sisters	London	†Greensleeves	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	6	..	2	..	..	..	..	24
22C	..	8	Andy Williams	Cadence	*Baby Doll	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	5	..	..	24
25	14	13	George Hamilton 4th	ABC-Par	†A Rose and a Baby Ruth	8	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	4	..	23
26	21	3	Mickey & Sylvia	Groove	†Love Is Strange	..	..	..	9	10	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10	22
27A	19	5	Platters	Mercury	†On My Word of Honor	..	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	21
27B	16	18	Don Rondo	Jubilee	*Two Different Worlds	..	..	..	..	..	..	..	..	..	..	..	..	..	4	7	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	9	..	..	..	..	..	21
29	21	4	Steve Lawrence	Coral	†The Banana Boat Song	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	4	5	..	..	..	..	..	..	..	..	..	..	18
30	13	10	Patience & Prudence	Liberty	*Gonna Get Along Without	9	..	..	..	8	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	10	..	10	..	17
31A	43	3	Frank Sinatra	Capitol	*Can I Steal a Little Love.	10	10	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	8	..	..	..	..	..	..	15
31B	28	3	Bill Hayes	ABC-Par	†Wringle, Wrangle	..	..	6	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	15
31C	23	3	Fontane Sisters	Dot	†The Banana Boat Song	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	15
34	..	1	Sarah Vaughan	Mercury	†The Banana Boat Song	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
35A	34	16	Fats Domino	Imperial	*Blueberry Hill	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
35B	25	15	Patti Page	Mercury	*Mama from the Train	..	..	4	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	13
35C	..	20	Johnnie Ray	Columbia	†Just Walking in the Rain.	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8	..	13
38A	39	2	Jill Corey	Columbia	*I Love My Baby	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
38B	..	1	Tommy Edwards	Coral	†What Is a Teenage Girl	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40	..	1	Cathy Carr	Fraternity	*Uno Momento	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10	..	..	..	..	..	..	..	..	..	..	11
41A	..	1	Renato Corosone	Capitol	*Guaglione	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	..	10	..	..	10
41B	27	4	Les Paul-Mary Ford	Capitol	†Cinco Robles	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43	43	7	High Lights	Bally	†City of Angels	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44	..	1	Joy Layne	Mercury	†Your Wild Heart	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	..	8
45	..	3	David Seville	Liberty	*Armen's Theme	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	9	..	..	..	..	5

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HITS
IN
ANY
LANGUAGE

THE LANE BROTHERS

marianne

sogno d'oro

20/47-6810

JULIUS LA ROSA

stashu pandowski
(she's not very much good for pretty!)

jeanette

20/47-6802

Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola"®

America's favorite speed... 45 RPM RCA VICTOR

On The Upbeat

New York

Sylvia Sims into Manhattan Eye, Ear, Nose & Throat Hospital for a throat operation. Her latest Decca etching, "I Cry For More," is hitting the market this week . . . **Neal Hefti** huddling with **Steve Allen** on a forthcoming Coral set to be called "Steve Allen Plays Neal Hefti" . . . **Felicia Sanders** opens at Eddie Ramshaw's Byline Room tonight (Wed.) . . . **Mimi Warren** back at the keyboard in Park Sheraton's Mermaid Room.

Shirley Bassey, recent Columbia pactee, makes her U.S. debut at Las Vegas' El Rancho tonight (Wed.). She follows with a stand at Ciro's, Hollywood . . . **Rover Boys** set for a U-I film short . . . **J. J. Johnson Quintet** and **Les Jazz Modes Quintet** open at Greewich Village's Cafe Bohemia Friday (1). . . . **Betty Madigan** into Blinstrub's, Boston, Feb. 11 for one week . . . **Four Voices** opened at Mocambo, Montreal, Monday (28) . . . **Sam (The Man) Taylor** pegged for one week at Teddy Powell's, Newark, starting tomorrow (Thurs.) . . . **Johnny Desmond**, Coral crooner, guesting on the NBC "Bandstand" for the next two weeks . . . **Steve Lawrence** starts a week at Chubby's, Camden, Feb. 4.

London

Freddy Randall band lined up for nine-day concert tour of Switzerland . . . Traditional jazz trumpeter **Humphrey Lyttelton** and orch taking part in Munich Jazz Festival Feb. 15 . . . **Count Basie** orch opens 21-day British tour at Royal Festival Hall April 2 . . . **Winifred Atwell** signed to five-year contract by Decca . . . **Ivy Benson's** all-girl band inked for European tour commencing March 7 . . . Trumpeter **Kenney Baker** lined up for summer season at Blackpool's Central Pier . . . Songster **Dickie Valentine** to book Royal Albert Hall on Easter Sunday (April 21) for his fourth annual fan club event. Venue in past years has been Hammersmith Palais.

Hollywood

Yma Sumac's Capitol album, "Jivaros" originally skedded for release this month, has been delayed to Feb. 17 so that she can intro tunes on **Steve Allen's** NBC-TV show . . . **George Shearing** quintet, current at Peacock Lane, opens four-week stand at Embers, N. Y., April 5 . . . **Bob McLaughlin** joined KDAY as a deejay . . . ASCAP controller **George Hoffman** in town to answer member queries about the new payoff setup . . . **Wolfie Gilbert** in N.Y. for ASCAP meetings and to plug his autobiog, "Without Rhyme or Reason."

Chicago

Oscar Peterson will tour Europe under Norman Granz auspices after his current Blue Note engagement here ends Sunday (3) . . . **Lynn Hope** orch to Gleason Music Bar, Cleveland, for one frame Feb. 11 . . . **Frankie Laine** into Chase Hotel, St. Louis Feb. 8 for one week . . . **Tony Bennett** plays Chez Paree for two weeks May 10 . . . **Nat Cole** into the Chez May 24-June 15 along with **Martin Allen** and **Mitch De Wood** . . . **Hal Iverson Trio** plays at Delavan Gardens, Delavan, Wis., June 28 through Sept. 2 . . . **Johnny Pate** signed as music director for Salem Records.

Philadelphia

Chubby's, Collingswood, N.J., has a four-star lineup opening Feb. 4, **Steve Lawrence, Sunny Gale, Four Coins** and the **Jones Boys** . . . **Sarah Vaughan** exited the Moe Gale office and signed with Willard Alexander . . . Bob Jones, who directs Polio Foundation work in Eastern Penn., is former **Joe Frasetto** and **Elliot Lawrence** trombonist . . . **Dick Lee's** option was picked up and he guested on the **Sid Caesar** tv show for the second time (26) . . . **Lee Kontiz** and his group at the Blue Note . . . **The Platters** booked into Sciolla's, (Feb. 11) . . . **Woody Herman** into the Red Hill Inn (29) for one-week stand.

Pittsburgh

Old Aragon Ballroom reopening as Downtown Elks Ballroom and will use local bands for three nights of terping a week. It'll be managed by **Wes Parker**, who also operates Royal Ballroom in Wilkinsburg district . . . **Don Felix** orch signed for Chefs Assn. annual supper dance at Penn-Sheraton Hotel . . . **Hal Iverson Trio** comes back to Ankara for a fortnight April 5 . . . **George Shearing** combo booked for Twin Coaches June 7 . . . **Marty King** band set through winter and spring for weekend dancing at Colonial Manor, adjoining strawhat White Barn Theatre . . . **Al Marsico** reassembling his orch for possible opening at New Nixon Feb. 6 if room is completed by then . . . **White Scharbo** foursome, featuring **Don Monte** on drums, picked up for another six months by Almono membership club.

San Francisco

Jack's Waterfront Hangout going in for music heavily, with **Barbara Dane** doing jazz as well as folksongs. Pianist **Bill Erickson**, banjo man **Dick Oxtot** will accompany her . . . Al Levitt, of S.F. Record Corp., pushing two new LPs, "Intro to Jazz" with **Rudy Salvini** band, **Jerry Coker Quartet**, vocalist **Ree Brunell**, and "Got 'cha" with a septet led by drummer **Mel Lewis.** Levitt planning Talking Machine Records as a new all-novelty label. . . . Decca's come through with Gateway Singers' new album.

Montreal

Edith Piaf marked 25 years in show biz during date at El Morocco last week . . . **Nita Raya** opens Feb. 5 at Ritz Cafe . . . **Norman Brooks**, Jolsonesque singer, visiting family here before leaving for Hollywood and his second picture.

The HIT! OF THE WEEK
Dave Burton
sings
Femme Fatale
and
Hungry For Your Kisses
MGM 12409
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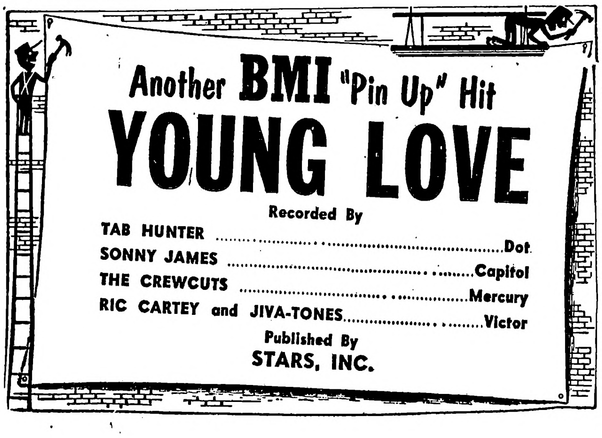
M-G-M Records


Another BMI "Pin Up" Hit
YOUNG LOVE
Recorded By
TAB HUNTER ....Dot
SONNY JAMES ....Capitol
THE CREWCUTS ....Mercury
RIC CARTEY and JIVA-TONES........................Victor
Published By
STARS, INC.

Herb Spencer, Earle Hagen To Cut for Liberty Label

Hollywood, Jan. 29.

Liberty Records signed Herb Spencer and Earle Hagen to a pact and they'll tee off with an album of pops and standards using a big band. They were under contract to RCA Victor's Vik label when it was still called Label X and did one album but have not recorded since.

Liberty also inked Si Zentner and will etch him as a trombone soloist on a pair of albums this year. Deal also was made with Calvin Jackson, jazz pianist.

Satchmo for Raleigh

Raleigh, N. C., Jan. 29.

Louis Armstrong orch will give a concert in the Reynolds Coliseum at N. C. State College, Raleigh, Feb. 13.

Sponsored by the Interfraternity Council of State College, the Armstrong date will mark his only appearance in this area during his present tour.

Gillespie In Greece

Continued from page 43

replied: "We've never had any riots or any kind of audience trouble in any city in the U. S. or abroad. We just don't get that kind of audience. The people who come to hear us are enthusiastic. They applaud. They enjoy themselves. But they don't raise hell. They don't dance in the aisles."

He changed mood and said, with a grin: "I do the dancing. Up on the stage, that is."

Gillespie, wearing a gray, turtleneck sweater and the trace of a goatee, refused to be pinned down about the kind of music he plays.

"I really can't put it into words," he said, "it's just my style. They used to say I was the founder of bebop, but to tell the truth, I never knew exactly what bebop was. I just played the way I felt. I still do. I don't thnk of myself as progressive or unprogressive.

"I don't play what they call 'traditional'—that is, the way Louis Armstrong and musicians like that play. There isn't any word for what I do play except 'Dizzy's style'."

He insisted he wasn't playing simply for his own pleasure, either. "I try to satisfy the audience, to play what they want to hear . . . within the limits of my own style. I can't play somebody else's kind of music. But I can't ignore the audience either. I'm not just talking to myself. If I did, they'd stop coming and then where would I be?"

BMI's 'Rhythm & Blues' Awards

Broadcast Music Inc. launched its first rhythm & blues award program last week although the general tone of the meet was for the dispensing of such categories as pop, country & western and r&b in music.

Hewing to the line that "music is music is music" and "a song is a song is a song," BMI prexy Carl Haverlin addressed the r&b award winners at a luncheon at New York's Hotel Pierre last Wednesday (23). Haverlin noted that six of the winners in the r&b field had also copped prizes in BMI's pop category and that the songs in all fields were beginning to overlap more and more. "You fellows," he said, "are wearing down the partitions in music."

The r&b "Citations of Achievement," based on trade charts, were awarded to the following (listed in alphabetical order by publishers):

Publisher	Song	Writer
Alladin	Let The Good Times Roll	Leonard Lee
Angel	I'll Remember	Fred Parris
Arc	Don't Start Me Talkin'	Sonny Boy Williamson
Arc	Thirty Days	Chuck Berry
Bennell	Speedo	Esther Navarre
Bess	Slippin' and Slidin'	Richard W. Penniman, Albert Collins, Edwin Bocage, James Smith
Billace	Honky Tonk	Billy Butler, Bill Doggett, Henry Glover, Clifford Scott, Shep Shephard
Clifton	All Around The World	Titus Turner
Commodore	All By Myself	Antoine Domino, David Bartholomew
Commodore-Reeve	Bo Weevil	Antoine Domino, David Bartholomew
Commodore-Reeve	I'm In Love Again	Antoine Domino, David Bartholomew
Commodore-Reeve	Poor Me	Antoine Domino, David Bartholomew
Commodore-Reeve	So Long	Antoine Domino, David Bartholomew
Commodore-Reeve	Witchcraft	Pearl King, David Bartholomew
Conrad	Ain't That Lovin' You Baby	Jimmy Reed
Conrad	Oh What A Night	Marvin Junior, John Funches
Golden State	Why Don't You Write Me	Laura Hollins
Hi-Lo-H&R	Blue Suede Shoes	Carl Lee Perkins
Lois	Drown In My Tears	Henry Glover
Lois	Fever	John Davenport, Eddie Cooley
Lois	Need Your Love So Bad	Willie John
Lois	Please, Please, Please	James Brown, Johnny Terry
Monument-Progressive	Treasure of Love	Joe Shapiro, Lou Stallman
Patricia-Kahl	Why Do Fools Fall in Love	George Goldner, Frankie Lyman
Patricia-Kahl	I Want You To Be My Girl	George Goldner, Richard Barrett
Peer	Stranded in the Jungle	James Johnson, Ernestine Smith
Elvis Presley	I Want You, I Need You, I Love You	Ira Kosloff, Maurice Mysels
Elvis Presley	Love Me Tender	Vera Matson, Elvis Presley
Progressive	Devil or Angel	Blanche Carter
Progressive	Hide and Seek	Paul Winley, Ethel Byrd
Progressive	I Can't Love You Enough	Dorian Burton, Howard Plummer Jr., LaVern Baker
Progressive	Love, Love, Love	Sid Wyche, Teddy McRae, Sunny David
Progressive	Play It Fair	Bill Campbell
Progressive	Seven Days	Carmen Taylor, Willis Carroll
Progressive	Steamboat	Buddy Lucas
Rush	It's Too Late	Chuck Willis
Shalimar-Presley	Don't Be Cruel	Otis Blackwell, Elvis Presley
Tollie	Hands Off	Jay McShann, Priscilla Bowman
Tree	Heartbreak Hotel	Mae Boren Axton, Tommy Durden, Elvis Presley
Trinity	Green Door	Bob Davis, Marvin Moore
Venice	Long Tally Sally	Enotris Johnson, Robert A. Blackwell, Richard Penniman
Venice	Rip It Up	Robert A. Blackwell, John Marascalo
Venice	Those Lonely, Lonely Nights	John Vincent
Venice	Tutti Frutti	Dorothy LaBostrie, Joe Lubin, Richard Penniman

Jocks, Jukes, Disks

Continued from page 40

and color to the combo. Number extends over two sides, but jocks can play either or both sides as complete entities.

Bill Doggett: "Ram-Bunk-Shush"-"Blue Largo" (King). Bill Doggett, who had an instrumental hit in "Honky Tonk," has a similar number in "Ram-Bunk-Shush," but then all rock 'n' roll instrumentals sound pretty much alike. "Blue Largo" displays a little more tonal variety.

The Echoes: "Ding Dong"-"My Heart Beats For You" (Gee). "Ding Dong" is a swinging rock 'n' roll tune which The Echoes deliver with an infectious beat. It does cover much travelled ground and the freshness that once characterized the rock 'n' roll genre seems to have lost its tang. Flip is more of the same.

Johnny Dee: "Sittin' In The Balcony"-"A-Plus In Love" (Colonial). Johnny Dee, cleffer of a "Rose and A Baby Ruth," turns up as composer and singer on this indie label coupling from Durham, N.C. Dee is an okay vocalist in the country groove and these numbers have simple, juve-slanted ideas. "Balcony" is the bouncier side.

Polly Bergen: "Dream Love"-"Ladies and Gentlemen of the Jury" (RKO-Unique). Screennitery singer Polly Bergen has a good chance to win some attention in the shellac field with "Dream Love." It's an above-average ballad with a smooth melodic line and a romantic lyric idea. She gives it a warm and appealing ride. "Ladies and Gentlemen of the Jury," on the other hand, is a ponderous item both in words and music.

NOW . . .
AND ALL THROUGH
THE WINTER SEASON
Leroy Anderson's
Sleigh Ride
100% Recorded
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"I THOUGHT IT WAS OVER"
Jaye P. Morgan
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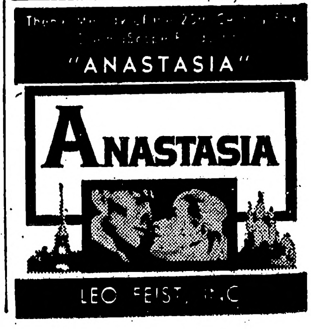
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"ANASTASIA"
ANASTASIA
LEO FEIST, INC

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles—(Preeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Singing the Blues** (Acuff-R)	2	1	2	1	2	1	2	2	1	1	4	1	8	115
2	2	***True Love** (Buxton Hill)	3	..	3	2	3	4	1	8	3	7	3	3	7	85
3	3	†**Love Me Tender** (Presley)	8	..	..	3	9	6	3	1	2	6	1	2	..	69
4	8	†**Young Love** (Lowery)	1	..	5	..	4	8	6	6	5	4	6	10	2	64
5	9	†**Banana Boat Song** (Marks-B)	7	..	1	10	1	2	7	..	7	5	5	..	3	62
6	5	†**The Green Door** (Trinity)	..	2	..	6	..	9	4	10	4	3	2	6	..	53
7	4	***Blueberry Hill** (Chappell)	..	..	8	5	..	..	5	4	6	2	7	5	..	46
8	6	†**Cindy, Oh Cindy** (Marks-B)	..	3	10	4	..	7	8	7	8	..	9	4	..	39
9	10	***Moonlight Gambler** (Morris)	9	8	..	9	10	3	..	9	..	..	..	9	1	30
10	7	†**Walking in Rain** (Golden W.)	..	..	..	7	..	5	9	..	9	8	10	7	4	29
11	14	†**Don't Forbid Me** (Roosevelt)	4	..	6	..	7	..	..	5	10	..	..	..	..	23
12	13	***Anastasia** (Feist)	..	..	4	..	5	..	..	..	..	..	..	..	6	18
13A	..	†**Cinco Robles** (Warman)	..	10	7	..	6	..	..	..	..	..	8	..	9	15
13B	11	†**Love Me** (Hill & Range)	..	..	..	..	8	10	..	3	..	..	..	8	..	15
15	11	***Friendly Persuasion** (Feist)	..	5	..	8	..	..	10	..	..	..	..	..	..	10

Readin', Writin' & Riffing

Continued from page 41

some rah-rah budgets run as high as $500,000 per annum aside from convocations. Leading purchasers are Purdue, Texas U. and Texas A&M. Schools are often able to pay more for talent than niteries because of lower overhead, i.e. advertising, rent, etc., although Purdue operates its Hall of Music with union help.

Big-city schools are usually not such big buyers. Best markets are large schools which often have fine auditoriums in smaller cities without major competitive outlets for talent. Paramount claims it grosses in excess of $500,000 yearly on its 10% deals with schools, much of it on packages. Paramount is exclusive booker for 27 colleges and universities which make up 60% of their school bookings.

The U. of Illinois two-year college in Chicago has spent $160,000 for talent in a year, paying Fred Waring $15,000 per night. (Waring appears yearly at U. of Wisconsin's Madison campus at the same figure.) An offer of $22,500 by U. of Illinois for a Metropolitan Opera performance last year was turned down for an equivalent offer by Purdue whose Hall of Music offered finer accoustics and which sold out its 6,000 seats at $10 per. Ballet Russe brought 16,000 customers into the U. of Wisconsin fieldhouse last year. All the Big 10 schools spend at least $100,000 yearly on concerts.

Financing of most pop and jazz concerts is largely from student activity fees. A medium-sized university with 5,000 students paying a $10 activities fee already has the nut for a sizable entertainment package. Where admissions are open to the public, additional funds become available, with the schools often turning a profit. Students are usually charged part or full admish to events not covered by activity fees.

Peoria? Yes, Peoria

Other institutions such as Bradley in Peoria, Ill., have an alumni association which sponsors an annual six or seven-show series. Grosses there run up to $10,000 for single star shows with the "Holiday on Ice" frappe bringing in $40,000 in five days. Chi booker Sid Page handles Bradley signings exclusively and reports a 25% increase in expenditures in the last two years.

The do-it-yourself idea by which some institutions develop and capitalize on student talent has become accentuated in recent years at colleges with strong music departments. Budgets formerly used to promote longhair concerts are used instead to hire artists for short seminar courses both to provide student and faculty stimulus in isolated schools and because of the prestige factor in having these names listed among the faculty. Occasionally artists will teach semester courses, as per Leonard Bernstein at Brandeis U. in Waltham, Mass. A trend to music appreciation courses in liberal arts colleges often incorporates the services of professional performers in a concert series.

Modern jazz is not a fast-moving item on the eastern seaboard, but west of Chicago it's the fastest growing thing in campus halls. Promotionwise, jazz outfits pushing new ideas are apt to receive from enthusiastic and appreciative jazz societies on the campus long before their names have become a general commercial asset. Campus towns do an outsize business with jazz records. Folk tunes including calypso songs could be heard more and more on many campuses in the pre-Belafonte era and such songs were even to be found in songbooks circulating among students.

Agents who deal with schools agree that while the talent bought varies in kind, the quality must be there as well as the name, that schools are more discerning and critical talent buyers than the gen-

a wonderful seasonal song
STYNE AND CAHN'S
LET IT SNOW!
LET IT SNOW!
LET IT SNOW!
CAHN MUSIC

NOVICE
SONGWRITER-SINGER
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ARRANGER-ACCOMPANIST
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Just Concluded EL RANCHO VEGAS
FRANCES FAYE
Currently Thru Feb. 4
CIRO'S HOLLYWOOD
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AFM

Continued from page 41

payments represented wage hikes intended for musicians but diverted to the Funds while other coin represents re-use payments on the sale of old features to tv. Re-use payments originally were made to individual musicians but were diverted to the Trust Funds in June, 1955.

Judge Ford's decision frankly admitted that the problem of jurisdiction is a thorny one. "While the authorities are not consistent," he wrote, "and while there has been no direct determination of the question by the Supreme Court of the United States, the sound view under the facts here presented appears to be that there is no jurisdiction to resolve the conflicting claims unless jurisdiction *in personam* can be obtained over each claimant."

Opinion added that "if the court had jurisdiction to do so," the result of the lengthy arguments two weeks ago "probably" would be injunctions and a receivership at least in connection with the payments in the recording industry which the plaintiffs claim are diverted pay hikes and with respect to the re-use payments on old films.

With the decision, attention in the musicians' battle against the Trust Funds now shifts to New York, where Rosenbaum has filed a "class" suit seeking a court ruling on the validity of the operation.

Diz $5,640 in Cal. 3

Berkeley, Cal., Jan. 29.

Dizzy Gillespie grossed $5,640 in three dates in this area during past week.

In Jan. 25 concert at San Jose he drew $1,400; dance in Frisco on the 26th, $1,040, and concert in Berkeley on the 27th, $3,200.

Coral's Rapid Gait On Sid Caesar & Co.'s (9) TV-Plugged 'Tower Trot'

"The Tower's Trot," tune showcased on Sid Caesar's NBC-TV stanza last month, is being geared for a big push by Coral Records for its Dick Jacobs waxing. The "Trot," first done on Dec. 8, is set for another production presentation by Caesar this Saturday (2) and NBC-TV plans to feature it in spots over the network.

Tune was picked up by Paul Case for the Hill & Range publishing firm. Firm may need kingsize sheet music to list all writers of the song. There are nine in all. Music credit goes to Caesar and Bernie Green, while the comedian's tv writing staff gets the nod as lyricists. The staff includes Mel Tolkin, Lou Gilbert, Mel Brooks, Sheldon Keller, Mike Stewart, Gary Belkin and Neil Simon.

Album Reviews

Continued from page 40

ABC-Paramount collection of standards plus her recent pop hit, "Too Close for Comfort." Miss Gorme was never in better voice.

"Hi Fi Calypso" by **Enid Mosier** and her **Trinidad Steel Band** for Columbia Records is opportunely timed to cash in on the current talk about the Caribe trend. Miss Mosier is an amusing performer and the repertory is varied, including the native stuff along with that first-rate number from the "House of Flowers," "Two Ladies in de Shade of de Banana Tree," which Miss Mosier did in the Broadway production.

Maxine Sullivan, who hasn't been heard too frequently of late, turns up on two different sets on two different labels. For Period Records, Miss Sullivan neatly delivers a set of **Andy Razaf** numbers written in collaboration with **Fats Waller** and others. A group headed by **Charlie Shavers** backs her. For Bethlehem Records, Miss Sullivan again is heard on one side with Charlie Shavers, but the trumpeter gets top billing in a set titled **"The Complete Charlie Shavers with Maxine Sullivan."** The packages are closely interrelated via **Leonard Feather** who produced both.

On the Disneyland label, **Frances Archer** and **Beverly Gile** perform **"A Child's Garden of Verses and Other Songs for Children"** in charming, original style.

"Many Moods," a product of Request Records, is an eye-catcher via the nude on the jacket cover. Musically, the **World Symphony Orchestra,** a Continental group, plays an attractive program of instrumentals having no relation to the cover.

Herm.

Haley Comets

Continued from page 41

tour Feb. 26 and then play in Belfast and Dublin before terminating with a short tour of the Continent.

Comets' Hello & Goodbye

Philadelphia, Jan. 29.

Bill Haley & Comets, returned from their fourweek tour of Australia yesterday (Mon.) and leave Thursday (31) on the Queen Elizabeth for a six-week tour of 21 cities in Great Britain.

First visit of Haley to the United Kingdom has been set up by Lew & Leslie Grade. The London Daily Mirror has arranged special promotion for the rock & roller. Paper has detailed columnist Noel Whitcomb to accompany the Haley combo on the Atlantic crossing. There will be special accommodations for teenagers and Haley fan clubs on the boat train from Southhampton. The same provision will be made by the daily for the whole tour. Susan Warner is handling the publicity in England for Haley's visit.

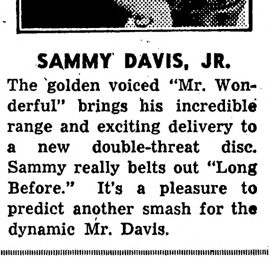
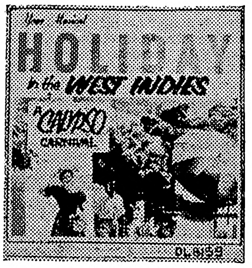
Houston Auto Show's Bill

Houston, Jan. 29.

Ray Anthony orch drew the Sunday-Monday (27-28) assignment at the Houston Automobile Show in the Sam Houston Coliseum. The show runs from Jan. 26 to Feb. 3. Two other acts have also been signed, the Musical Wades & Jackie Burtell, and Wanda Bell.

Previously announced were Guy Mitchell, Don Cornell, Shep Fields orch, Happy Jesters and Ving Merlin & His Violin Beauties.

DECCA RECORDS
Best Bets
FULL OF LIFE
THESE WILL BE THE GOOD OLD DAYS
(DECCA 9-30216)

JUDY HOLLIDAY
Judy's blonde bombshell personality now explodes in song in two wonderful tunes. "Full of Life" is just that—and "Good Old Days" sends you off on a musical Holliday!
LONG BEFORE I KNEW YOU
THE GOLDEN KEY
(DECCA 9-30189; 30189)

SAMMY DAVIS, JR.
The golden voiced "Mr. Wonderful" brings his incredible range and exciting delivery to a new double-threat disc. Sammy really belts out "Long Before." It's a pleasure to predict another smash for the dynamic Mr. Davis.
Your Musical
HOLIDAY IN THE WEST INDIES
A Calypso Carnival
DL 8159 • ED-754


With the entire industry on a calypso kick, it's smart to cash in on this terrific package! Wilmoth Houdini, Lord Beginner, Lord Kitchener, The Lion, The Iron Duke—all present and accounted for. Tunes include "Rum and Coca-Cola," "Gin and Cocoanut Water," "Man Smart and Woman Smarter," and others. A natural for extra sales!
DECCA Records
a New World of Sound...

London's Windmill Burlesk, Where 20/20 Eyesight Helps, in 25th Anni

London, Jan. 29.

The Windmill Theatre, West End home of British burlesque, celebrates its 25th anniversary of non-stop revue next Monday (4). The event will be covered by both the state tv and radio webs. In the BBC's Light Program, the peak listening time between 9 and 10 p.m. will be devoted to a commemorative show introduced by actor Kenneth More, himself a Windmill discovery, who'll present a number of headline artists who've appeared at the theatre. Later the same evening, a cabaret show from London's Trocadero Restaurant, where the Silver Jubilee is to be celebrated, will be televised.

The theatre is situated a few yards from Piccadilly Circus in a Soho side street. A dominantly male audience daily pays either $1.70 or $2.10 to see a show famous for its scantily clad girls. Notices strategically placed throughout the theatre state that any visual aids other than normal spectacles are not allowed inside the building, and that climbing over seats is forbidden. Cameras, too, are taboo inside this 320-seater.

Two companies working alternate days stage six shows a day through 52 weeks in the year, and for the past 18 years, no principal singers or dancers have been engaged. All leading players graduate from the chorus, and this has dubbed the Windmill as a nursery for stage, screen and radio stars.

The Windmill's story dates back to 1930 when it opened as a legit theatre, but after one play was converted into a picture house. Two years later, Laura Henderson, then the owner, with Vivian Van Damm, now Windmill topper, introduced non-stop revue for the first time in this country. At the start, business was slow, but finally the idea latched on, and in 1936, when production was taken over completely by Van Damm, the theatre began to recoup its losses.

When World War II came along, all London entertainments were ordered to close on Sept. 3, 1939, but two weeks later, when the ban was lifted, the Windmill was the only theatre to reopen, and it stayed open through the worst of the London Blitz and earned its famous slogan, "We Never Closed." On one occasion, when bombs were falling all around the theatre, an electrician was killed and one of the showgirls badly injured.

Television producer Ernest Maxine, who'll produce the Windmill's anni show, is himself an ex-Windmill dancer, and featured in the program will be two of Van Damm's "mistakes" who were turned out after being auditioned, Bob Monkhouse and Benny Hill, now two of Britains top comedians.

AGVA, %'ers O.O. Club-Date Code

The American Guild of Variety Artists and the Artists Representatives Assn. yesterday (Tues.) continued a series of meetings on the forthcoming club date producers code. Negotiations are expected to be completed shortly.

In for the meeting were reps from Chicago, including Freddie Williamson, head of the Associated Booking Corp. office there; Marty Himmel and Arthur Goldsmith.

Chicago contingent is reportedly concerned over the possible competition of nitery owners who establish industrial show outfits. The entire org is awaiting final adjudication of an AGVA franchise applied for by Chez Paree Artists Inc., headed by Phil Consolo (& Melba). Outfit is said by the union to be tied to the Chez Paree night club, so far a franchise has not been granted.

Chicago percenters feel that operation of an office with a tie to the nitery constitutes unfair competition. Thus far, it looks like the union will nix the Consolo plea unless the latter's company can prove that there is no connection with the cafe.

Nils T. Granlund, star-maker extraordinary, has turned author and "tells all" in new book, **Blondes, Brunettes, and Bullets.** Uninhibited recollections of 50 years along the Main Stem, the book is studded with personal anecdotes about people from top to bottom of the Show Business ladder. At bookstores or tear this out, print name and address in margin, send with $4.00 check or money order to David McKay Co., Inc., 55 Fifth Avenue, New York 3. A copy will be sent you postpaid.

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PITT'S NEW NIXON A LA N.Y. LATIN Q.

The New Nixon cafe, Pittsburgh, will have an entertainment policy patterned after the Latin Quarter, N. Y., with Mme. Kamarova, who does the production at the Manhattan spot, in a similar chore at the club to be operated by Harold W. Gray.

Initial bill, opening Feb. 8, will have Lucienne & Ashour, Tun Tun, Geri Gale, Marge & Lee Murray, and the New Yorkers. Production will remain four weeks with principals changing fortnightly.

White-Stone O'seas Tie

Boston, Jan. 29.

Danny White, Hub booker, has arranged with his former rep, Leonard Stone, who operated a Rome office last year, for representation in Frankfurt, Germany. Stone, now in Frankfurt booking military camp shows, will again act as mitteleuropa agent for the Boston agency.

A reciprocal arrangement will be set up, similar to one used between Rome and Boston, in which White will import acts from Europe and send acts from U.S. overseas.

George Platt, formerly of the William Morris Agency and the Henry Brown office, has joined Cass Franklin at Lou Walters Enterprises.

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Police Strong-Arm Bawdy Bodies At Honolulu Strip Spots

Honolulu, Jan. 22.

Long-pending crackdown on strippers is underway, with police scrutiny extending to Waikiki niteries as well as burlesque houses.

Helena Gardner was arrested by moral squadsmen when her feather dance at Orchid Room in Waikiki allegedly became too lewd for public viewing. Jean Dupree, dancer at Beretania Follies, downtown burlesquerie, was charged with lewd and lascivious conduct after allegedly allowing a man from the audience to remove her costume during the show. GI audiences predominate a' both spots.

It's no secret that operators of several niteries featuring "wholesome" entertainment have been viewing the advent of strippers with misgivings. City liquor commission theoretically can order a cleanup among niteries, but it now looks like the police department's going to do it first.

Boston's New 'T' Party—'Taste' Vs. Temperance

Boston, Jan. 29.

The wets and the drys fought it out at a hearing in the State House Tuesday (22) at which nitery ops and liquor interests asked a legislative committee to allow a special ballot on the liquor question in Salisbury. (The town with its big nitery strip at Salisbury Beach and 42 liquor spots is now completely dry as a result of a surprise dry vote in the November elections.)

Atty. Norman Espovich, counsel for the liquor interests, said the effect of no licenses "will wreak havoc with employment and town services will be adversely affected by the loss of revenue." He estimated that 1,000 persons were employed directly or indirectly as a result of liquor establishments.

Spokesmen for the night spots, cafes and package stores told the mercantile affairs committee that liquor is the town's economic lifeblood, contributing $65,000 a year in taxes and fees.

"Taxpayers now realize they made a mistake" in drying up the gay resort town where liquor flowed freely for more than 20 years, the committee was told by spokesmen. Residents realize they have "made a mistake," one proponent said, and they should be given a chance to correct it. He said legislative permission to vote again would not establish any precedent.

Atty. Louis A. Cyr, opposing the measure to allow the special ballot, charged the industry failed to "put its house in order." "They should have policed themselves if they felt the police force was inadequate," he told the committee. He said some of the 42 licensed establishments were "hungry," and "sold liquor after hours to minors and gave drunks that extra drink." More than 700 arrests were made last year because of liquor, he stated.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Jan. 29.

Joseph Irwin of RKO Pictures (N.Y.) in for the regular rest period and o.o., while Joseph (IATSE) Hays of Culver City, Cal., is flashing top reports from his medical clinic. Alphonse Losociuto registered in. Stella Hance visited by her husband, John (IATSE) Hance, after her recent click operation. Charles Morris Taylor of Switow Theatres, Louisville, in for the non-TB general observation period.

Write to those who are ill.

Hildegarde opened yesterday (28) at Hotel Statler, Cleveland, for two weeks. She's currently doing two new numbers: "You Remind Me Of Someone I Used to Know" by Ottawa freelance Paul A. Gardner, and "Palm Springs Polka" by Californians Paul Herrick and Ted Gruyah.

Inside Stuff—Vaudeville

The rash of new hotels going up in Miami Beach is causing that resort to expand its normal borders. Having spilled out from the Beach into Bal Harbour, the next point of construction is now almost certain to be nearby Hollywood. Sam Friedlander, a major stockholder in the Food Fair food chain, is reportedly financing a new inn in Hollywood, which will go at a record-breaking price of more than $20,000,000. Project is still undergoing organization.

Douglas Mitchell, secretary-treasurer of the IATSE local in Rochester, N.Y., recalls that he was the only male to serve as Sophie Tucker's maid. In that era, Rochester housewives used to double as dressers. It was before the day of the zipper and the maids used to have a hard time getting Soph's frame into the gown. Her invective cost her two maids, and she couldn't get another. Mitchell was assigned the job, and when Soph let out, he replied in kind. It was a most cordial relationship, he recalls, and Mitchell's fee at the end of the run was higher than that which she ordinarily gave to maids.

Vaude, Cafe Dates

New York

Gloria De Haven signed for the Hotel Pierre, starting April 8 for four weeks . . . Summer bookings include **Sophie Tucker** for the Cal Neva, Lake Tahoe, Aug. 2, and **Johnny Desmond** for Harrah's, in that town, July 1 . . . The Egyptian act, **Amin Bros.,** signed to work the Concord Hotel, in the borscht belt Kiamesha Lake, Feb. 2 . . . **Joe E. Lewis** into the Mocambo, Hollywood, July 5 . . . **Dolores Hawkins** to El Morocco, Montreal, May 20. . . **Myron Cohen** signed for the Statler Hilton, Dallas, May 16.

Chicago

Shecky Greene enters the Lalune, New Orleans, Feb. 7 for two frames . . . **Rowan & Martin** do a two-weeker at Chez Paree May 10 . . . March 26-31 are the dates for Peoria Sport, Boat, Home & Vacation Show at Bradley U., with **Dick Hyde** and "Dancing Waters" act of **Harold Steinman** and **Sam Shayon** booked . . . **Joe Turner** at Regal Theatre Feb. 22-28 . . . **Dick Contino** into Tradewinds, Milwaukee, March 15 for nine days . . . **James Melton** to Statler Hilton, Dallas, for two weeks March 7.

Hollywood

Josephine Premice holds over for another four weeks at the Dunes, Las Vegas . . . Choreographer **Earl Barton** staging all new dances for chorine **Lizanne Truex** who replaced **Kipp Hamilton** in the Civic Playhouse presentation of "Can-Can." . . . **Peggy King** opens a two-week stint at Cocoanut Grove Feb. 13 . . . **Carl Siemon** and **Bob Warren,** pianist-organist team at Rand's, held over for six weeks . . . **The Topnotchers** are initial act set marking new entertainment policy of Hotel Fremont, Las Vegas . . . **Jose Iturbi** to give recital March 15 at Philharmonic Auditorium.

Kansas City

Bobby Sargent returns to Eddys' opening Feb. 8 for a fortnight, sharing the bill with **Kuldip Singh** . . . **Woodson Family** hies to Cleveland area for some one-nighters, lands in Van Ormand Hotel, Fort Wayne, for a fortnight late in Feb. . . . **Commodores** follow **Del Rubio Triplets** into Terrace Grill of Muehlebach . . . **Herbie Sells** follows his Terrace Grill date with a stand at Italian Village, Lincoln, Neb., Feb. 2 for week . . . **Joaquin Garay** signed with the Wm. Morris office . . . "Grand Ole Opry" in for three performances Sunday in the Memorial Bldg., Kansas City.

Fairs Discover A Problem: Parking

Salem, Mass., Jan. 29.

Parking is the big problem confronting fairs, Frank H. Kingman, secretary-treasurer International Assn. of Fairs and Expositions, told the 37th annual meeting of the Massachusetts Agricultural Fairs Assn. at the Hawthorne Hotel here at their two-day session (21-22). "Fair directors should try to acquire land surrounding fairgrounds to enlarge parking facilities whereever possible," he said.

Fairs have come a long way since the horse and buggy days, he stated, and today's modern fairs must be able to offer adequate parking or they will suffer at the gate. He also urged the appointment of women on fair boards. The distaff side, he contended, will help update thinking and prove decided assets in planning and arrangements.

A floorshow, courtesy of bookers Al Martin, Boston; GAC-Hamid Inc., New York and Boston, and Barnes-Carruthers Inc., Chicago, was presented at the annual banquet.

Edward M. Dwyer, of Marshfield Fair, was elected president; Richard S. Sagendorph, Spencer Fair, first v.p.; Harry Storin, Great Barrington Fair, second v.p.; Dan Reidy, Weymouth Fair, third v.p. Paul Corson, Topsfield Fair, was reelected secretary-treasurer. John P. Tutko, retiring president, was elected chairman of the executive committee.

St. Loo Jeff's Name Kick

The Shearton Jefferson, St. Louis, will continue on its talent policy which started last week with the engagement of Mary McCarty. Booked into that inn are Mindy Carson, who opened Monday (28); Connee Boswell, opening Feb. 4, and Frank Parker, for a two-weeker starting Feb. 11.

Hotel is seeking other names.

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Tourists Don't Come to Cuba to See Vegas & Miami: Havana's Aguerre

Tourists do not come to Cuba to see a mixture of Miami Beach and Las Vegas, says Mario Aguerre Medrano, one of the operators of the Montmarte, Havana. The tourists go primarily to see the native arts and cultures and the old world flavor that used to abound in that city, according to the boniface, who urges a return to the native staples that helped maintain Havana as a tourist centre for many years.

Aguerre feels that in losing the native flavor and Spanish cultures Cuba will eventually lose out as a tourist attraction. He pointed out that U. S. tourists do not go primarily to see names, but the native shows. It's only during the off-season, when only Cuban trade is around, that they have to go for expensive American names, which the Cubans prefer.

Aguerre urged that steps be taken immediately to curb the unbridled Florida and Nevada influences which are making themselves felt in virtually every facet of life on the island. He said that, for the price of a single headliner, the various clubs could get together in creating a $150,000 bankroll to be used for publicity purposes only. Aguerre also feels that Cubans should take immediate steps to inculcate more Cuban and native cultures into the everyday life and recreation of the island. For one thing, Aguerre said, bullfights would prove a tremendous tourist lure. He asked that the native Spanish atmosphere be retained as much as possible and that old landmarks now being torn down be retained even if for atmospheric purposes only. Otherwise, Aguerre says, Cuba would ultimately lose its charm and with it the tourist trade.

N.C. Fairs Stall Aid Push

Raleigh, N. C., Jan. 29.

The North Carolina Assn. of Agricultural Fairs decided to continue a campaign for state aid, but agreed to postpone for at least two years a showdown in the Legislature. The association authorized its executive committee to draft a plan for state-financial aid to approved agricultural fairs. Due to the short time before convening of the 1957 General Assembly, members voted to hold back any money proposal.

The plan drafted by the executive committee probably will be presented at the 1959 session.

Rowan & Martin pacted for the Palladium, London, April 15 for two weeks.

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Pinballs Off-Limits For Boston Teeners

Boston, Jan. 29.

The Boston Licensing Board has cracked down on the use of pinball machines for all teeners up to 19 years of age, threatening revocation of license for any owners permitting such play.

Clarence R. Elam, newly appointed chairman of the licensing board, succeding Mary Driscoll, who resigned, said the board is gunning for spots serving drinks to under-age patrons and for other violations of licensees in the Hub in a drive to combat juvenile delinquency.

Toronto's 'Sudden' New Curfew—1 a.m.

Toronto, Jan. 29.

The Ontario Liquor License Board announced that effective Feb. 1, all night clubs will close at 1 a.m. instead of the previous 2 a.m. closing rule. This will affect 54 niteries in Toronto.

Mayor Nathan Phillips, who is attempting to make Toronto the convention and tourist capital of Canada, claims that the new regulation "will adversely affect business and be an encouragement to bootlegging." He told VARIETY that visitors spend some $40,000,000 a year in Toronto; that "better class" conventioneers individually spend some $500 here on their two-to-three-day annual gatherings, part of this going to hotel accommodations and after-meeting relaxation at niteries.

Mayor Phillips (himself a temperance man) declared that the new ruling would only "encourage breaches of the law" and added, "it would not be a good thing if people got the impression that Toronto pulls in the sidewalks at 1 a.m. I am making frequent visits to U.S. and other Canadian cities to persuade large organizations to bring their conventions here."

Meanwhile, angry and dismayed operators are complaining that they have been caught without warning and estimate a net revenue drop of up to two-thirds, based on late hours' business. Some operators claimed that acts would have to be discarded in order to make it profitable to stay open.

Ak-Sar-Ben Dickering 'Cheyenne' Clint Walker For Sept. Title Rodeo

Omaha, Jan. 29.

Hopeful of luring some fresh talent into the rodeo field, Ak-Sar-Ben officials here last week began dickering with Clint Walker, star of the Warner Bros. "Cheyenne" tv series, to headline their World Championship Rodeo, Sept. 20-29.

Ak-Sar-Ben has played the top names of the arena trade (last year it was Gene Autry and Gail "Annie Oakley" Davis) in past seasons and this year general manager J. J. (Jake) Isaacson was seeking something different. Isaacson had been dickering with the Canadian Royal Mounted Police, who shattered all attendance records at the International Amphitheatre's Horse Show in Chicago this winter. However, the Mounties usually prepare their "Musical Ride" presentation every other year and aren't expected to play Ak-Sar-Ben until '58.

John J. Brody, 27, former actor and stage technician at the Fred Miller Theatre, Milwauke new year's probation Saturday, Jan. 19, following his arrest connected with attempted burglary of a barber shop.

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JERRY'S 90G ADVANCE FOR PALACE IN FEB.

The Jerry Lewis advance for the Palace Theatre, N.Y., has passed the $90,000 mark, according to an RKO spokesman. At this rate, it's expected that bulk of the higher priced tickets for the entire engagement may be gone by the time Lewis opens Feb. 7.

Date is a four-weeker on the two-a-day policy.

Cafe 20% Tax An Injustice, Seeks Its End

Washington, Jan. 29.

Rep. Thomas M. Pelly (R., Wash.) called on Congress last week to pass his bill repealing the 20% cabaret tax, "to right a long standing wrong." Instead of cutting Federal revenue, he argued, passage of his measure will increase Federal tax income "because the prohibitive 20% excise denies normal tax revenues by destroying trade and jobs."

Pointing out that only 53,000 of 262,500 musicians are now fully employed, Pelly asserted:

"Because of public resistance to this tax, entertainment places across the country by the thousands—hotel rooms, cabarets, restaurants, taverns, and other recreational establishments furnishing entertainment— have been forced to close, thus stifling the economic breeding ground for musicians of all kinds. And the closing or curtailment of these establishments furnishing entertainment has resulted in loss of employment to thousands of citizens, with resultant loss of revenue to the Treasury.

"The adoption of (my bill) will not cure all of the blight that besets music in America today. But repeal of this unjust tax would be a substantial, perhaps a saving, economic antidote."

Stripper's Narcotics Rap, Then 'Positively Farewell Appearance' in Boston

Boston, Jan. 29.

Stripper Rusty Marsh, heading the show at the Casino Theatre, last remaining burley house here, was banned from performing in Boston. Edict was issued by Walter R. Milliken, city censor, following her conviction in municipal court last week on a charge of possession of narcotics.

Miss Marsh, under name of Marsha Bernstein, 30, of Hoboken, N. J., was given a two-year probation sentence and a sixmonth suspended sentence by Judge Frank Tomasello. She was arrested in a downtown hotel by detectives of the police drug squad.

The stripper gave her "positively farewell appearance" at the Casino Tuesday (22) night following her arrest and release in $1,000 bail. Those who attended the show reported she came onstage wearing a black evening gown and mink stole, but made her exit minus both garments.

Jessel, Gov. Knight At K.C. Testimonial

Kansas City, Jan. 29.

George Jessel, in from the Coast, handled the m.c. chores at testimonial dinner given by leading citizenry here for Frank S. Land, founder of the Order of DeMolay. Dinner (at $12.50 per plate) at the Hotel Muehlebach had Gov. Goodwin Knight of California as speaker with about 500 on hand for the event.

Sponsoring committee from show biz were Walt Disney, Harold Lloyd, Ted Mack and Frank Stanton, and locally, Sam Eddy, Tom Evans, E. K. Hartenbower.

The English Get Katz

Mickey Katz, who does Yiddish parodies of pop numbers, has been booked for a tour of England by the William Morris Agency.

Katz starts in October at the Empire, Finsbury Park, and will tour England and Scotland for minimum five weeks.

N. Y. Cafes Boom as Sinatra's Copa SRO (Street Room Only) Spills Over

The New York niteries and hotel entertainment rooms are in the midst of a surprisingly lush period. The normal post-holiday letdown was over in a hurry this season, and there's hardly a room in Manhattan that isn't doing SRO.

The start of the boom cafe period is generally conceded to have been sparked by Frank Sinatra's phenomenal run at the Copacabana. The Copa was SRO in reverse—street room only. After being discouraged from waiting for a no-show, amusement-seekers started shopping around for entertainment elsewhere. Many rooms throughout the midtown area were the immediate beneficiaries.

Even the now non-operating Versailles picked up a lot of extra trade from the Sinatra spillover. However, the folderoo of that club was taken out of the hands of the operator by the Bureau of Internal Revenue with $350,000 in back taxes hanging over the cafe.

Business is so good in the hotels that Lena Horne has been held over at the Waldorf-Astoria's Empire Room for an additional three weeks, giving her a total of eight weeks, and the Cotillion Room of the Pierre has pushed back the Frank Parker opening to let Lilo, the Gallic singer, stay another week.

In the case of Miss Horne, the business is so terrific that it has now taken Sinatra's place as the "My Fair Lady" of the cafe orbit. The spot is doing absolute capacity. When a table for four is vacant, it won't be filled unless a

(Continued on page 53)

So What Name Did Cindy Sign on MCA Contract?

Boston, Jan. 29.

Hub chirp Cindy Parker, who switched her moniker from that to Liz Mulligan and back again to Cindy Parker, although Liz Mulligan, her real name, lured no bookings, has been signed by Music Corp. of America.

Thrush, who has appeared in Rome, Paris and London clubs and has dates booked overseas in the spring, opens at Larry's Lounge, Rochester, N. Y., intimer, today (Tues.) under the MCA aegis.

LQ's 'No TV' to Ray Holds Up Contract

Question of video rights is holding up the pacting of Johnnie Ray at the Latin Quarter, N. Y. Tiff has developed on the right of Ray to play tv beginning from 10 days before his start at the nitery until the end of the engagement.

Lou Walters, operator of the Latin Quarter, says that he doesn't want to give away the merchandise he's paying for. Usually, he says, he stipulates that there are to be no tv guest shots from the time the contract is signed until the end of the engagement. In Ray's case, Walters says he's making an exception by shortening the designated term to 10 days before Ray's LQ preem, which is April 20.

There have been instances where acts have played video engagements while at the Latin Quarter. However, those have been the result of individual negotiation with Walters.

'Holiday on Ice' to Play Gran Stadium in Havana

"Holiday on Ice" will play a major stand in Cuba, going into a baseball park in Havana Feb. 7 to March 10. Show will play at the Gran Stadium.

"Holiday" has played outdoor dates previously, having gone into Mexico City on that basis. However, it's the first time that such a deal has been made for Havana. Stadium officials are acting as their own promoters, while Paul Dempsey, show's manager, will go to Havana, with Angel Vasquez, also with "Holiday," coming in from Mexico City to work on that date.

Greenville, So. Carolina, Plans 6,286-Seat Aud

Greenville, S. C., Jan. 29.

A new 6,286-seat multi-purpose auditorium will be built here at a cost of $1,675,000.

Bonds will be floated by the county to pay the cost of the building. Greenville already has a smaller multi-purpose auditorium, Textile Hall, but the privately-owned structure is 25 years old.

Ottawa Magicos' IBM

Ottawa, Jan. 29.

Ottawa Society of Magicians is now Ring 151 in the International Brotherhood of Magicians. Roy Cotte, president of OSM, received the charter from the International president, Chauncey M. Sheridian of Toronto.

Membership includes veteran magico Tot O'Regan who's been de-rabbitting hats for some 55 years.

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Copacabana, N. Y.

Pearl Bailey, Condos & Brandow, Dorianne Gray, Michael Durso, & Frank Marti Orchs, Ron Beatty, Kathi Dean; $5 minimum.

Virtually anything would be anticlimactic following the run of Frank Sinatra at the Copacabana that was one of the most fantastic in local nitery history; every record in attendance, money and turnaways was broken by wide margins. However, the booking of Pearl Bailey into this Jules Podell hospice angles the show values to a different direction and the Copa customers will find ample reason to return for this change-of-pacer.

Miss Bailey is endowed with a lot of entertainment savvy, and handles herself in a manner that gets customers yowling for encores. Her act is one of the best that she's exhibited locally, and since she's always come in with top acts, her Copa stint comes off with maximum potency.

Miss Bailey has a batch of new material which she sings in her accustomed manner. The lazy asides and the lackadaisical mannerisms give her a stylized trademark that's unique in the trade, and provide a series of howls for the membership in attendance. Her biggest point of departure comes at the finale when she does "Bill Bailey," with the Copa chorus giving her a large assist much in the manner with which they work when Durante hits the joynt. There was one instance on the preem when she completely forgot the lyrics to one of her specials. She walked out of that situation so gracefully that it was scarcely noticed. She has her indigo moments, but they are gracefully executed and give an added bit of spice to an act that's artfully done and one that brings a full measure of enjoyment.

There's only one outside act this session, Condos & Brandow, who show several moments of great talent. One of these is when Brandow works on the instrumentals and does a Satchmo imitation, and there are times when Condos' hoofing reaches an apex. However, the act needs some further coordination for a room like this. The absence of form may go well for the hepsters, but added organization effort is needed in this emporium.

The production accoutrements come off well. The Michael Durso and Frank Marti orchs provide the showbacking and Latin relief, respectively, while the song & dance work of Dorianne Gray, Ron Beatty, Kathi Dean provide picturesque interludes for the principals. *Jose.*

Americana, Miami B'ch

Miami Beach, Jan. 25.

Tony Bennett, Johnny Puleo & Harmonica Gang, Dee & Vince Abbott, Joe Reichman Orch (conducted by Lee Martin), Dave Lester Orch; $4.50-$7 minimum.

Tony Bennett looks to be the attraction who will finally get the Bal Masque in this newery into the winner's circle among the top hotel-cafes. Until his arrival the room had failed to make any appreciable headway in luring patrons to its north-Beach location.

Bennett, during a late '56 date at the Fontainebleau, lured the sort of business which gave notice that he is a draw to be reckoned with hereabouts; credit the multi-million platters sales for his basic b.o. values. With it, however, he's now one of the most assured songsters playing the niteries—perhaps too much so in this outing. He has become the completely studied performer with each move a calculated one. Withal, the dynamics contained in his enthusiastic delivery of the hitparaders are seemingly spontaneous, the tablers reacting in like manner.

Bennett's modus operandi has the lighting play an important part, to emphasize the lyric lines and finger-point eye-holders for finishes. It's highly effective and serves to dramatize his dramatic bent. Major portion of his songalog has him on constant prowl around stage, switching from handmake to standard. For the more relaxed compos in the folio, he eases himself on a stool or foot of bandstand. Throughout, mitt reaction is kept on the rise as he unspools his click platters, special arrangements and high-range items such as an English lyric to excerpt from "La Traviata" or his now standard "Lost In The Stars."

At windup he has them bravoing and calling for repeated returns. Bennett brings along three men to key the orch on tempo changes and, this trip, added Joe Mooney (doubling from his Grate club) to provide inventive accordion background fills.

Johnny Ruleo is also a big click here. The mite-sized panto artist raises up the first sustained howls heard in the Bal Masque since its preem last Christmas. With the Harmonica Gang nurtured to maturity by the late Borrah Minevitch, Puleo proves the room a ripe one for comedy. With the Gang the butt (literally) of his strong head and wiry body, Puleo works out a solid series of yock-raising entanglements with the mouth-organ crew. It's sight stuff that is an obviously welcome departure for the jaded cafegoers here in season. Puleo adds mitt tumult when he essays a straight ride on a standard. End result is wham auditor payoff.

The Abbotts, Vince & Ree, are sprightly, breezy dance exponents with lifts and spins adding zing. Topper is neatly worked out lampoon on the flapper era.

Joe Reichman departs the piano to make the emcee chore a smooth and literate facet of the show, while Lee Martin expertly batons the Reichman orch. Bennett and company stay through Feb. 5, when Jackie Miles, Gloria DeHaven and Los Charlivels come in for two-week stand. *Lary.*

Palmer House, Chi

Chicago, Jan. 24.

Nelson Eddy with Gale Sherwood, Mr. Ballantine, Susanne & Escorts (2), Charlie Fisk Orch (10) with Lee Charmel; $2 cover.

Producer Merriel Abbott's current bill has variety and lots of tasteful appeal for the Empire Room's plush trade.

Headliner Nelson Eddy hits out adroitly with his trademarked resonant repertoire in an unpretentious but easy-to-take act filled with low pressure, biting humor usually aimed at himself to garner howls from those who remember him in "Naughty Marietta," "Chocolate Soldier," et al. His burlesque of "Short'nin Bread" is still hilarious.

The staid crowd pleaser has a pleasant optic supplement to his acrobatic pipes in Gale Sherwood who provides the rich, high register notes in duo numbers like "If'n" and the "Merry Widow" satire. She has the timbre and volume to complement the Eddy baritone. He gets top hands with his demonstration of how other vocalists would imitate him. All in all, the light comedy context suits the quiet-paced baritone well and should draw repeat business for the room.

Mr. Ballantine works his routine of the flubbing magico to boost the patrons' ego. The wand-waver runs skillfully through the tricks with a foot-in-the-mouth patter that keeps the audience in stitches. Drawing a plucked chicken rather than pigeons from the hat and flower pots rather than roses from the air are items that stamp the character of the act.

Show opens with a sharp number by Susanne & The Escorts. Susanne Casino comes on in an oriental costume and mask apparently manipulated by strings held by the male members of act. She breaks from the puppet outfit into a swinging "She's My Gal" terp accompanied by the pair. The trio runs through a half dozen numbers, the best being a music box routine staged on a miniature piano and a sock Spanish dance by Susanne. This top terpology includes, besides good choreography a good system of lightning costume changes. Femme has eye-catching set of garbs and plenty of gam glamor.

Charlie Fisk's 10 music men back the show, and with vocals by Lee Charmel, provide the dine and dance material. Show runs three weeks; Edith Piaf enters Feb. 21. *Leva.*

Sands, Las Vegas

(FOLLOWUP)

Las Vegas, Jan. 22.

Jerry Lewis slipped into the Copa Room, where he preemed as a solo last month, to fill a one-frame gap that existed in producer Jack Entratter's booking schedule. The quickie stint, which closed Sunday (27), generated renewed interest in Lewis as a single. In short, he has improved resoundingly since his debut alone, having junked much of the critical points of his original act. Similarly, he seemingly has acquired increased confidence in himself, and gave plenty of evidence that he's well primed for his Palace, N.Y., engagement which gets underway Feb. 7.

The act remains the same from his opening here, except that Lewis now alternates the "Typewriter" number for his hilarious characterization of a Japanese recording star by the name of Tab Yatagoochi, a number that is equally effective now as it was when the act was known as M & L. Lewis' company, chirper Judy Scott, Georgine Darcy and the Aristocrats, continue to handle their assignments deftly.

Pigalle, London

London, Jan. 25.

Bernard Delfont's presentation of "Champagne Punch," with John & Rene Arnaut, Senor Carlos, Celice King & Stefan Mourad, Ilene Day, Aleta Morrison, Peter Elliot, Showgirls (15) & Guys (4). Devised and staged by Robert Nesbitt; orchestra directed by Woolf Phillips; choreography, Billy Petch; costumes, R. St. John Roper; decor, Tod Kingman; $4 minimum.

"Champagne Punch" is the second revue presented by Bernard Delfont at this Piccadilly night spot, the first having run for just about a year. There appears to be no valid reason why this new production should not have an equally long life.

Robert Nesbitt, who has devised and staged the presentation, has once more put the emphasis on spectacle and color. The production is a visual treat with handsome girls in elegant costumes providing an elaborate touch of glamor.

Although the talent is not exceptional, it is consistently good and a number of specialty acts fit into the overall pattern in slick and agreeable style. John & Rene Arnaut, presenting two birds in love, repeat the act which they have made popular throughout the world. It still comes across to clicko results to win customer plaudits.

Senor Carlos, the vet balloonist, has the audience with him as he creates his minor menagerie. Celice King & Stefan Mourad make a striking dance contribution as a team, while the femme partner shows her vitality in some of the production numbers. Ilene Day, a handsome sepia songstress who has been playing London night spots for the past few months, makes a torrid vocal contribution, highlighted by a sultry rendering of "Garden of Eden." Aleta Morrison, a local girl, has some impressive terp routines and Peter Elliot adequately fills a couple of small vocal spots.

While the specialties form an integral part of the presentation, the mainstay of the revue is the intelligent use of spectacle in the production numbers. The show is reputed to cost around $50,000 to mount and there's ample evidence onstage to confirm that figure. The spectacle is, indeed, the main attraction and this show, more lavish than any of its predecessors, should have a particularly wide appeal to out-of-towners.

Tod Kingman's decor and R. St. John Roper's costumes are plus credits and the choreography by Billy Petch strikes a spirited note. The background music, composed and arranged by Woolf Phillips, is handsomely played by his resident orch. Francisco Conde's combo takes care of the Latin-American dance sessions with an overplus of vigor. *Myro.*

The Purple Onion, S. F.

San Francisco, Jan. 22.

Phyllis Diller, Tassie Hamilton, Walter Rene, Dub Johnson, Buzz Wheeler, Barry Drew; 75c to $1.50 minimum.

So long as she sticks to her own material Phyllis Diller is an adroitly funny, offbeat comedienne in this intimate basement bistro. Best effort is her takeoff on Eartha Kitt's "Ridiculous" from what Miss Diller calls "the old 'New Faces.'" In this routine, she bangs the backstage wall, takes a pratfall trying to climb aboard the piano and breaks up the joint. Her running gag with the bunch of plastic cherries pinned to her chest is great, too, and she gets off some nice swipes at psychiatry, slick magazines and culture generally.

Somewhere along the line, however, Miss Diller has picked up about eight minutes' worth of "Hollywood jokes," and these hurt her, because they are stale. When she eliminates those gags and goes with her own wacky brand of physical eggheadedness, there'll be no stopping her.

Tassie Hamilton is a generously proportioned Aussie who belts out oldtime songs like a latterday Gracie Fields. She knows 'em all—from "Waltzing Matilda" through "Toot-Toot-Tootsie" to "Cecelia," "Baby Face," "Pretty Baby" and "I'm Just Wild About Harry." She actually does an old Gracie Fields routine, "My Little Bottom Drawer," that's fine. But she still relies on a mike, which she needs as much as a hole in her head, and she has an unpleasant habit of jiggling and slamming her hand on the piano and she finishes her more spirited numbers.

Walter Rene is a young French singer with a good voice he uses to very pleasant effect on such Gallic standards as "Pigalle," "Autumn Leaves," "La Vie en Rose" and "I Love Paris." He is still rather awkward in front of a mike and he ought to get a new tailor, but he has a lot of natural appeal, skinny goodlooks and figures to be the kind of kid some record company could promote into a jukeboxer for teenagers.

Dub Johnson's piano, Buzz Wheeler's bass are good, and Barry Drew's an okay emcee. *Stef.*

El Rancho, Las Vegas

Las Vegas, Jan. 23.

Lili St. Cyr, Shirley Bassey, Larry Daniels, Renee Molnar Dancers (7), Kenny Davis & His Red Heads (4), El Rancho Orch (13); $2 minimum.

Lili St. Cyr, she of the "artistic" strip, is never wanting for an audience, so it's safe to assume that she'll draw satisfactorily during her four frames atop a bill that includes thrush Shirley Bassey and comic Larry Daniels. Although headlining, Miss St. Cyr has been inserted at the center of the show by producer LeRoy Prinz, who has slotted Daniels at the top and Miss Bassey at the closing, a move that gives the program excellent pace.

Held over from her extra-added role with Joe E. Lewis, La St. Cyr extends her exotic peel, themed to Bizet's "Carmen, her undulations accentuated even further, musically, by Ravel's "Bolero" and the standard mood piece, "Temptation." Climax, of course, is her dip in the bathtub, which cues some rather frankly suggestive poses on a veiled four-poster.

Miss Bassey is a newcomer, and her opening night in the Opera House (23) marked her seventh day in this country. She indicates she will be equally popular with audiences here as she was in her native England where she just rounded out a lengthy engagement at Cafe de Paris. She makes full use of her big pipes to invest plenty of gusto into her songology, made up largely of w.k. standards. A sepia-toned looker, she plies her craft with a certain charm, lending warmth and depth to the interpretation of her lyrics. However, the Eartha Kitt influence (i.e., the offbeat offkey intonations) is occasionally detected in Miss Bassey's warbling, especially in the songs "Sex" and "Let's Fall In Love." She ought to develop her own distinct style. Similarly, her enactments of her repertoire tends to become a bit too lush and could be tempered in spots. The 20-year-old Miss Bassey is commercial enough, however, to create excitement and she will no doubt overcome zealousness in due time.

Larry Daniels is a droll humorist who appeals to Las Vegas audiences—gamblers and sophisticates alike. It's also his first trip to town, and there's little reason why he shouldn't be marked as a regular. He kids the tv quiz mania, via barbs, to get off the ground at the outset. His impersonations of show biz faves are good, particularly his gentle funpoking at Ed Murrow and Elvis Presley. Daniels' material and approach are fresh and he even tosses in some new jokes about Vegas' gaming environs, a much welcomed note. His monologies get big yocks and he wraps it up with an extremely funny characterization of a guy taking his first airplane ride.

Renee Molnar Dancers and Kenny Davis & His Red Heads merge to toe a snazzy carnival number to raise the curtain. Dick Rice capably batons the El Rancho orch. *Alan.*

Leslie House, N. Y.

Warren Meyers Trio; no cover or minimum.

Nat Simon, who's been operating Greenwich Village's Leslie House as a straight eatery, has caught "the music to eat by" bug operating successfully uptown at such spots as the Embers and the Composer. Only difference is that Simon is going in for a modulated jazz form instead of the cool and progressive beat that draws the uptown cats.

Kicking off his new musical policy is the Warren Meyers Trio. Meyers, a young keyboarder with serious music inclinations, keeps his rhythm smooth and his repertoire standard. It's a tailor-made backing for the Leslie House's diners and/or tipplers.

Complementing his deft 88 touch are a guitar (electric) and a bass. Together, the combo whips out a pleasant melodic pattern that's easy to take through each of its numerous sets. The tunes are all familiar and are dished out sans any musical trickery. A combo can't go too far wrong when it shapes its repertoire around such appealing evergreens as "Surry With The Fringe On Top" and "The Most Beautiful Girl In The World." *Gros.*

Latin Quarter, N. Y.

Patti Moore & Ben Lessy, Parisian Trio Cottas, The Y-Knot Twirlers (8), Isabela & Miguel, Billy Fellows, Gay Blades (4), Georgia Reed, Carmen Phillips, Kitty Dolan, Barbara Watson, Latin Quarter Girls; produced by Lou Walters; directed by Natalie Kamarova; costumes, Freddie Wittop; Jo Lombardi and Buddy Harlowe Orchs; $6 minimum.

"Fabulous" is probably an overworked reference, but it fills the requirement when applied to the type of entertainment Lou Walters offers throughout the year at the Latin Quarter. The current show, dubbed "Bon Voyage," is an example of Walters' showmanship and his ability to assemble a hep potpourri that continues to draw customers. The LQ offering this session is right out of the top drawer and demonstrates Walters' knack in coming up with exciting entertainment, both established and new.

In the headlining spot he has Patti Moore & Ben Lessy, a pair of Coast veterans who never fail to please. Lessy, a regular on Danny Thomas' tv series, has an impish quality that delights no matter how often it's seen. And Miss Moore, in her role as straight, neatly complements Lessy's nonsense with her forceful, determined manner. They exchange banter pleasantly, establish a friendly rapport with the customers, and score nicely with their special material vocal duets. Their double entendre lyrics are occasionally on the bluish side, but apparently it's the type of stuff nitery audiences relish.

Walters has come up with a winner in Billy Fellows, a youngster making his debut at the LQ. An entertainer in the style of Sammy Davis Jr., Fellows is destined for big things and it won't come as a surprise if he returns to the Latin Quarter as the headliner in the not too distant future. More about him in New Acts.

It's obvious that the LQ boniface has taken special care in selecting the supporting acts. Each has a spark and a quality that raises it above the norm. For example, the Parisian Trio Cottas, an acrobatic team—of two guys and a gal, employ a pair of huge Great Dane dogs in their act. The turn would be a hit without the aid of the four-legged assistants, but they provide the touch that brings it into the extraordinary class.

The feats of the humans are in the breathtaking category as the males toss and catch the girl—As the girl is whirled about several inches from the floor by one of the men, one of the dogs hurdles the whirling figure.

Another turn that catches the aud's fancy is the Y-Knot Twirlers, a square-dance octet supplied with its own femme fiddler and caller (Homer Garrett). This is a fancy terping troupe which has mastered and extended the barn dance idiom to the needs of a nitery floor. The precision and timing are flawless, with the integrated acrobatics adding to the overall effect.

The "Bon Voyage" theme allows the proceedings to roam to the atmosphere of several countries. This provides the setting for introducing Isabela & Miguel—flamenco specialists who are topnotch exponents of the castenet-clicking, heel-stomping school of terping. They make several outings during the show and are impressive in each.

Walters has introduced something new in way of introing the acts, utilizing a pair of chorines who are about as unclad as the law will allow. The dolls—Carmen Phillips and Kitty Dolan—are caricatures of dumb showgirls. The effect is both ludricrous and hilarious. At show caught, the gals broke up and had a tough time performing their recitation. At any rate, the audience—at least the male segment—was busier looking than listening.

Rounding out the show are the Gay Blades, a barbershop type quartet concentrating on a memory lane songfest; Barbara Watson, an okay ballerina; and Georgia Reed, who handles various vocal assignments with the necessary polish. On hand, too, are the luscious adjuncts to all Latin Quarter revues—the dancers and long-gammed lookers. Freddie Wittop has provided eye-catching costumes and Natalie Kamarova's staging keeps the show at a fast pace. As per usual, Jo Lombardi and his crew back the performers to the hilt and alternate with Buddy Harlowe's orch for customer dancing. *Holl.*

Sahara, Las Vegas

Las Vegas, Jan. 22.

Xavier Cugat Orch (16), *Abbe Lane, Harvey Stone, Kirby Stone Four, Sarharem Dancers* (10); $2 *minimum.*

The Congo Room's new four-framer is a motley package dominated by the Latin rhythms of Xavier Cugat, who emcees the acts which include Abbe Lane, Harvey Stone, and the Kirby Stone Four. Versatile members of the Cugat orch (16) snap refreshing vocals and terps into such Cugatypicals as "Alma Llanera," "Coco Seco" and "El Cumbanchero," before the first production number by the appropriately costumed Saharem dancers (10), who churn the atmosphere with spectacular decor to the tunes of "Tarantella."

Abbe Lane's sultry intonations of a Latin lyric lends fervor to the already temptuous native beat. She has been given more time onstage since her last appearance with Cugat here several seasons ago—which is okay by everyone concerned. Actually, her present role has been expanded to give her cobilling with the maestro, and now slotted to close the show, she is the piece de resistance of the 60-minute musicale. Her sensuous curves are well exploited, encased in a svelte gown. Her songology embraces contrasts in the Latin vein, turning a fervent "Ay Que Me Vuelvo Loca," a frivolous cha cha cha called "Oveme Mama," the poignant "Arrivederci Roma," and the steamy "Ana." Her Anglo turns include "Whatever Lola Wants," "Up a Lazy River," and "Mambo Italiano."

Harvey Stone scores on most punches so well that he almost bogs down in his standard gimmick of scolding the audience when laughter is sparse. When he stops to scold, he's usually getting quite audible yocks with which other comics would be well satisfied. Fresh material, including some about his w.k. pet target, wives, keeps the act solid. Monolog terminates with his classic GI observations, which are especially relished by ex-servicemen.

The Kirby Stone Four (Stone, Mike Gardner, Eddie Hall and Larry Foster) keeps up the fast pace of the show with some very funny song & dancery, plus some of the best mimicry in that familiar phase of the biz. Foster can't be topped in his mimes of Frankie Laine, Eddie Fisher, Perry Como, Arthur Godfrey and Al Jolson. Hall does a Rose Murphy bit so well it sounds like a recording. First-nighters sounded like a claque when Stone announced, too, late, that he had hoped this would be the only act in existence which didn't do a Presley. Affable Stone and the deadpan accordionist, Gardner, give the quartet a balance that makes this an outstanding group. Final curtain Feb. 18.

Duke.

Conrad Hilton, Chi

Chicago, Jan. 22.

"Skating Memories," with The Boyers (2), *Clifford Guest, Colstons* (2), *Karen, Jo Ann McGowan, Bill Christopher, Paul Gibben, Buddy Rust, Fred Hirschfeld, Dick Maxfield, Fred Napier, Naomi Wold 'China' Clark, Ann Cucksey, Boulevar-Dears & Dons* (12), *Ellen Mees, Encores* (3), *Frankie Masters Orch* (11); $2 *cover.*

"Skating Memories" reaches into the sack of childhood fiction and pulls out an eye & ear-pleasing bundle of nostalgia on ice that's in the best lavish tradition of the Hilton's Boulevard Room. Under the savvy guidance of producer Merriel Abbott, John Baur and Bernard Peterson have done a spectacular job of costuming the toyland characters, offset by plenty of dramatic lighting effects by William Richardson. Bob Frellson's staging and choreography, coupled with Hessie Smith's original words and music, wrap up the 60-minute revue with a fine flourish.

Opening toyland parade is topped by the tricky blades of Paul Gibben and the versatile terping of Karen. Gibben, as Popeye, shows real skating skill as he spins his way through a line of bottles set up on the ice. Karen does a sexy and chic French characterization to pep up Dad's interest. Bill Christopher and Jo Ann McGowan combine on a swirling, ice chipping jack routine with plenty of high altitude maneuvers. Buddy Rust fills the Panda costume and gets the show's initial gasps from the children.

The Robin Hood sequence sees Marianne & Lucien Boyer execute some fancy blade figures. Their "With a Kiss" number gets a hefty hand from rinkside. Lucien Boyer, Gibben and Fred Napier work a fast-paced comedy routine with Napier, as Friar Tuck, getting howls from the crowd. Fred Hirschfeld and Dick Maxwell add to the color as the "Sheriff's Men."

Ventriloquist Clifford Guest fills one of the entre acts with some sharp byplay with dummy Lester. Guest demonstrates his mastery of the ventro mechanics with a phonograph bit that tops a slick turn. Another entre act, the Colstons, is the animating force behind Gerri, the dancing, crying, cigaret-smoking giraffe that's a natural for the youngsters.

Naomi Wold, China Clark and Ann Cucksey do a sideline commentary to set the character of the proceedings and Miss Wold and Clark team in a graceful waltz that's especially appealing to the oldsters.

The Boulevar-Dears & Dons weave the package together with their well disciplined chorus work. Ellen Mees and the Encores, smooth male trio, dub in the vocalizing with neat synchronization. Frankie Masters and band, working their 16th Boulevard Room production, supply facile support and the between-show dance music. "Memories" is in for 16 weeks.

Leva.

Ritz Carlton, Montreal

Montreal, Jan. 24.

Genevieve, Johnny Gallant, Joe Settano Trio; $2-$2.50 *cover.*

Some three years ago Genevieve made her North American debut in the Ritz Cafe. Since then she's made various sorties into U.S. boites and repeat appearances in this attractive room. With each performance, this vivacious Parisian chirper became a little more sure of herself, but sans the impact she is currently generating.

Still garbed in the simple dress and wearing her hair short and ragged, she offers an immensely improved act and personality. There is a cheerfulness about her act now that was missing on previous Montreal dates and her more relaxed manner creates a better feeling between artist and audience.

As per usual, all her songs are in French with the intros in garbled but amusing English. Several new tunes are introduced and a few are holdover standards. Best of her songs are those by composer Leo Ferre, who turns his hand to a ballad or something brisk with ease but is outstanding when on the problems of frustrated Gallic love. A rousing, off-the-cob group about midway through session is a surefire customer pleaser, and a brief trip around ringside with a handmike clicks.

On night caught, Genevieve did three encore items best of which was "Donne Moi," to salvos. Femme is backed throughout by the fine piano of Johnny Gallant and the Settano Trio, who also double with some choral arrangements during a couple of the production type numbers. Biz is good and should build nicely via word-of-mouth Genevieve's stay which winds up Feb. 5.

Newt.

Hotel Radisson, Mpls.

Minneapolis, Jan. 22.

Tom O'Horgan, Don McGrane Orch (9); $2.50-$3.50 *minimum.*

With new type of act, Tom O'Horgan, harpist-singer, made an instant impression here and appears certain to be bid for a return to swank Hotel Radisson Flame room.

O'Horgan has a good voice, of tenor range but with baritone heft, and works from an extended repertoire ranging from classics and semi-classics through pop to ballads. Uncommon adeptness in playing the difficult instrument is demonstrated in a couple of harp-alone numbers, "Tea for Two" and "Lullaby In Birdland," the latter with Dave Brubeck arrangement in progressive jazz style.

More harp tricks emerge in accompanying his own voice, "Can't Remember Where Or When," for instance, ringing in changes in tempo. He kids Irish ancestry, does a couple of authentic Irish ballads, then goes straightfaced into modern satire on the type in number called "Rickitickitickitin."

O'Horgan works on specially-built platform which accommodates harp and his chair, to give audience better view of finger work. Even with highly effective combo of harp and voice, however, one of O'Horgan's most striking numbers is an Elizabethian ballad delivered from the floor without accompaniment. This shows off excellent and accurately-pitched pipes, with audience-selling trick of hitting high notes in falsetto, then swelling into full voice.

Don McGrane orch, vets at the stand, contribute expert background, but with O'Horgan's act have little to do except to come in for finale chords.

Flamingo, Las Vegas

Las Vegas, Jan. 24.

Anna Maria Alberghetti (with Carla), Alan King, Little Buck, Flamingo Starlets (8), *Lou Basil Orch* (13); $2 *minimum.*

Anna Maria Alberghetti's three-frame roost at the Flamingo will spell out satisfactory biz for the hospice. Soprano has matured into a fine exponent of light opera, semi-classics and standards. During her embrace of the classics, Miss Alberghetti definitely echoes the tradition of her native Italy's matchless fervor and devotion to the operatic idiom. Significantly, Miss Alberghetti no longer pinches those high or elongated notes, as was evidenced in her earlier appearances on this circuit. Now they come full, round and genuinely expressive.

For this sortie, Miss Alberghetti is set up within the framework of a slick act, which is paced with w.k. standards to allow her plenty of scope for her classics, without letting her program become overly longhair. The stand also gives rise to the exciting voice of Miss Alberghetti's 16-year-old sister, Carla, who lends poignancy to "Un Bel Dix" and warmly sings "Falling In Love With Love." She has a rich, pure voice slightly more operatic in quality than her older sister. Anna Maria keynotes her performance by turning in a sensitive interpretation of "Fala Nina Bambina," giving an entertaining display of her classical training by trilling "Theme and Variations" by Prosch, belting "Somewhere Over The Rainbow" and "I Could Have Danced All Night." The Alberghetti sisters supply a bit of humor in their duet of "Mutual Admiration Society" and sound harmony in "Zing Zing," the later cueing Anna Maria's vibrant rendition of an aria from "La Traviata," the wrap-up.

Alan King is a veteran of the Vegas scene, and so is his material. While still yock-getting stuff, King's monologies about the gaming scene, homelife and tv's influence on the youngsters are long overdue for updating, or the insertion of some entirely fresh stories. King nevertheless sharply ripples off his yarns, and is among the best of the comics who regularly appear here. A film commitment forced King to limit this engagement to only 10 days. At this date no replacement had been decided upon to take over after King exits next Saturday. Little's Buck's zingy tappity taps evoke long salvos as he is held over with the opening production number, embellished by the eye-arresting Flamingo Starlets. Lou Basil conducts proficiently throughout, notably waving a delicate baton during the Alberghettis' upper-strata scores.

Alan.

Black Orchid, Chi

Chicago, Jan. 22.

Mello Larks (4), *Jimmy Ames, Johnnie Janis, Joe Parnello Trio; no cover or minimum.*

The Black Orchid has put together a package obviously designed to make the widest possible appeal to local clubgoers. The headlining Mello Larks are a top-notch musical four and Jimmy Ames' gravel-voiced broadsides and well-handled blue-tinged antics are big drawing cards for the drop-in trade. Show opener marks one more attempt to make rock 'n' roll an attraction in major Chi rooms.

The voices of the Larks are well blended in quality and volume. Their routines are well staged. The group utilizes the harmonizing possibilities of all its material for varied effects, first in "After You've Gone" and in a burlesqued "Jealousy." The rhythmic punch they swing with "Gideon Bible" makes a happy music that gets a tall reaction. "The Story of Alice" is rendered in a Gilbert & Sullivan manner and rates as top number in the turn. Group goes from "Bewitched, Bothered and Bewildered" into a nostalgic "Melancholy Baby" with effective change of pace. "Up Above My Head" and "Saints Go Marching In" are good spiritual renditions. "Rock-a-Bye Your Baby" is done with a free and easy harmonic arrangement that the group gives to the more hackneyed stuff. Thrush Jamie Dina does some scintillating open harmony on this. Group begs off with original ditty. Audience takes this as something real fresh in a foursome.

Jimmy Ames blends the bacchanalian with slapstick humor for a crowd-rocking half-hour. His r&r parodies on "Old Man River" and other song fragments intersperse his broad satiric comments on life. His antics on a prop saw are power charged. If the symbolism of his acts are sometimes suggestive, Ames' lusty and open presentation of his material makes it playable and generally keeps it from becoming offensive. The audience finds plenty in this act that's genuinely funny.

Show opener Johnnie Janis does rock 'n' roll on old horses like "Gonna Live Till I Die," "Hush-a-Bye" and "All of Me." Singer is occasionally in tune and usually out of breath. "I've Got Plenty of Nothin'" gets little applause but lots of appreciative nods. This guitar-slinging act is more for teeners than the carriage trade.

Joe Parnello's trio backs amply, as usual, and provides comic support for Ames. Robert Clary comes in Feb. 14 for an eight-night stand.

Leva.

Hawaiian Village, Honolulu

Honolulu, Jan. 15.

Teri Rua's Tahitian Troupe (4) *Augustine; no cover or minimum.*

Premiere show in Henry J. Kaiser's newest (and fourth) nitery in his Hawaiian Village Hotel lacks one thing and it lacks it sadly—showmanship. Heralded as "authentic, wild, wonderful Tahitian entertainment," it's more accurately, Tahitian-style, and far from "wonderful."

Low-budgeter runs about six minutes. A dancer comes out and wiggles her hips enthusiastically. Then Tahitian male (who doubles in the orch on the uke) joins her in a similar routine. And that's that.

On opening night, the same capsule routine was repeated at every show and the musicians seemed to have a repertoire of about a dozen tunes. Uncomfortably long intermissions didn't help matters.

New room—a hotel is rising right over the Tiare Room at the rate of a floor a week—is compact, with balcony tables on three sides upping capacity. Acoustics are good and eight or so ceiling amplifiers distribute the sound nicely. But surprisingly little imagination has gone into the decor. Room will draw good crowds until the curiosity wears off. After that, repeat biz may become a serious problem.

But all is not lost. There are a few things on the asset side of the ledger, including the no cover, no minimum. That, plus the fact that Tahitian entertainment can become a commercial click in Honolulu. And the four-piece combo (three pieces during floorshow) does a good job despite limited repertoire. Accent is on rhythm and the bare-footed musicians are pretty good singers, too. Dance floor accommodates about 15 couples comfortably.

Tahitian format is a smart choice for this nitery, but magnate Kaiser should recruit some specialty talent and bolster his floorshow into something more than what he's offering.

Walt.

Riverside, Reno

Reno, Jan. 19.

Shecky Green, Gali Gali, Starlets (8), *Bill Clifford Orch.* $2 *minimum.*

The comedy route of the Riverside has been more along the lines of Durante, or maybe Peter Lind Hayes, with occasional jogs into the territory of maybe Paul Gilbert. But Shecky Green's brand is comparatively unexplored in this rather staid room. For a long time in his opening show it appeared he'd ventured too far from base and was going to be tagged out. But he finally wore down the opposition, and admirably enough, not by continuously complaining about his plight, by chastising the firstnighters. The attack was a continuous bombardment, with sallies to the ringside, gradually sweeping out pockets of resistance with maximum effort.

This will probably pretty well be the pace of the rest of the two-week stanza, not a case of warming up to the room but warming up every room. Green's raucous humor is not shaping to the Riverside. The Riverside is shaping to Green.

Sleight-of-handies comprise the rest of the show with Gali Gali dishing up straight old now-you-see-it-now-you-don't. Two customers get in the act as Gali Gali uses them to test his devices, and plants them with baby chicks. The whole thing never amazes. It sums up mostly to "My, isn't he quick?"

The Starlets go highbrow for both opening and closing numbers, both quite beautiful, but too much for the show they surround. More legs and high kicks would have gotten things airborn better and followed Green more in keeping. Instead, the Starlets are gypsies with tambourines, et al, for start, and Spanish dancers, authentic to the zapatedo duet by sisters Carol & Clara Connor. Striking and interesting, the numbers just seem too pretentious for the little free-for-all show.

Mark.

Amato's, Portland, Ore.

Portland, Ore., Jan. 22.

Sophie Tucker (with Ted Shapiro), Cindy & Alberto, Jerome Roberts, Wayne Storm, Bill Bartlett, Coronet Dancers (8), *Herman Jobelman Orch* (9) *with Jack Howell;* $2 *cover.*

Sophie Tucker's annual engagement at this plush nitery is fast becoming a big event for this town. Bossman George Amato has pulled out all the promotion stops to make this a sellsational fortnight. The ropes were up early opening night (21) despite the heavy snowfall and sub-freezing temp.

Miss Tucker is in complete command from the time she steps onto the elevated stage until her begoff. She is in top form all the way with a new lineup of stuff and the ringsiders mitt every special material tune. Best bets are "Deep-freeze Mama," "Take A Look At Yourself," "Myron" and "Matrimonial Mart." In addition to these newies, she pleases with her best old faves that grab solid returns. She even goes in for a bit of rock 'n' roll, much to the crowd's delight. After 40 minutes, she gives her usual pitch about selling books in the lobby. Ted Shapiro accomp Miss Tucker and batons the house crew.

The Coronet Dancers (8) are on for two smash production numbers. The six pretty ponies and duo of longstem lookers do some sock terping as handsome Wayne Roberts fills the singing chores with a rich baritone voice.

Jerome Roberts and Cindy & Alberto are on for some nifty heel & toe stuff during the "Oklahoma" and "Circus Time" numbers. Top choreography, terrific costuming, outstanding production and lots of action make these two numbers lavish and spectacular. The girls are fresh and talented. Cindy & Alberto get credit for the production stuff. Bill Bartlett is on for two fine hoofing numbers. The 70-minute layout is one to remember.

Herman Jobelman and his orch cut a good show and set the tempo for dancing. Jack Howell displays good chirping of pop during the dansapation. Miss Tucker closes Feb. 4.

Feve.

Eddys', K. C.

Kansas City, Jan. 25.

Woodson Family (6), *Joaquin Garay, Tony DiPardo Orch* (8); $1-$1.50 *cover.*

The Woodson Family is back for the second time within a year here, and with them is Latin entertainer Joaquin Garay, in his first appearance at the Eddy Restaurant. They put together 65 minutes of show, fast-moving enough, but probably could be advantageously tightened.

Garay mixes up storytelling with fronting the unusual type song, much of it in the double-meaning groove and presented with a personable touch. He has a Latin tune or two, calypso and a novelty. He starts a bit slow opening night, but had the audience in his mitt before the turn was rounded out.

This trip the Woodsons are playing it with two sisters and three brothers, plus trumpeter Gene Ciriano who has lately joined them as musical director. It's fast-moving flash from start to finish and noticeably improved over their previous appearance here. There is Nancy for oomph, Rosalie for dancing, Danny for warbling and drumming, Bob for the m.c. and piano work, and "Hambone" for goofing it up and beating the bass. They work out on a variety of tunes from their own arrangements, including a standard or two, a musical journey to Paris, a hot twist of the blues with Nancy warbling, a hit parader or two, an inning of rock 'n' roll and a challenge routine for the finale. All are onstage most of the time, the brothers on instruments as well as warbling, and the result is a nifty musical comedy unit. Show runs through Feb. 7.

Quin.

New Frontier, Las Vegas

Las Vegas, Jan. 22.

June Havoc, Buddy Lester, Sally Forrest, George Chakiris, Robert Kaye, Venus Dancers (16), *Garwood Van Orch* (18); $2 *minimum.*

Previous commitments yanked Dolores Gray and Dick Shawn out of the highly successful "Salute to Cole Porter," the ex-video spec which has been sailing in the Venus Room. So a "new show" set for three frames has been molded by the insertion of June Havoc and Buddy Lester. Extra added Sally Forest remains, as do the splendid Robert Alton-staged production numbers featuring the top pop Porter tunes.

Miss Havoc and Lester can't be labeled as replacements, since they

(Continued on page 52)

House Reviews

Paramount, N. Y.

Nat King Cole, Ella Fitzgerald, Count Basie Orch (16) *with Joe Williams; Allen & DeWood, Mambo Aces* (2); *"Nightfall" (Columbia), reviewed in* VARIETY *Dec.* 5, '56.

Although the Broadway Paramount has long since abandoned stage presentations as a regular policy, the boxoffice potential of live shows is periodically proved by this house's occasional reversion to in-the-flesh layouts. The one-week (23-29) parlay of Nat Cole and Ella Fitzgerald (until she was stricken with appendicitis over the weekend) with the Count Basie orch and a couple of smart supporting acts again queued up the customers around the theatre. The accompanying film can only be a small factor in the b.o. response.

This is a top entertainment package all the way. As main topliner, Cole delivers in his usual flawless, swinging style, mopping up with both rhythm numbers and the ballads. His biggest click is his version of "Makin' Whoopee," and when one hears the crowd laughing at a lyric that is some 30 years old, you know that a new generation has taken over. Cole also does "Breezing Along With the Breeze," "I've Grown Accustomed To Your Face," "Night Lights" and medley of his Capitol Records' hits, plus a closing duet with Miss Fitzgerald on a novelty, "It's Crazy."

Miss Fitzgerald (whose place was filled on successive days by the Mills Bros., Dinah Washington and Ruth Brown after she was rushed to the hospital Sunday morning) is another standout performer who doesn't have to do anything beyond straight singing. She scored with a songalog that ranged from the current rock 'n' roller, "Singin' The Blues," to the standard, "Just One Of Those Things." Enroute, she boffed 'em with her version of "Hard-Hearted Hannah," another oldie which, like "Makin' Whoopee," gains new values with the passage of time.

Another sock vocalist in this layout is Joe Williams, who works with the Basie organization. Williams is a lusty blues stylist and his series of vocals has the house jumping with him. The Basie outfit also gains from this theatre showcasing. This band needs more room than is generally afforded in jazz niteries where the sound can be deafening. In the Paramount, the Basie crew fills the house with a good fit.

Allen & DeWood, a couple of nitery comics, also hit with their daffy antics. Duo does a snappy series of impressions of current singers and other personalities, all of which have fresh twists. Team works fast and registers throughout.

In the dance department, the Mambo Aces turn in a fancy footwork display in precision and challenge routines. Best bit is their impression of how the cha-cha-cha is done in Cuba, Miami, Brooklyn, Philadelphia, etc. *Herm.*

Prince of Wales, London

London, Jan. 22.

Winifred Atwell, Terry-Thomas (with Frank Davidson), David Hughes (with Ronnie Loughhead), Bill Maynard, Channing Pollock; Hall, Norman & Ladd, Skylons (2), *Brazilianos* (3), 3 *Kims, Harold Collins Orch.*

After a short lull during the Christmas season the Prince of Wales has resumed its vaude policy, which will continue until a new Folies Bergere revue is staged in the spring. Winifred Atwell, a staunch favorite with local audiences, headlines the current layout and gives a versatile display on the ivories, which ranges from the classics to boogie-woogie and rock 'n' roll.

Handsomely attired in a striking white gown, she opens with an impressive rendition of "Concerto in Jazz," follows with "Big Ben Boogie" before a change of tempo with "The Story of Three Loves." She's at her best, however, on her old honky-tonk piano, hitting out a succession of lively tunes, among them "Black and White Rag," "Charleston" and "Poor People of Paris," and a rock 'n' roll selection as her final item.

Terry-Thomas, back as emcee, smoothly effects the intro honors and shows a great sense of comedy in a sketch as a deejay who finds the engineers forgot to leave the record player in the studio. This calls for a series of impressions, among them Hutch, Harry Secombe and Ronnie Ronalde, all delivered in smash style. This is a repeat of the sketch he first did in the West End some 10 years back, but it remains creditably fresh and entertaining.

David Hughes, a big name on local disks, has the only vocal spot in the bill and fills it agreeably. Primarily he's a balladeer, but he tries his hand at an offbeat specialty number, "What is a Crooner?", with fair results.

Bill Maynard, an above-average comedian with an easy casual style, has a flow of amusing patter, enhanced by expert timing. He merits the enthusiastic yocks.

Channing Pollock, a big hit in the West End last year, is again a standout. His act, in which he makes doves appear, seemingly from nowhere, and in which he gives a faultless demonstration of card manipulation, is socko all the way.

Hall, Norman & Ladd, a musical trio, get a non-stop comedy reaction for their playing on violin, guitar and bass. The Skylons, a local duo, have an impressive aerial act in which the high spot is a score of 30 one-armed dislocations by the senior partner. The Brazilianos make a moderate impact with their juggling routine, which is staged with a silhouette effect. The Three Kims are amusing offbeat tumblers with additional comedy business on stilts. The bill, slickly backed by the resident Harold Collins orch, is in for a two-week run. *Myro.*

Palace, N. Y.

Berk & Hallow, Arnold Dover, Martin Bros. (2), *Tim Herbert, New Yorkers* (4), *De Mattiazzis* (2), *Cy Reeves, The Remys* (3), *Myron Roman House Orch; "Istanbul" (U), reviewed in* VARIETY *Jan.* 16, '57.

Current eight-act vaudeville layout likely will never cop any laurels for originality, but it's a pleasing one for the family trade. House was filled at show caught despite frigid weather. Lineup has more singles than customary, but they stack up better than some of the other turns.

Berk & Hallow serve nicely to get show underway with fast tapstering. Femme member has some cartwheels and splits to combine with her stepping. The Martin Bros., with puppets, have an act that varies little from what it was more than a year ago, although it plays better. The clown maneuvers, including blowing up a balloon, is done so deftly that the marionette seems almost human.

Arnold Dover, Negro mimic and singer, has improved so much since the last time around that he looks glib enough for nitery dates, too. He has his "Rochester" imitation down pat and scores particularly with his carbons of James Stewart, Mortimer Snerd, Arthur Godfrey and Billy Eckstine. Dover climaxes with his lifelike Elvis Presley, his gyrations wowing the audience here.

The New Yorkers, three male voices and a hard-working, comely auburn-haired miss, are well received here. Turn differs little from what it was about three years ago but moves more swiftly, particularly via that fine medley for a teeoff. Finale of Victor Herbert "Gypsy Airs" continues to be surefire. Yet, this foursome does not appear to have attained its obvious potentialities. It apparently needs better routining, more stress on the harmonizing rather than solo singing.

Tim Herbert, another imitator, vies with Dover in much the same field on the same bill. He uses a visit to the United Nations as a means of ringing in such nationalities as a Frenchman, Mexican, etc. It's a well-gagged act, with his Dapper Dan closing bit topflight all the way. De Mattiazzis continues a boff novelty, with the two dancing dolls remaining a triumph for the gal dancer.

Cy Reeves, another veteran single who has been around enough to give him plenty of polish, fills the next-to-closing in high fashion. Reeves has the material, some new, some old, but all of it put over with fine delivery. He's a smart addition to this bill. The Remys, three Cuban youths, close the show with their strong acrobatic feats. This trio still clicks big with handstands while balanced on a rolling board, their work on which is a stunt in itself. Big mitting follows the three-high climax on rolling platform. Myron Roman house orch plays the show with fine aplomb. *Wear.*

Apollo, N. Y.

Buddy Bowser, Cookies (3), *Charlie & Ray, Billy Mason, Andre Williams, Schoolboys* (5), *Little Richard & Band* (11).

Apollo stage this week is cluttered with too many kids with too little talent, only merit to this rock 'n' roll headquarters being precocity, which is of limited durability. However, apart from the juvenile acts, Billy Mason and The Schoolboys, the session is sufficient to meet the vaudery's needs over a short haul.

After the standard band opener, batoned by Little Richard's unbilled stand-in, and a short, unimpressive spiel by emcee Buddy Bowser, the Cookies, three personable and attractive femmes, perform an infectious songalog, depending heavily on a blend of mambo, cha cha cha and r&r. Charlie & Ray—three years ago they were Apollo amateur night winners—continue as big faves. In the act succeeding the Cookies, the boys demonstrate topnotch songability. They always had a certain amount of interest by playing it limp-wristed, but they're emphasizing the point nowadays. It's okay to capitalize on swish routining; as a matter of fact, it gets 'em more than their normal share of laughter, but sometimes they go too far (as in the necking scene with a recalcitrant sideman).

Billy Mason receives a New Act once-over. Andre Williams, after another band filler, delivers a talking routine, "Baconfat," and then switches pace with a slightly more lyrical "Drunk As I Could Be." Not blessed with much of a voice box, the lanky performer nonetheless communicates favorably and with all the affectations of rock 'n' roll down pat. The Schoolboys take over next and, as indicated, the chief value is novelty. They're awkward imitations of their elders during their two songs. Little Richard winds it up. Raucous, uninhibited and wild-haired, he slugs out a quintet of noisy ditties, some at the piano, but all with his 10 musicians in support. *Art.*

Night Club Reviews

Continued from page 51

New Frontier, Las Vegas

don't ditto the bits done by Miss Gray and Shawn. Management wisely soft-pedals the show's original title in this edition (it has been reduced by 50% on the marquee), as Miss Havoc, unlike Miss Gray, doesn't do Porter songs. Lester's antics, like Shawn's, also have zero to do with Porter.

Miss Havoc's five numbers have been done by her elsewhere, but because she presents them together for the first time here, the package could be billed as a new act. Heavy on magnification of the gaslight era type of terps & chirps, she aims at pleasing the nostalgia worshippers and hits the mark with most efforts. Despite the handicap of a wireless mike concealed in her bra and which amplified at the wrong moments, she scored with "I Don't Care," and lent effective pathos to the tear-jerker, "One For the Road." Appropriate laugh-provoking is injected by her competent accompanist at the keyboard, frozen-faced Skippy Redwine.

Buddy Lester is fast with the hep school of comedy, and rarely loses his enthusiastic audience. When this happens, the enthusiasm is heightened by quick quips ready-made for such inattention. His w.k. routine with assorted hats keeps the yocks coming rapidly; okay songs & dances added to a funny trumpet exchange with the regular orch tooter, Bitsy Mullins, keep the levity high.

The plush "Begin the Beguine" production with Sally Forrest and George Chakiris as the excellent dancers is held over, inundating the 90-minute offering with an almost overly expensive coat of rich icing. The skillful choreos of Alton show the boy & girl terpers (16) off to best advantage. Production singer-emcee Robert Kaye is a standout, and shows vet savvy despite his youth. Once again, the hard-working Garwood Van and his orch (18) flawlessly backbone the entire spectacle. Show shutters Feb. 10. *Duke.*

Beverly Hills, Newport

Newport, Ky., Jan. 22.

Connee Boswell, Phil Foster, Donn Arden Dancers (10), *Don Chastain, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.*

Popularity of Connee Boswell with Greater Cincinnati nitery-goers has not suffered from her six-year absence. Greeters at the opening of this northern Kentucky swankery's current two-framer gave her an exceptionally warm reception. Welcomed with the ace songstress is comic Phil Foster, in for his first time.

Miss Boswell, charming in a pink-plumed white gown, gets full value from each of 11 ballads and bounce tunes over a 35-minute route. Included are numbers from her latest Decca album, the oldest "I'd Climb the Highest Mountain." She makes a Sophie Tucker production of "Some of These Days," rings the bell with "Young at Heart" and exits to the thunder of "Saints, Come Marching In." One of the greatest touches of modern showmanship is the roller framework supporting Miss Boswell for her stage stints. The flowing gown conceals polio paralysis of her legs, unsuspected by her masterful use of hands, arms and facial dramatics in giving life to numbers.

A smooth worker, tuxed Phil Foster makes with upside-down talk, most of it highly suggestive, in keeping with his billing of Brooklyn's Ambassador to the U.S.A. His patter, dealing with oddities of life, creates constant ripples of titters. A 10-minute piece of business with a couple recruited from the ringside may well be dropped from the too-long half-hour routine.

Chorus of Donn Arden lovelies, with Don Chastain as singing emcee, contributes two splendid sessions. Backing of Gardner Benedict's combo continues socko. Ethel Smith headlines the show due Feb. 1. *Koll.*

Statler-Hilton, Dallas

Dallas, Jan. 25.

Dan Rowan & Dick Martin, Bob Cross Orch (12); *$2-$2.50 cover.*

New comedy team of Rowan & Martin no longer can be termed a "rising comic duo" as far as their local fans are concerned. They're on top now, and proved it by capturing a capacity crowd at their Empire Room opening Thursday (24). After their opener, vocal duet of "It's Great to Be Here," brace of buffoons kept the room in an uproar.

New material is clean throughout, starting with Martin's vocal of "Old Man River," interspersed with Rowan's grammatic corrections. Easy banter includes a beer drinking stunt by Martin, followed by a Shakespearean effort by Rowan with his partner as a ringside drunken heckler. Situation stuff scores heavily, and they add a mindreading bit that brings hefty mitting in their 35-minute stint. Throwaways such as Martin's "you look like the guy who sold me a Kaiser" stave off any lull. The talented duo couldn't get off without an encore.

Bob Cross orch has scant showbacking to do, but has its big inning, per usual, at terp time, filling the floor for dansapation. *Bark.*

Empress, Miami Beach

Miami Beach, Jan. 25.

Diosa Costello, Don Casino, Mandy Campo Orch; $5 food & beverage minimum.

The intimate Regency Room in this oceanfronter provides a highly suitable setting for the energetic qualities and talents of Diosa Costello, who clicked in its precincts last season. Her return is in line with attempt of manager Jack Parker to get the triangle layout into the running against the tough hotel-cafe competition, with Mickey Katz the only performer since season booking inception to rack up a profit.

Miss Costello should help in build of patronage for the room. She did well, as noted last season, and in this outing sets up a smartly devised book of American, latino and special material concepts that add up as a well-balanced workout of her talents. The frenetic style is applied to a new and potent Cubano theme, of which she could add more. Most of her catalog is in the American idiom—her salute to Puerto Rico and its part as a U. S. possession; comedy approach on males in tune-tales and, for the big payoff, her in-costume and makeup reprise on the "Bloody Mary" role she played in "South Pacific," with solid assist from Don Casino. It adds up to a divertified 40-minute compote that captures tabler appreciation.

On his own, Casino sets up a well-versed collection of currents, applying warm pipings to the lyric lines, hewing to clear spell-out of the wordage and adding color via artful shadings. He's a handsome tunster who looks ripe for a recording click, as well as tv guesters.

Mandy Campo and his crew back show matters in smooth fashion, with maetsro introing in fractured English that is amusing and effective. Layout is in for two weeks with Mickey Katz returning Feb. 7. *Lary.*

Thunderbird, Las Vegas

Las Vegas, Jan. 22.

Allan Jones, Kodell, Janos & Bogyo (2), *Barney Rawlings, Thunderbird Dancers* (8), *Al Jahns Orch* (12); *$2 minimum.*

Allan Jones returns to the Navajo Room accentuating his big voice with seemingly new-found verve. Toplining a three-week opus, Jones tunes up a repertoire containing many fresh notes among his w.k. standards. He kicks off with a spright "Song In My Heart," a haunting "Two Lost Worlds" and then belts an operatic area sans mike to instantly provoke long salvos. One of his new bits is his caress, of a torch ballad via prop telephone to a recorded femme answer.

Another fresh touch sees Jones intro his 19-year-old son, Allan Jr., who shows off an inate vocal calibre that, with the proper tutoring, could be developed into a handsome voice. Lad sings "On The Street Where You Live," then duos with his pop in a parody of "Que Sera Sera." Jones Sr. returns to solo a Gershwin medley and his fave interpretation of "Madelon," wrapping it up with his familiar "Donkey Serenade" once again paging his sprig for a father-son duo.

Offbeat magico of Kodell adds a certain charm to the show. He manipulates some w.k. flash tricks to cue hanky-panky mystics involving the vanishings of a quintet of parakeets, all of it to eager response.

Janos & Bogyo set the show off to a quick pace with their gymnastics. Gyros include some nifty body intricacies. Thunderbird Girls flip open the curtain with a brisk, Tiller-climaxed opener, and dress up the stage in the finale with Jones. Barney Rawlings lends vocal interpretation to opening production and as usual capably emcees. Al Jahns orch is on its toes throughout to inject musical depth to the proceedings. *Alan.*

Club Crescendo, Houston

Houston, Jan. 22.

Mimi Hines & Phil Ford, Jose Ortiz Orch (5) *with Jackie Moore; $3 minimum Sat.*

Some comedians are born funny; others make themselves that way. Mimi Hines & Phil Ford, husband-wife combo, belong in first category. They bill themselves as "a very successful unknown act," a tag they've written in six years of club dates. But if their Club Crescendo date here is an indication, the "un" won't be stuck to the "unknown" for long.

Comics' elastic wares, which stretched to 45 minutes for a light house night caught, include everything but tumbling. Act shoves off with solid tooting clarinet (on some nights it's a flute) paired with warbling of "Tenderly." Mood quickly changes with puckish spoof of tune. It's a riot. Aud mitts heavily for both versions, plus "You Must Have Been a Beautiful Baby," and buck & wing "Oh What A Thrill I Get From Vaudeville." Between piping, twosome toss cornball jokes, but somehow make them bounce high. Lots of other parodies, terps, and pieces de resistance literary satires, one on an English film and the other of child's tale, "The Princess and the Frog." These and some skits are prime clicks. Good feature of material is absence of dirt; entire act could go before tv cameras with little trimming—an asset at Crescendo where heavy sexo doesn't always go with family trade.

Jackie Moore, 17-year-old thrush, does commendable opener, "Banana Boat," for good mitting. Jose Ortiz offers usual strong backing. Hines & Ford stay to Jan. 29; Musical Wades (5) to follow. *Burt.*

SurfRider, Waikiki

Honolulu, Jan. 19.

The Starr-Kings (2); *no cover or minimum.*

Real good, this tuneful twosome, and if anybody can establish the SurfRider Hotel's Captain Cook Room as a genuine draw, this combo may turn the trick.

Bill Starr plays accordion and Morry King the violin and they seem to be having a ball as they stroll from table to table pitching tunes of all tempos. They're on nightly except Wednesdays in a room that hitherto has specialized in solo pianists, and already they're luring repeat biz, an encouraging sign. Room itself has seldom been out of the "problem" class, but this zestful, cheerful team may turn it into a real draw.

Lads were last here with Bob Crosby's band during World War II, when barbed wire was strung the length of Waikiki beach. Lots of changes since then, natch. *Walt.*

VARIETY BILLS

WEEK OF JANUARY 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 31
Bob Williams
Jack Beaber
Carol Wilder
Rockettes
Corps de Ballet
Raymond Page Orc

Palace (P) 30
Symphonettes
S & P Parks
Roy Benson
Lucia & Linda
Pigmeat Markham
Cavaliers
Larry Best
L & J Anders

AUSTRALIA

MELBOURNE
Tivoli (T) 4
Richard Hearne
Julia
Nicolas Darvas
Lane Bros.
Ross & La Pierre
Bob Bromley
The Albins
Billy Banks
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob
SYDNEY
Tivoli (T) 4
George Wallace
Maurice Colleano
Jim Gerald
Jennie Howard
Queenie Paul
Millie Hansen
Morry Barling
Peggy Mortimer
Jandy
Tony Moynihan
Brenda Charles
George Nichols

Jack O'Dowd
Wilbur Wheeler
Flat Tops
2 Randows
Bowery Piano 4
ADELAIDE
Royal (T) 4
Katherine Dunham Co.
PRINCESS
Melbourne (T) 4
Philip Stainton
Richard Beynon
Nicolette Bernard
Percy Marmont
Noel Howlett
Heath Joyce
Margaret Wolfit
Brian Barrie
Frank Taylor
Arthur Whitehead
Gerald Duggan
James Doone
Frank Wilson
Lily Moore
Stewart Finch
Carole Taylor
Keith Johns

BRITAIN

CHELSEA
Palace (I) 28
Terry Scott
Baker & Douglas
Roma Dale
Hugh Lloyd
Bob Dale
Fraser Hayes 4
Rey & Ronji
E & J Webster
Chelsea Dance Co.
Lovelies
EDINBURGH
Empire (M) 28
Jack Anthony
Duncan Macrae
Murray & Maidie
Robert Wilson
Alex Don
D & D Remy
Clarkson & Leslie
Will Starr
Bertha Ricardo
Belles & Beaux
FINSBURY PARK
Empire (M) 28
Eddie Calvert
Botandos
Freddie Sales
Kordites
Elites
3 Brittons
Gerry Brereton
Billy Stutt
GLASGOW
Empire (M) 28
Denny Willis
Bobby MacLeod
Dave Willis & Bd.
Latona
Graham & Chadel
Jo, Jac & Joni

Sally Logan
Jimmy Neil
Anna Mac
Johnnie Mack
Jack Haynes
LONDON
Hippodrome (M) 28
Dave King
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee
Metropolitan (I) 28
Anne Shelton
Dowie & Cane
Don Fox
Jerry Harris
Billie Wyner
Tommy Locky
O'Keefe Bros. & A.
NOTTINGHAM
Empire (M) 28
David Whitfield
Lane 2
Bill Waddington
T & P Derrick
Freddie Harrison
Frances Duncan
Alexander's Dogs
Allan & Steve
PRINCE OF WALES
(M) 28
Winifred Atwell
Terry Thomas
David Hughes
Bill Maynard
Channing Pollock
Hall
Norman & Ladd
Skylons
Brazilianos
3 Kims

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Kaye Ballard
Joey Carter
Jimmie Daniels
Three Flames
Bruce Kirby
Warren Vaughan
Blue Angel
T C Jones
Bea Arthur
Will Holt
Martha Davis & Spouse
Jimmy Lyons 3
Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta
Chateau Madrid
Mario Escudero
Ada Cavallo
Nola Pardi
Los Majos
Al Castellanos Orc
Luis Ortiz Orc
Copacabana
Pearl Bailey
Condos & Brandow
Dorianne Gray
Ron Beatty
Kathi Dean
Michael Durso Orc
Frank Marti Orc
Duplex
Nancy Leigh
Roy Stuart
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas
Hotel Biltmore
Eddie Lane Orc
Hotel Pierre
Lilo
Stanley Melba Orc
Alan Logan Orc
Joan Bishop
Joseph Sudy
Hotel Roosevelt
Guy Lombardo
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Doretta Morrow
Milt Shaw Orc
Ray Bari Orc

Hotel Statler
Ray McKinley Orc
Latin Quarter
Moore & Lessy
Isabel & Miguel
Georgia Reed
Kitty Dolan
Billy Fellows
Carmen Phillips
Trio Cottas
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Hotel Plaza
Lillian Roth
Ted Straeter
Mark Monte
Le Reuban Bleu
Judy Tyler
Irwin Corey
Cindy & Lindy
Neighbors
Norman Paris 3
Harry Noble
Park Sheraton
Mimi Warren
Jose Melis
Spark Thurman
Town & Country
Platters
Morty Gunty
Barbara & Mansell
Burnell Dancers
Ned Harvey Orc
Pupi Campo Orc
Two Guitars
Kostya Poliansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay
Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Belle Carroll
Johnny Gilbert
Jack Wallace
Danny Davis Orc
Larry McMahon
Piute Pete
Irving Harris
Village Vanguard
Abbey Lincoln
Mae Barnes
C Williams Trio
Waldorf-Astoria
Lena Horne
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Mello Larks
Jimmy Ames
Johnnie Janis
Blue Angel
"Calypso Tropicana"
Jennifer Marshall

Lord Christo
Priscilla Hood
Maraca King & Tijuana
Lady Alina
Al D'Lacy Orc
Blue Note
Oscar Peterson

Rolf Kuhn (4)
Chez Paree
Liberace
Jean Fenn
George Liberace Symphony
Cloister Inn
Al Belletto (6)
Lucy Reed
Conrad Hilton
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibben
Naomi Wold
"China" Clark
Ann Cucksey
Encores (4)

Frankie Masters Orc
Boulevardears & Dons (12)
Drake Hotel
Caprice Chantel
Gate of Horn
Theodore Bikel
Jo Mapes
Odetta
London House
Barbara Carroll
Ahmad Jamal (3)
Mister Kelly's
Anita O'Day
Mort Sahl
Harry Slottag (3)
Marx & Frigo
Frank D'Rone
Palmer House
Nelson Eddy
Gale Sherwood
Mr. Ballentine
Susanne & Escorts

LOS ANGELES

Ambassador Hotel
Connie Russell
Orrin Tucker Orc
Bar of Music
Mae Williams
Oscar Cartier
Felix De Cola
Jerry Linden Orc
Bandbox
Billy Gray
Leo Diamond
Bert Gordon
Eddie LeRoy
Short Twins
Carol Shannon
Dodie Drake
Bailey Trio
Ciro's
Frances Faye
Trio Bassie
Geri Galian Orc

Felix Martinique Orc
Crescendo
Gail Robbins
Marshall & Farrell
Ray Toland Orc
Interlude
Sylvia Syms
H Babasin Qtt.
Mocambo
Allan Jones
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
De Castro Sis (3)
Three Rebertes
Wiere Bros. (3)
Statler Hotel
Morey Amsterdam
L & E Roberts
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Jack Roth
Jules Buffano
Jackie Barnett
Queti Clavijo
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Minsky Goes to Paris
Lucky Henry Orc
El Cortez
Peggy Ryan
Ray McDonald
Stuart Allen
Cirquettes
Sterling Young Orc
El Rancho Vegas
Shirley Bassey
Larry Daniels
Lili St. Cyr
El Rancho Orc
Renee Molnar Dncrs
Flamingo
Anna Maria Alberghetti
Alan King
Little Buck
Flamingoettes
Lou Basil Orc
Fremont Hotel
Genie Stone
Cortez & Boyer
4 Gems
Sammy Blank Orc
Golden Nugget
Harry Ranch
Hank Penny
Sue Thompson
Jig Adams
Hacienda
Tony Romano
Fran Jeffries
Joe Graydon
Bruce Davis
New Frontier
"Salute To Cole Porter"

Dolores Gray
Dick Shawn
Sally Forrest
George Chikaris
Robert Kaye
Venus Starlets
Garwood Van Orc
Riviera
Geo. White's "Scandals of '57
Ray Sinatra Orc
Sahara
Xavier Cugat
Abbe Lane
Harvey Stone
Kirby Stone
SaHarem Dncrs
Cee Davidson Orc
Sands
Jerry Lewis
Judy Scott
Copa Girls
Antonio Morelli Orc
Showboat
Sonny Mars
Chili Bon Bon
Camille
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
French Folies
Hank Henry
Jacqueline Fontaine
Sparky Kaye
Cliff & Judy Ferre
Mac Dennison
Jimmie Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
The Four Lads
Allan Jones
Kodell
Janos & Bogyo
Danny Crystal
Lou Wills, Jr.
Thunderbird Dncrs
Al Jahns Orc
Dukes of Dixieland

MIAMI-MIAMI BEACH

Americana
Tony Bennett
Johnny Puleo
Harmonica Rascals
The Abbotts
Joe Reichman Orc
Dave Lester Orc
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Clark Fiers
Jules De Salvo
Chateau
Peter Woods
Luke Salem
Rick Allen
San Kanez Orc
Cotton Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Gaines
George Kirby
Joe Chisholm
Anjoel Trio
Savar Dancers
Michelle Clark
Norma Miller Dcrs
Orioles
Eddie Barefield Orc
Di Lido
Pupi Campo Orc
Bea Kalmus
Jackie Kane
Caney Orc
Gustavo Dancers
Eden Roc
Joe E. Lewis
Roberta Sherwood
Mario & Floria
Mal Malkin Orc
Chuey Reyes Orc
Buddy Greco Orc
Empress
Diosa Costello
Don Casino
Mandy Campo Orc
Fontainebleau
Jerry Lewis
The Aristocrats
Georgine Darcy
Al Navarro Orc
Sacasas Orc
Latin Quarter
Ziegfeld Follies
Bob Kennedy
Dominique
George Matson
Ving Merlin Strings
Lynn Christie
Leon & Eddie's
Can-Can Girls
Toni Rave
Bubbles Parlene

Denise
Atoma
Monte Carlo
Fran Warren
Allen & DeWood
Leonard Young
Sid Tucker Orc
Murray Franklin's
Roy Sedley
Don Rickles
Dick Haviland
Linda Bishop
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Diahann Carroll
Michel Rosenberg
Antone & Ina
Syd Stanley Orc
Sans Souci Hotel
Larry K. Nixon
Bobby Breen
Freddy Calo Orc
Place Pigalle
B S Pully
Dixie Evans
French Follies
Seville
Charlie Farrell
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Pagoda Revue
Charlie Spivak Orc
Cortes Orc
Roney Plaza
Calypso Eddie
Juliette Robbins
Serge Valdez Orc
5 O'Clock
Sherry Britton
Tommy Raft
Al Golden
Parisian Rev
Thunderbird
The Kentones
Dick Sterling
Rip Taylor
Rey Mambo Orc
Vagabonds
Vagabonds
Frank Fontaine
The Petticoats
Danny Stanton
Danny Rogers
The McCormicks
Frank Linale Orc
Versailles
Alan Gale
The Haggetts
Bill Shirley
Arnold Dover
Teddy King Orc

HAVANA

Tropicana
Nat King Cole
Gloria & Rolande

Harmonicas
Miguel Herero
Carmelita Vasquez

Carmela Reyes
Ruffinos
Elsa Marval
Ramon Calzadilla
Paulina Alverez
S Suarez Orq
A Romeu Orq
Sans Souci
Robert Merrill
Sonia Calero

Victor Alvarez
Ortega Orc
Montmartre
Edith Piaf
Fajardo Orc
Casino Playa Orc
Nacional
Marguerite Piazza
Malagon Sisters
W. Reyes Orc

RENO

Golden
The Jesters
Lewis & Sanchez
Mapes Skyroom
Merry Macs
Bobby Brandt
Skylets
Ed Fitzpatrick Orc

Riverside
Hi Lo's
Trio Bassi
Tommy Wonder
Margaret Banks
Starlets
Bill Clifford Orc
Holiday Hotel
Jan Stewart Trio
Tattle Tales

Atlee's Canadian Flop

Continued from page 1

der the auspices of the Theatre Guild of Canada.

Lecture tour is being conducted by W. Colston Leigh Inc., New York, with Estelle Craig handling the Toronto end and losing out on newspaper advertising, printing, etc.

Attlee had an audience of 1,200 at Belle Vernon, Pa., on Thursday night (24) but lack of Canadian listeners created a fiasco, this amplified by Attlee's uncooperative and curt treatment of press conferences when Toronto newspaper people had been summoned for an early morning interview and been upbraided for asking "silly questions." This also followed Attlee's distant attitude to audiences in the question-and-answer period supposed to follow other out-of-town addresses.

Massey Hall cancellation on "Today's World" talk was part of Attlee's three-weeks' North American tour, with the evasive Attlee reportedly insulting the press in New York, Chicago, etc. in his colorless "Quiet Man" behavior and refrigerated "no comment" answers.

The Word Slowed

Continued from page 1

beaucoup business has been lost because lack of public knowledge about upcoming pictures.

Sindlinger, a frequent speaker at exhibitor meetings, told the Allied delegates that his company's studies show that every week since last October more than 100,000,000 different people watched films at least once a week—either at theatres and/or on television. The latest compilation, he said, indicated that 45,000,000 see films each day —5,000,000 see them in theatres and 45,000,000 see them on television.

Depth studies, Sindlinger pointed out, indicate "that watching the new-old features on television is whetting the public's appetite to see the newer pictures playing at theatres."

Sindlinger staunchly contended that "there is a ready audience for motion pictures" and that rather than closing theatres the industry actually needs more in the proper places.

N. Y. Cafes

Continued from page 49

party of four comes in. Benny Goodman succeeds Miss Horne. Lilo proved the first major boxoffice hit of the Pierre's season. Reservations have also been extremely difficult for that room.

Also doing business in the upper brackets is the Latin Quarter, which hasn't splurged too heavily on headliners. The spot preemed this week with a new show, which has also perked up additional interest in the cafe.

One of the surprises this year is the booming biz in the small rooms. Aside from the perennials, the Blue Angel and Le Ruban Bleu, which are getting a healthy quota of business, spots such as the Red Carpet, with Bobby Short, have the ropes up consistently. The Jamaican Room is also hitting a healthy stride, as are the myriad calypso rooms springing up around New York. Le Cupidon unveiled Friday (25) with a Caribe policy.

Undoubtedly, the present strength of the larger spots is being attributed to the concentration of hot boxoffice names in New York at this time. Bonifaces have long believed that the more hot attractions in New York, the better it is for the entire industry, since it creates the kind of interest that makes people desert the television sets.

New Acts

BILLY FELLOWS
Comedy, Songs, Piano
20 Mins.
Latin Quarter, N.Y.

Billy Fellows, making his first outing at the Latin Quarter, has the potential to hit the bigtime as a headliner. He appears a natural for major nitery dates and for television. On the basis of his performance at Lou Walters' emporium and the audience's reception, it appears a good bet that Fellows will be an important night club name in the not too distant future.

Although billed as "a new young comedian," Fellows is more than that. Lad, apparently in his mid-20s, is an entertainer and all that the word encompasses. He can do many things—sing, move with the grace of a dancer, play the piano and guitar, and impersonate. And he does them all well. Perhaps the best description of his ability is that his talent closely resembles that of Sammy Davis Jr.

For a performer who has been in show biz for only two years (that's what Fellows says on the LQ floor), he shows exceptional confidence and class. There is even a degree of brashness in his performance. His manipulation of the microphone (from floor to hand-mike) is in itself a special knack displaying excellent timing and dexterity.

On the 88, he shifts easily from rock 'n' roll to classical. He employs a novelty gimmick via the use of fluorescent gloves. He clicks most successfully with his takeoffs on Johnnie Ray doing a rock 'n' roll number, Sammy Davis Jr. singing "Black Magic," and Elvis Presley singing and gyrating "Hound Dog." Latter wins him his biggest mitting.

Fellows, a New Englander, practically steals the show at the Latin Quarter this session. It looks like he'll continue to do it at subsequent engagements. *Holl.*

VIVIAN COOK
Dancing
11 Mins.
Bronzo's Supper Club, Worcester

A long-stemmed beauty, Vivian Cook amply fills an eye-catching wardrobe and exudes a warm personality. Her terping is in the modern idiom.

Opens with a breezy satire of stripteasers to the music of "Bad Girl" and follows with a socko "Heat Wave." She winds up her turn with a Spanish bit featuring cape twirling embellished with a stroblite effect for good results. *Lee.*

BILLY MASON
Songs
6 Mins.
Apollo, N.Y.

Billy Mason, a handsome ofay of about 12 who appeared at the Apollo recently as a member of a Canadian group known as the Rhythm Jesters, does it solo this time around. Kid exaggerates the slurring idiom which is rock 'n' roll till he can hardly be understood. And it's not to his credit that he seems like a caricature—what with his jerky body motions —of the older scat singers in the field.

Whole turn is based on its novelty. The lad has a fair just-past-the-soprano-stage voice that he may be able to cultivate if he doesn't waste his time developing the gimmicks. *Art.*

BILLY ALBERT & ARDREY SISTERS
Song and Dance
28 Mins.
Club One-Two, Toronto

After a six-months' rehearsal stint, Billy Albert, former lead baritone singer of The Rover Boys, together with Sally and Molly Ardrey, are breaking in a new partnership act at the posh Club One-Two here. Girls were latterly in the line at the Copacabana, N. Y., and doing song-and-dance sister act step-outs at the bistro.

Fresh and youthful in the new faces formula, they bound on for a bouncy "Mutual Admiration Society" in which the trio shows it's plenty hep on song salesmanship and ballet training. Group later scores with its energetic "Mountain Music" medley. This has Albert on the fiddle and the Ardrey Sisters for a hefty hoe-down, complete with a Patience and Prudence takeoff, an Elvis Presley satire by Albert, and an acrobatic dance finale to the girls' yodelling for a terrif reception.

Albert, with guitar, does an "Over the Rainbow" to fine dramatic effect and hep returns from the customers, with the Ardrey Sisters also registering on their "I'm Going to Write Myself a Letter." Also for customer kudos is trio's medley of "My Fair Lady" hits.

On cleanly freshness and youthful vigor, plus costuming and swift-paced delivery, Billy Albert and the Ardrey Sisters, on this break-in, stack as a new act suitable for any entertainment media. *McStay.*

TOMMY STEELE
Song, Guitar
30 mins.
Cafe de Paris, London

In a professional career of about four months, Tommy Steele rates his second New Act review. First appraised as headliner in a vaude layout, he is now star of this swank night spot.

Steele, a youth who comes from the London suburbs, is Britain's best known rock 'n' roll exponent. He works with a quartet of musicians who give the virile-type backing his act demands. It's noisy, vivacious and spirited—but as entertainment in a room of this calibre it inevitably raises doubts.

Admittedly, the Cafe de Paris has shown enterprise in making this two-week booking, which is a strong switch from the name talent it's employed in the past. Further, there's no doubt that the r & r idiom has its appeal among all classes, including the cafe society set who frequent the room.

It's hard to assess Steele's performance fairly as the mike went dead at the beginning of his act and it was some minutes before the defect was rectified. In the meantime, he showed an admirable command of the situation by a quick variation of the routine.

Dressed in blue overalls and self-accompanied on the guitar, Steele is without inhibitions on the floor and his infectious beat soon has a hand-clapping response from the audience. His main weakness is a pronounced lack of clarity and, even with the mike fully restored, it is near impossible to decipher the words he is singing.

Songalog is almost the same as that used in his vaude appearances, including "Giddyop," "Rock the Cave Man," and "Green Door." By far the best part of the show is at the end when, in lieu of the traditional curtain number, Steele and his quartet bang out a lively rock 'n' roll number for audience dancing. It's a highly professional finish. *Myro.*

Unit Review

Eddie Condon and Humphrey Lyttelton
(ST. ANDREWS, GLASGOW)

Glasgow, Jan. 22.

Eddie Condon and his boys had the jazz addicts stomping and indulging in heavy mitting in this 2,500-seater civic auditorium. The Condon turn, prefaced by audience's knowledge of their personnel and talents, lived up to the niche it has carved itself.

British jazz group of Humphrey Lyttelton occupied the first segment, setting the outfronters in receptive mood with "Joshua Fit The Battle of Jericho" and a well-received "St. Louis Blues." John Picard's trombone brought excellent returns. Lyttelton and group garnered warm handclaps for "Christpoher Columbus," a recent waxing.

Outfit also scored with the Spanish-tinged "Rosebeams and Rice." Apart from Lyttelton on trumpet, group, now in its eighth year, comprises Bruce Turner on alto sax, Johnny Parker on piano, Jim Bray on bass and Eddie Taylor on drums. Cute offering that pleased was "Diga Diga Do." But it was deadpan, blase Condon and his antics that the juves mainly wanted after paying top of $2, heavy for this part of the U. K. On for fully an hour, he didn't let them down, either in musicianship of his entourage or in humor of his stage control.

Pre-publicized for his liquor-addiction gimmick, he had swift retort for outfronter in gallery who shouted to him to go get sober. Customers warmed to his lively, aggressive personality and dry humor, and to the jazz of "Wild Bill" Davison, "Cutty" Cutshall on trombone, Robert Wilber on clarinet, Charles Schroeder at the ivories, Leonard Gaskin on bass and George Wettling on drums. Sardonic jazz expert made a distinct impression with his offbeat style, winding in link-up with the Lyttelton group as they joined his own outfit onstage for finale spot.

Condon ensemble is on 15-day trek through Scotland and England and due in Stoll Theatre, London, Jan. 27. *Gord.*

Shows Abroad

At the Drop of a Hat

London, Jan. 25.

E. P. Clift & Jack Minster presentation of revue in two acts. Stars Michael Flanders, Donald Swann in their own lyrics and music. At Fortune Theatre, London, Jan. 24, '57; $2.20 top.

An entertainment which the two co-authors, who also comprise the cast, describe as an "after-dinner farrago" would seem an unlikely prospect for a West End theatre. But Michael Flanders and Donald Swann confound the sceptics with one of the most enjoyable intimate revues seen in London for a long time. The show is strictly for the chi-chi trade and, in this very intimate theatre, should be good for a modern run. With its modest overhead, it should almost certainly pay off.

The stage is bare, apart from a few simple drapes and a piano. Donald Swann occupies the piano stool and provides all the accompaniment. Michael Flanders, a polio victim, spends the evening in a wheelchair singing his own lyrics.

The show succeeds as an off-beat entertainment, mainly on the quality of Flanders' lines and his outstanding personality as an entertainer. He has a faultless delivery and a shrewd wit, admirably harnessed to a variety of topics. On politics, housing, championship tennis, and even hi-fi, his material rarely fails to get response.

Swann, for his part, is a lively pianist who occasionally joins in the singing. He and Flanders work smoothly together and would be a cinch for any revue or sophisticated cabaret show.

The current production was originally staged at a small club theatre and was picked up for West End presentation after getting rave notices there. *Myro.*

No Laughing Matter

London, Jan. 24.

London Arts Theatre Committee presentation of comedy-drama in three acts by Armand Salacrou (translated from French by Lucienne Hill). Stars Brenda Bruce. Staged by Peter Wood. At Arts Theatre Club, London, Jan. 23, '57. $1.50 top.

Adelina Barbier	Brenda Bruce
Gerard Barbier	Peter Wyngarde
Jean-Louis Deshayes	Paul Daneman
Helene Donaldo	Faith Brook
Lancelot Berenson	Alec McCowen
Nicole	Gene Anderson
Gillies Donaldo	Anthony Ireland

Here is a breezy little sex comedy with a tragic twist that leaves a biting edge to what would otherwise be just a marital romp with faithless wives and complacent husbands.

"No Laughing Matter" translates better than most plays with a Gallic flavor and there are more amusing lines than situations, which tend to get over involved. It was a big hit in Paris and should please the sophisticated audiences of this club theatre, but much of its ease and charm might be lost in larger surroundings.

Brenda Bruce, alternately seductive and scheming, plays a petulant wife who runs off with a lover. Her disconsolate husband goes to the Riviera with his bachelor friend and the latter's mistress, who in turn has deserted her elderly husband. So many lies are told by both women, even when there is little to warrant deception, that the web of deceit is spun without final clarification.

The wife finally goes back to her husband, but her lover of convenience is unable to bear life without her and shoots himself. The other couple separate.

Faith Brook, as the worldly mistress, contrasts well with Brenda Bruce's naive cunning as the wife. Peter Wyngarde gives full rein to the outraged feelings of her mate, and Paul Daneman is consistently convincing both as friend and disillusioned lover.

Anthony Ireland is smoothly calculating as the philosophic older husband and Alec McCowen gives a touching performance as the boy whose love proves false. Play is knowingly directed by Peter Wood. *Clem.*

A Leap in the Dark

Dublin, Jan. 22.

Abbey Theatre Co. production of drama in three acts, by Hugh Leonard. Stars Patrick Layde, Michael Hennessy, Thomas P. McKenna. Staged by Ria Mooney; setting, Tomas MacAnna. At Abbey Theatre, Dublin, Jan. 21, '57.

Charlie Spencer	Patrick Layde
Robert Spencer	Eddie Golden
Georgie Spencer	Vincent Dowling
Lena Spencer	Eileen Crowe
Stella Morrissey	Joan O'Hara
Denis Brody	Michael Hennessey
Kay Brody	Angela Newman
Alfred Wilson	Thomas P. McKenna

A new and promising Abbey Theatre playwright, Hugh Leonard, emerges with this contemporary drama in a modern locale. He reveals a real sense of character and although he's by no means a Sean O'Casey (who is?), he has strong dramatic instinct.

"A Leap in the Dark" is about a peace-loving businessman-playboy who hates the violence of extremist cross-border raids in Northern Ireland. Complicating his situation is his rambunctious father who dwells in the past when he was fighting against the British authorities for Irish independence.

The yarn occurs during a New Year's Eve party which coincides with the pacifist's birthday, with a gabby agitator trying to convert him and a more extreme radical demanding "justice." The drama develops among these three characters, with incidental interruptions by other characters providing change of pace and thereby heightening the tension. The occasional loose ends and improbable motiviations and action do not seriously mar the hate and fear of the conflict that creates excitement.

Patrick Layde gives his best performance to date as the pacifist who, in his way, is as bitter as the extremists, and his single love scene with Joan O'Hara expressively contrasts with the violence of the characterizations of Thomas P. McKenna and Michael Hennessy as extremists. Eddie Golden is not quite so convincing as the aging patriot, but Eileen Crowe plays his sister with admirable warmth.

Despite the possible limiting factor of the Irish political subject matter, the thriller stacks up as a likely bet for production abroad. *Mac.*

Muckle Ado
(Much Ado)

Glasgow, Jan. 22.

Glasgow Citizens' Theatre presentation by arrangement with Edinburgh Gateway Co., of comedy in three acts, by Moray McLaren. Staged by Richard Mathews; setting, Nevil Dickin. At Citizens' Theatre, Glasgow, Jan. 21, '57; $1.10 top.

Angus Macnaughton	Edward Waddy
George Stourie	John Grieve
Elspeth C. Macfarlane	Marjorie Thomson
Mrs. Macnaughton	Molly Urquhart
Miss Jean Abercrombie	Irene Sunters
Colin Dundas	Dan Gaskell
Rev. David Balfour	Walter Carr
Sir Andrew MacAndrews	Fulton Mackay
Bill Auchenshuggle	Harry Walker
Lyndsay Tillicoultry	Robert Baird
Otis K. MacFadyen	Peter Stuart-Smith
Ishbel McClaurie	John Scott
Gussie Crackenthorpe	Annette Crosbie
Humphrey Shufflebottom	James Nairn

The celebrated Stone of Scone, which made world headlines several years ago after its grab from London's Westminster Abbey, has been used by native author Moray McLaren as the springboard for a badly-sustained three-acter. The script has a few witty tilts at Scot trends, but is unlikely to set any heather afire.

Edward Waddy is lifelike as a stubborn old farmer on whose land an alleged Stone of former Scot kings is dug up. He copes with an inrush of reporters, indie tv men and BBC reps, all anxious to paint a colorful picture to the world, and indulges in repetitive negatives as they seek to see and advertise the supposedly historic find.

The playwright has made recognizable caricatures of the other types, especially of a Glasgow newspaper reporter with a tough streak, an effeminite BBC newscaster, and a kilted American-spoken indie tv man representing the new Scot ITV.

Fulton Mackay offers a subtle and locally-appreciated portrayal of a Scot government official from Edinburgh, steering a diplomatic course between nationalistic fervour and practicality. Joan Scott, tartan-clad as a Scot nationalist known as Queen of the Eaglets, brings a gay flourish to her farcical role, and Marjorie Thomson is suitably fey as a semi-mad fortune-teller.

The love scenes between Dan Gaskell and Irene Sunters are so long and saccharine they get laughs instead of the proper reaction. But two cameos of a visiting English nationalist pair are well done by Annette Crosbie and James Nairn.

Richard Mathews has staged with pace, and the Nevil Dickin set of a Highland farmhouse is satisfactory.

A Su Imagen y Semejanza
(IN HIS IMAGE AND LIKENESS)

Mexico City, Jan. 19.

Promotora de Espectaculos Artisticos production of comedy in three acts by Rafael Solana. Stars Raymond Gay, Guillermo Orea; introducing Lorraine Chanel; features Noe Murayama. Directed by Luis G. Basurto; scenery, David Anton. At Comedia Theatre, Mexico City, Jan. 18, '57 $.96 top.

Leona	Lorraine Chanel
Hector	Guillermo Orea
Carlos	Ramon Gay
Chiribitaki	Noe Murayama
Voice	Rueben Zepeda Novelo

Because of its heavy title audiences are likely to expect this frothy entry to be a weighty religious drama. In reality, its a lightly scripted comedy which just misses being a Noel Cowardish romp on a reverse Pygmalion

(Continued on page 58)

Slugged Wrong Guy

A by-line mix-up last week evened the score between N. Y. Herald Tribune drama critic Walter F. Kerr and the paper's dance reviewer Walter Terry. The latter's credit line and a "dance" category slug were erroneously placed over Kerr's review of the Broadway revival of "Waiting for Godot," which opened Jan. 21. The situation was a reversal of a makeup error that had occured several seasons ago when Kerr's by-line was carried over a Sadler's Wells notice written by Terry.

The initial reaction of some tradesters was that the Terry-terp angle was a tongue-in-cheek approach by the Trib to the generally-regarded obscure nature of "Godot."

Cuffo Study Of N. Y. State Arts Proposed in Bill

Albany, Jan. 29.

Creation of a temporary State commission to make a "comprehensive" study and analysis of the cultural resources of New York State and all of its subdivisions, and to devise ways and means for the advancement, improvement and promotion of music, drama and the fine arts, as a post-war development, is proposed in a bill introduced by Assemblyman Bentley Kassal, Bronx Democrat and a newcomer to the Legislature.

The detailed measure to achieve this enhancement of "American culture" calls for the appointment of a seven-member non-salaried commission five by the Governor, one by the president pro tem of the Senate and one by the speaker of the Assembly. The Governor would name the chairman; the commission, a vice chairman.

The commission would be required to make a preliminary report to the Governor and the Legislature by Dec. 15, 1957, a final report to both by February 1, 1958. It would function, with full powers of a legislative committee, anywhere in the state, under an appropriation of $25,000.

Kassal's bill proposes that the commission shall survey and compile an "informative inventory" of public and private institutions now and heretofore engaged within the State of New York in artistic and cultural activities including but not limited to "symphony orchestras, grand opera, operetta and other forms of the lyric art; drama and the theatre; choral societies; ballet, painting, sculpture and allied arts and crafts and the history of such arts" as preserved by the historical societies of the State.

The Commission would "ascertain the ability of such institutions to fulfill their purposes and objectives, and the extent of their activities in the communities which they serve." It would examine the "desirability and feasibility" of sponsoring additional non-profit cultural institutions in the political subdivisions of the state, "in order to supplement and further such cultural activities."

The commission likewise would formulate plans and make recommendations for the "expansion of existing facilities and activities," to broaden and enlarge the audience, to promote "public participation therein" and to extend to the people of the state greater opportunities for the "cultivation and enjoyment of the artistic."

New Scot Comedy Opens In Edinburgh Feb. 18

Edinburgs, Jan. 22.

A new Scot comedy, "MacHattie's Hotel," by Albert D. Mackie, is set for world preem at the Gateway Theatre here Feb. 18. Mackie, author of several Scot domestic comedies, is a local freelance newspaper scribe and columnist.

Comedy will replace "A Doll's House," originally skedded for Feb. 18-March 2 period. This has been cancelled because of pacting of Rona Anderson, Scot actress, for "A Month of Sundays," opening in March. Miss Anderson was to have been featured in the Gateway production of "Doll's House," but has been released from her contract.

Inside Stuff—Legit

Tallulah Bankhead, opening tonight (Wed.) in "Eugenia" at the Ambassador Theatre, N.Y., gets a capsule profile of sorts in an article by N. Y. Times drama editor Lewis Funke, in the current issue (January) of the sheet's house organ, Times Talk. The piece, titled "Drama: All Work, No Play," represents the paper's legit staff of seven as having a tough assignment (that's what it says).

The reference to the actress reads, "Miss Bankhead no longer has her zoo, but she can still put on a circus. A few months ago, after her appearance in "Streetcar Named Desire,' we printed a letter from author Tennessee Wililams. While trying, innocently, to praise her courage and her performances, he noted that she had been short of perfect in the play's break-in in Miami.

"Miss Bankhead was ready to rush into print—demanded the right, indeed—with a letter that practically said Mr. Williams was drunk. When we indicated that our lawyers would have to be consulted, Miss Bankhead challenged us to have the lawyers call her—she would guarantee The Times against all suits.

"This argument went on four hours. There were tears. When we finally had her letter cleared and printed, Miss Bankhead invited us all to a party; a real brawl during which she held the floor for three houses, dismissed her pressagent, Richard Maney, because he insisted on trying to say a word here and there, and screamed over the telephone to her sister about how thrilled she was over the sister's horse winning at the track that afternoon."

Incidentally, the other members of the drama staff listed by Funke are Brooks Atkinson, critic; Sam Zolotow, Louis Calta and Arthur Gelb, reporters; Clara Rotter, secretary, and Nancy Adler, news clerk.

Alan Hewitt, who played his 100th performance Jan. 16 in the featured role of the brash newspaper reporter (patterned after the late H. L. Mencken) in "Inherit the Wind," figures its the eighth show in which he's had that long a run since first appearing on the Broadway stage in 1935. The other shows were the Alfred Lunt-Lynn Fontanne production of "Taming of the Shrew" (129), "Idiot's Delight" (300), "Amphitryon 38" (153), "The American Way" (244), "Death of a Salesman" (742), "Call Me Madam" (644) and "Ondine" (157). His other appearances have been "The Golden Journey" (23), "The Walrus and the Carpenter" (9), "The Gentleman from Athens" (7), "Love's Old Sweet Son" (44), "The Masque of Kings" (89), "The Moon Is Down" (71) and the Lunt's production of "The Sea Gull" (41).

He believes that his record is topped by featured players Myron McCormick and Kent Smith. The former's over-100 runs have included "Small Miracle" (117), original production of "Goodbye Again" (216), "Soldier's Wife" (253), "State of the Union" (765), "Joy to the World" (124), "South Pacific" (1,925) and the current "No Time for Sergeants" (over 500 to date). Smith's record includes "Dodsworth" (315), "Wingless Victory" (110), "Star Wagon" (223), "Old Acquaintance" (170), Katharine Cornell's production of "Antony and Cleopatra" (126), "Wisteria Trees" (165), "Bus Stop" (over 100 as successor to the late Anthony Ross) and on tour "Call Me Madam" (about 300) and "Tender Trap" (about 100).

Show On Broadway

The Hidden River

Martin Gabel & Henry Margolis production of drama in three acts (five scenes), by Ruth and Augustus Goetz, based on novel by Storm Jameson. Staged by Robert Lewis; setting and lighting, Stewart Chaney; costumes, Anna Hill Johnstone. Stars Robert Preston, Dennis King, Lili Darvas; features Gaby Rodgers, Peter Brandon, David King-Wood, Tonio Selwart, Roger DeKoven, Jack Bittner. At Playhouse, N.Y., Jan. 23, '57; $5.75 top ($6.90 opening).

Father Baussan	Jack Bittner
Jean Monnerie	Robert Preston
Francis Monnerie	Peter Brandon
Marie Regnier	Lili Darvas
Elizabeth Regnier	Gaby Rodgers
Adam Hartley	David King-Wood
Amalie	Margot Lassner
Daniel Monnerie	Dennis King
Gen. von Kettler	Tonio Selwart
Dr. Montalti	Roger DeKoven

The complexities of loyalty have probably been nowhere more dramatically illustrated than in France during World War II, when a former military hero became the head of the government and was consequently condemned as a traitor. But although a philosophical or ethical theme may be dramatic, it must also be theatrical to be effective as a stage play. And if it's to be successful on Broadway it had better have a clearly defined character to root for.

From a Storm Jameson novel, Ruth and Augustus Goetz have adapted an interesting drama of conflicting loyalties, but despite its challenging ideas and several absorbing scenes, the play lacks the impact requisite for a boxoffice hit. "The Hidden River" should have a moderate run, however, and is a prospect for films. The show is presented by Martin Gabel and Henry Margolis, at the Playhouse.

"River" is a sort of cat-and-mouse thriller, a whodunit except that the culprit is tipped off early in the evening, so the question is merely if and when he'll be caught, and what the punishment will be. The yarn, largely a confab about events of five years before, is localed in the living room of a manor house in the Loire Valley, in one of the wine areas of France.

It involves the efforts to discover who betrayed a member of the Resistance to the Nazis, to be tortured to death. The victim was a member of the household and although he's the subject of a good deal of dialog, he never seems to have dimension or real personality.

The youth's mother, emotionally contorted with grief, blames his death on the head of the household, who is returning from prison, having been released because of incurable illness, after serving part of a term for consorting with the enemy. The meshwork of loyalties, to country, to class, to family, to friends, and even to family fortune, is exploded and tension mounts.

But although the authors have provided a villain for the audience to hate, the apparent hero who represents civilized hatred of war is a passive figure who leaves virtually all the action to others. Even his final move, imposing a purely psychological punishment on the villain, seems contrived and unsatisfying. Also, the fact that the identity of the traitor is evident so early in the play greatly lessons suspense.

Robert Lewis' staging seems reasonably fluid, but tends to accentuate the inertia of the central character and load the cards against the villain. Robert Preston, whose recent stage appearances have been expertly comic, does what he can in the sober role of the former member of the Underground who wants no more of fighting. His playing is flexible and suitably intense, but the character is essentially passive and therefore of limited impact.

Dennis King, as the urbane patriarch who was "above" the conflict and was condemned for it, gives a deliciously theatrical performance, adding welcome color and animation to the show when he makes a delayed entrance and being missed when he dies of a stroke in the second act. Lili Darvas, also costarred, is noisily taut as the mother who cannot forget that her son was murdered.

Gaby Rodgers gives another of her distinct characterizations in the not-completely-defined role of the fiancee of the younger son of the house. Peter Brandon, doubtless by direction, emphasizes the shiftiness of the latter part.

David King-Wood seems unnecessarily mannered and ill at ease as a visiting British ex-intelligence officer, Jack Bitner is believable as a local padre trying to rise above the hate in his heart because he was horribly maimed in a concentration camp, Tonio Selwart is acceptable as the reincarnation of a German general (the role itself is awkward and extraneous, the only palpably inept touch in the script) and Roger DeKoven is skillful as a self-justifying doctor who spent the war years in Vichy.

Stewart Chaney's setting is handsome and presumably authentic, and appears to present no performance problems, and Anna Hill Johnstone's costumes are decorative. *Hobe.*

Swarowsky to Glasgow

Glasgow, Jan. 22.

Hans Swarowsky, of Venice, is named as next musical director and principal conductor of the Scottish National Orch.

He succeeds Karl Rankl, conductor since Oct. 1952, who resigns on June 30.

Dual-Performance Weekend Nights Is Biz Hypo on Tour and Off-B'way

A new pattern is evolving in the scheduling of legit performances. Although not reflected on Broadway, it's getting pronounced play in the hinterlands and in the New York smallseaters outside the Times Square area.

The situation involves twice-nightly performances on Saturday and/or Friday eves. In this setup, the traditional Wednesday and Saturday matinees are being dropped. In some cases, shows put on double performances on both nights, eliminating matinees entirely. In other instances, only one of the nights is devoted to two showings, with the performance sked usually including a lone matinee on Sunday.

The emergence of this pattern out-of-town was accentuated recently in Chicago when two concurrent shows, "Boy Friend" and "Witness for the Prosecution" scrapped their regular Wednesday and Saturday matinees in favor of double Saturday night performances and special Sunday matinee and evening performances. "Boy" performances on Saturday were at 6 p.m and 9:15 p.m., while Sunday curtains were at 3 p.m. and 7 p.m. "Witness" was presented at 7 p.m. and 9:30 p.m. on Saturdays and 3 p.m. and 7:30 p.m. on Sundays.

Prior to the Chicago situation, touring shows, principally those on twofers, have occasionally gone in for the twi-night performances. "Boy" switched its performance schedule even further after leaving Chicago, playing double performances Friday and Saturday night in Toronto. Working a similar sked was the recent touring produc-

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Philly's Park Playhouse Staffers Plan All-Year Suburban Musical Tent

Philadelphia, Jan. 29.

A new suburban year-round theatre is planned for Fort Washington Park, a development at the interchange of the Pennsylvania and Northeast turnpikes.

Staff members of the Playhouse in the Park, municipally-sponsored theatre tent, are behind the new project, to be operated by Theatrical Enterprises, Inc. The 600-seat tent operation will use a modified form of arena staging, with a three-sided stage that will permit one solid backdrop.

Two of the directors of Theatrical Enterprises are Ethelyn Thrasher, manager of the Park Playhouse, and Charles Evans, its scenic designer. Dorothy Fowler, stage manager for the Playhouse, is also associated with the new venture.

The as yet unnamed theatre is slated to present musicals for the hot weather season, and the idea is to keep operating during the winter months with ballet, children's classics, concerts, artists tryouts, etc.

TOM HAMMOND EXITING LEGIT TO ENTER LAW

Tom Hammond, general manager for producer Ethel Linder Reiner, is resigning to go into law. He'll wind up his association with Miss Reiner in about a fortnight, a week after the closing of her latest Broadway production, "Candide," next Saturday (2).

The show biz law firm of Weissberger & Frosch has provided Hammond with a scholarship to complete a year of pure-law at New York U., and then two years at New York Law School, after which time he'll be brought into the organization.

New Ft. Wayne Stager

Ft. Wayne, Jan. 29.

Wallace Dace, of Russell Sage College, Troy, N. Y., will be production director next summer for the Festival Music Theatre of Ft. Wayne. He succeeds Douglas Conway, who staged the productions for the civic operation the last two years.

"King and I," opening June 21, will be the initial offering of the 1957 season in the alfresco theatre in Franke Park.

Henry Denker Staging Own 'Ogilvie' in London

London, Jan. 29.

Henry Denker, who collaborated with Ralph Berkey on "Time Limit," a critical success but boxoffice failure of last season on Broadway, has authored and is staging a new play, "Olive Ogilvie," which Stephen Mitchell will present in the West End this spring. The show opens a short tryout tour Feb. 11 in Edinburgh.

The cast includes Yolande Donlan, Phil Brown and John Justin, with Patricia Marmont, Harold Lang and Ronald Radd in supporting roles. On Mitchell's schedule for previous London presentation is Jean Anouilh's "La Sauvage," to be offered under the title, "Restless Heart."

'Plain' Paid 25G Plus Film Sale

Despite a $99,415 national company loss, the Broadway production of "Plain and Fancy" earned almost $80,000 profit on its 58-week New York stand and subsequent road tour. The Richard Kollmar-James W. Gardiner production, which closed last May 5 in Pittsburgh, was capitalized at $250,000.

A statement, covering the tuner's final weeks of operation and closing expenses, listed the profit as $28,603, of which $25,000 had been distributed. That amount was split evenly between the backers and the management. Since then, Columbia Pictures purchased the film rights for $135,000, of which the production got 40%, less various commissions. The pic coin will also be split 50-50 between the producers and the investors, giving the latter $24,300 additional payoff.

The total net profit racked up by the Broadway company was $122,885, less the loss on the touring edition, which costarred Alexis Smith and Craig Stevens. Among the expenses incurred by the productions was $3,000 in settlement of a plagiarism claim brought against the authors and producers of the musical by the authors of "By Hex," a tuner previously produced in Lancaster, Pa.

Costumes used in the musical were sold for $2,000, while props were peddled for $215.

18G LOSS ON 70G NUT ON 'GIRLS OF SUMMER'

"Girls of Summer" dropped about $18,000 on its 56-performance Broadway run, ending Jan. 5. According to corrected figures provided by the show's producer, Cheryl Crawford, the backers will be repaid $51,932 on their $70,000 investment. That includes income from the pre-production sale of the film rights on the N. Richard Nash play to Hal Wallis. There will presumably be additional revenue from stock and other subsidiary sources.

There was no overcall on the Shelley Winters-starrer.

5 BARD REVIVALS

Old Vic Skeds 'Antony,' 'Titus,' 'Two Gentlemen' This Spring

London, Jan. 29.

Between now and next June five new productions will be presented at the Old Vic Theatre. They are, "Antony and Cleopatra," "Titus Andronicus," "The Comedy of Errors," "Richard III" and "The Two Gentlemen of Verona." Two of these plays, "Titus" and "Errors," will be presented as a double bill April 23 to celebrate Shakespeare's birthday.

The 1957-58 season, which will mark the completion of the Old Vic's five year folio plan, will include productions of "King Lear," "Henry VIII," "Measure For Measure," "Midsummer Night's Dream" and "Pericles."

Inherit Casting

Gertrude Kirschner, secretary to pressagent Arthur Cantor, was enthusing to him last week over "Compulsion," Meyer Levin's bestselling psychiatric study of the Loeb-Leopold case, in which the late attorney Clarence Darrow succeeded in saving the defendents from capital punishment.

Informed that the book is in process of dramatization for Broadway, she remarked, "I wonder who they'll get to play the Paul Muni part."

'Godot' Is Closed; Myerberg Blames Grips and Mgrs.

"Waiting for Godot," revived last week by Michael Myerberg, was saddled with two extra men by the stagehands' union, making a total of seven grips to handle the virtually sceneryless play, which calls for a cast of five. The production folded Saturday night (26) at the Barrymore, N. Y. A move to continue this week was unsuccessful.

According to Myerberg, the Assn. of Theatrical Press Agents & Managers supported the stagehands' union, Theatrical Protective No. 1, IATSE, in the demand for the two additional grips at $121 per week apiece. The producer, at first threatened court action on the issue, but "in the cold legal morning light", decided that "Godot" was "too frail" to survive such a test.

(No one has yet actually gone to court against the alleged featherbedding and closed-shop practices of certain theatrical unions, although attorneys say that both are specifically forbidden under the Taft-Hartley Law. However, in several instances unions have modified demands under threat of Taft-Hartley suits. —Ed.)

For its original Broadway presentation last spring, Myerberg revealed that "Godot" had a crew of five, including company electrician, $175; house electrician, $146; house carpenter, $146; house property man, $146, and curtain man, $118. The two added men, he declared, made a total of seven men "to do the work of one."

"The stagehands make their demand," he continued, "on the fiction that because 'Waiting for Godot' played eight weeks in New York last spring it is now a road show requiring two extra men. The facts have no weight. My offer to arbitrate is rejected. My offer to post a bond is rejected. The managers' and pressagents' union supports the stagehands. My manager is immobilized. My pressagent is ordered away from the theatre. The stagehands refuse to raise the curtain.

"The old means of enforcing their demands is in full operation,

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Eileen Herlie Remaining In States; Star Rating Simplifies Prospects

Eileen Herlie, who withdrew recently from a costarring role in "Matchmaker," will remain in the U.S. She has several new play prospects for next fall, at the expiration of the six-month waiting period required by Actors Equity for aliens (the union's new stipulation that casting of aliens is subject to Equity approval is not a factor, since Miss Herlie is a star). For the immediate future, the British actress intends to relax and catch up with the various Broadway shows.

With Patricia Cutts taking over as costar with Ruth Gordon and Loring Smith, "Matchmaker" will embark next Monday (4) on a national tour.

Leaves 225G Estate

Concord, N. H., Jan. 29.

Paul M. Sullivan, a theatrical agent, left an estate valued at an estimated $225,000, according to his will filed in Merrimack County Probate Court here last week. He died Dec. 19.

The bulk of the estate was left to his associate, Ralph M. Keniston.

28 London Shows Last Half of '56; Only 4 Have Recouped Thus Far

By HAROLD MYERS

London, Jan. 29.

Of 28 shows, which opened in the West End in the second half of 1956, only four have already reached payoff status. Of the others, 11 have already folded in the red and several others still running remain questionable propositions.

The list excludes the repertory seasons at the Old Vic and the Royal Court Theatre and does not take into account a series of classical revivals at the Saville, presented in conjunction with the London commercial tv company, Associated-Rediffusion. Nor does it include the seasonal flock of Christmas entertainments, normally in for limited runs. The Arts Theatre, too, is excluded as the presentations there are also for restricted periods.

Two of the four quick payoffs are of American origin, "No Time For Sergeants," with Barry Nelson starred, continuing at Her Majesty's Theatre, and Arthur Miller's "A View From the Bridge," was the initial production of the New Watergate Theatre Club at the Comedy, and still running.

Of the other two, the surprise is "Doctor in the House," a legit version of the British film smash, which ran for three-and-a-half months as a twice-nightly operation at the Victoria Palace under Jack Hylton's management. The quartet is completed by the dramatized version of Dylan Thomas's "Under Milk Wood," of which a Broadway production is slated for next fall.

Among the 14 shows whose financial status has not yet been de-

(Continued on page 58)

New Management Books Tourers Into Denver

Denver, Jan. 29.

Witherspoon-Grimes Enterprises, a recently established local management, has contracted for four touring New York shows to be presented in Denver this summer and fall. The series will be sold as far as possible on a subscription basis and will probably play the Auditorium.

The first booking is to be "My Fair Lady," set to play the municipal house Aug. 20-31. The other three offerings have not been named. Top price for the four productions will be around $20.

Mrs. Arthur Oberfelder, the leading local manager here for some years, is also continuing to book legit and concert attractions at the Auditorium.

Drought Cancels K. C. 'Giovanni'

Columbus, Jan. 29.

Evan Whallon, Columbus Symphony Orchestra conductor, was informed last week that the Jan. 25 performance of "Don Giovanni," which he was to conduct, had been cancelled in Kansas City because of a local financial depression brought on by the long drought in that area.

Whallon was to leave for Missouri immediately after conducting a local orchestra concert Wednesday (23) but was informed six days before his departure of the cancellation.

Not only was "Don Giovanni" cancelled but all other concerts in the series of which it was a part.

Whallon conducted several rehearsals in New York in December with the singers, including Lois Marshall, Mac Morgan and Phyllis Curtin.

NATIONAL AD SPLURGE ON HEAVY 'SERGEANTS'

The Mahomet and the mountain principle is being applied to "No Time for Sergeants." Since the production is too heavy to tour on the usual one-week-stand basis, the management has stepped up a campaign to lure out-of-towners to the Broadway and Chicago productions.

Ads touting the comedy are being placed in dailies in various cities urging readers to see the original company at the Alvin Theatre, N. Y., or the road troupe at the Erlanger, Chicago. Special facilities have been set up by coproducers Maurice Evans and Emmett Rogers to handle the ticket orders.

Because it's a three-car show, with personnel, including crew, totaling about 60, the national company, currently in its 21st week in Chicago, will only play a few other key cities. The Broadway production is currently in its 68th week.

ITALY'S LEGIT AILING

25 Pros Ask Government to Save Theatre Via Subsidy

Rome, Jan. 22.

A group of 25 Italian actors, critics and playwrights have issued a manifesto calling for increased government subsidy and sponsorship of the legitimate theatre to keep it alive. The statement holds that the Italian theatre must present native and foreign works of modern and ancient periods to offer the contrasts which keep a theatre vital. Signers of the manifesto include Vittorio Gassman, Paolo Stoppa, Ettore Giannini and other leading names.

Italian legit theatre has been slipping in recent years. Government subsidy requires a high percentage of Italian productions, while the producers feel they should be free to present translations from the foreign theatre without limitation when local scripts are not available.

Actors Gotta Pay Own Salaries, Can't Divvy Up Receipts, Says Equity

Actors Equity is standing by its rule prohibiting members from accepting employment on a co-op basis. That pertains to situations where actors share the receipts in lieu of salary. The union has upheld this stand in a squabble involving the off-Broadway production of "Girl on the Via Flaminia," at the Bleecker Street Playhouse, N. Y.

The presentation has a unique angle in that the 21 cast members are also the producers. In the latter capacity, the group petitioned the union for permission to collect audience contributions, since no tickets are sold. Equity nixed that, however, since the participants favored a co-op setup instead of paying themselves as actors under the prevailing off-Broadway scale.

The actor-producer unit claims that the Equity stand is forcing them to throw in the towel, as they've all been pooling their personal resources to pay for rent, electricity, royalties and costumes. The show is scheduled to close tomorrow (Thurs.).

OLD VIC TOUR PROFIT FOR ITS HOME PLANT

Boston, Jan. 29.

Profits from the current U. S. tour of the Old Vic Co. of London will go toward the building of a new workshop and added storage space for the home operation. That was revealed by Paul Rogers, a leading player of the group, during the recent single-week engagement here.

One of the problems of the repertory policy of the London Old Vic is rehearsal facilities and storage space for scenery and costumes, the actor explained. He revealed that the Old Vic has had to curtail the number of productions in its repertory because of the lack of sufficient storage and rehearsal facilities.

With the anticipated profits from the current tour and other special operations, Rogers said, the Old Vic figures on buy a plot of ground directly across the street from its theatre, and to erect a building with ample space for all its various activities, including business office and scenic and costume studios as well as rehearsal quarters and storage room.

Off-Broadway Shows

Measure for Measure

American Shakespeare Festival Theatre & Academy revival of comedy in three acts, by William Shakespeare. Features Jacqueline Brookes, Morris Carnovsky, Richard Easton, Nina Foch, Leon Janney, Norman Lloyd, Arnold Moss, Hiram Sherman, Richard Waring, Nancy Wickwire. Staged by John Houseman and Jack Landau; settings and costumes, Rouben Ter-Arutunian; lighting, Jean Rosenthal; music, Virgil Thomson. At Phoenix Theatre, N. Y., Jan. 22, '57; $3.85 top ($4.60 opening).

Duke of Vienna	Arnold Moss
Escalus	Powys Thomas
Angelo	Richard Waring
Friar Peter	Patrick Hines
Mistress Overdone	Gertrude Kinnell
Pompey	Hiram Sherman
Lucio	Norman Lloyd
Gentlemen	Mitchell Agruss, Tucker Ashworth
Provost	Morris Carnovsky
Claudio	Richard Easton
Juliet	Jacqueline Brookes
Isabella	Nina Foch
Francisca	Pamela Saunders
Elbow	Leon Janney
Froth	Ellis Rabb
Servant to Angelo	Tucker Ashworth
Mariana	Nancy Wickwire
Boy	Brian Desmond
Abhorson	William Cottrell
Barnadine	Jerry Stiller

Others: James Cahill, Gary Glass, John Ragin, Michael Miller, Robert Morris, Joseph Myers, Charles Meier, Pat McAteer, Jill Livesey, Vivian Paszamont, Anita Michals, Marion Caspary, Pamela Saunders, Edwin Sherin, Barbara Lord, David Pierce, Anthony Holland, David Milton, James Ray, Ben Miller, David Glickstein, Joseph Castka, Robert Cecil, Bill Brown, Michael Gisondi.

The collaboration of Stratford on the Housatonic and Phoenix on the east side is a fortunate development for local legitgoers. Not only does it make available the work of the Shakespeare Festival Theatre to those who couldn't or didn't get to Connecticut last summer for the American Stratford season, but it will, if successful, expand the scope and reputation of both producing units.

"Measure for Measure" is the first to have made the Merritt Parkway excursion, and its local impact is comparable to the one it made in the newly constructed Elizabethan barn last summer. Most of the original cast has been imported intact and the mounting retains its salty vigor.

One of Shakespeare's gloomy comedies, "Measure for Measure" could go wide of the mark if it lacked a sharply conceived, vitally executed production. Co-stagers John Houseman and Jack Landau have, however, brought forth a precise and energetic revival that faces up to and solves the problems set by Wm.'s sombre jesting.

"Measure for Measure" has variously been analyzed as a social discussion of a diseased Vienna, as a psychological study of the dangers inherent in self-righteous rule, or as a comedy the bard forced out to suit his players when he really wanted to write a tragedy. Interpretation clearly can vary according to concept, but fortunately the Festival Theatre pitched for as much comedy as possible, even if occasionally seemingly sneering or captious.

A number of Elizabethan theatric devices that would today occasion disbelief, must be accepted. The Duke can disguise as a monk and not be recognized in face to face encounter with people who know him, a girl can substitute in bed for another without the lover's recognition, the wrong head can be lopped off without anyone's being the wiser. The company's concentrated playing serves to blend such ancient usages into the stuff of comedy.

If it isn't always easy for lusty laughter to be aroused, it's because "Measure for Measure" is essentially a cold play. The plight of a girl faced with surrendering her cherished virtue to save her brother's life, then berating him because he expects the sacrifice, isn't a very humorous jest, though it's a logical section of the play's complex jigsaw.

But the saving grace at the Phoenix is the performance. Arnold Moss, as the disguised and watchful Duke, Richard Waring as his icily detached, acrid deputy, Richard Easton, as the lad sentenced to die for impregnating the girl he loves, are crisply assured. And Nina Foch is a lovely, impassioned but not passionate, Isabella, whose virtue is her rack.

In the bumptious comedy, there's a leering humor reminiscent of "Threepenny Opera," particularly in the prison scenes. Norman Lloyd seizes upon Shakespeare's description of Lucio as a fantastic and makes his a mincing-toed, sarcastic dandy. Hiram Sherman and Ellis Rabb have the requisite clownish caricature, Nancy Wickwire has graciousness and clarity as the deputy Duke's wronged mistress, and, as the Provost, Morris Carnovsky does wonders for the plot with his quiet, tongue-in-cheek authority.

Rouben Ter-Arutunian's slatted sets are uniquely resourceful, and he has compensated for their austerity by vivid costuming. *Geor.*

In Good King Charles' Golden Days

William & Elizabeth Landis production of comedy in three acts, by George Bernard Shaw. Staged by Day Tuttle; settings and lighting, Charles Brandon; costumes, Elizabeth Engrav. At Downtown Theatre, N. Y., Jan. 24, '57; $3.00 top.

Cast: Elaine Eldridge, Diane Shalet, Frank Schofield, Felix Deebank, Philip Matthews, Sasha von Scherler, Geraldine Hanning, Muriel Dooley, William Major, William Landis, Rhodelle Heller.

When they obtained the rights to George Bernard Shaw's "In Good King Charles' Golsden Days," off-Broadway producers William and Elizabeth Landis were treading ground previously skirted by uptown managements. As a period piece, with severe acting demands, it appeared a risky property for commercial consumption. In its mounting at the Downtown Theatre, however, it proves to be animated theatre fare that should brighten E. 4th St. for some time.

It has been said that when GBS's dramaturgy is creaky, it's only necessary to sit back and listen to the talk to have a stimulating time. Leave it to Shaw to top this by writing a play that is nothing but talk, two and a half hours of it, yet which is almost always provocatively entertaining.

The tone is set by the sub-title, "A True History that Never Happened." In other words, what does it matter whether the people actually met? Just get them in one room and let them talk good Shavian talk. This is Shaw of 83, moreover, an age at which it is quite respectable to have let senility set in. Yet the sage of Ayot St. Lawrence was seldom more sparkling.

Although the play is essentially one long act and one short (called an epilogue), it's broken into three parts at the Downtown Theatre. This is logical, since it reflects the thought trends of the play. In the early part Newton, the King and George Fox, founder of the Society of Friends, debate science and religion, with amiable interruptions by a bouncy Nell Gwynn, the feline Duchess of Cleveland, and the arch French Duchess of Portsmouth, all women in the so-called merry monarch's life.

The second phase is mostly a lengthy yet never dull discussion of the art of ruling, between the King and his supercilious brother James. In the epilogue, a tender Charles talks to his wife, the Queen, of his devotion and his concern for her future. There's scarcely even the form of a play, yet there's a twinkle-eyed wit that continuously fetches high, wide and handsome laughter.

Day Tuttle rates much credit for the discretion of his casting and for his lucidly vigorous staging. Among the company, all of whom consistently rise to Shaw's exacting demands, are Frank Schofield as the quizzical Newton, Felix Deebank as the ruminating Charles and Philip Matthews as the stolid Fox.

Muriel Dooley is a perkily brunette French Duchess, Sasha von Scherler is the sandy-haired Nell, and Geraldine Hanning is the jealously blonde Duchess of Cleveland. William Major is the curling-lipped York, while Rhodelle Heller as the Queen has a rueful sadness for the domestic epilogue and does much to keep this final scene from being anti-climactic.

The fourth and easily the best in Downtown Theatre's Shavian cycle, "Golden Days" will probably do bustling business. Leave it to Shaw at any old age. *Geor.*

Hamlet

Greater New York Chapter of ANTA presentation of drama in three acts by William Shakespeare. Stars Siobhan McKenna. Artistic director, Lucille Lortel; production conceived and directed by Henry Hewes; costumes, William Roberts and Nellie Hatfield. At Theatre de Lys, N.Y., Jan. 28, '57; admission by contribution.

Cast: Siobhan McKenna, Donald Buka, Beatrice Arthur, Michael Wager, John Ragin, Clarence Derwent, Joyce Ebert, William Ball, Ellis Rabb, Jerry Terheyden, Tom Clancy, Richard Purdy, Earle Hyman, William Ball, Janet Dowd.

Henry Hewes and Siobhan McKenna gave themselves an out for their joint "Hamlet" by calling it "an experimental version." They need the escape hatch badly.

This "Hamlet" is severely truncated. Hardly any scenes are included in which Hamlet is not involved, so that the abridged result would probably be incomprehensible to anybody not familiar with the play. It might be argued that the clientele at NYCHANTA's Matinee Series all know Hamlet already, if that is an excuse for lack of clarity.

Compounding the confusion, all the characters except Hamlet are read from offstage, as disembodied voices. Thus the play becomes a series of disconnected pauses in which Miss McKenna has the thankless chore of staring off into space at imaginary people while voices emanate from wheresoever.

Moreover, one of the pleasantest directorial thoughts also becomes a handicap. At the rear of the empty stage is a screen on which are thrown colored projections from paintings by Alfred Chadbourn. These projections are so vividly interesting that they dominate the playing area that should belong to Miss McKenna.

The only projection that is an integral part of the action is a huge shadowy outline of Hamlet's ghostly father. This is direct involvement with the play and an assist to the actor. Otherwise, the projections are handsome distractions.

Miss McKenna looks fine, whether in traditional inky black or in red velvet. With her short-cropped brown hair, open face, rough-edged voice and physical vitality, she seems ready to tackle a baker's dozen of Shakespearean roles. But whether from lack of rehearsal, underestimation of the size of the task, or perhaps directorial insufficiency, she doesn't get at the marrow of the taxing part.

There is little variety in the pacing, and line after line is read as if it were a speech detached in space and time rather than an organic part of an enormously human play. Henry Hewes, drama critic of the Saturday Review, gallantly accepts any onus by programming the production as conceived and directed by him. In the mind's eye it may have looked dandy. On the stage at the de Lys, it's like watching a stunt on the high wire—an unsuccessful stunt. *Geor.*

The Spaceboy

Equity Library Theatre for Children production of a fairy tale in three acts, by Jack Hochhauser. Staged by Rea Warg; settings, Betty Matta; costumes, Muriel Stein; lighting, Charles Parmelee. At Lenox Hill Playhouse, N. Y., Jan. 20, '57; admission by contribution.

Cast: Lynn Wood, Larry Swanson, Rand Cartier, Brad Olson, Arthur Hammer, Katha Cale, Irv West, Jay O'Brien, James Glenn.

Semantics have changed in the nursery. The brothers Grimm have given way to Spaceboy & Co., and "Once upon a time" has yielded to "Steady your gyro, Quack." That, at least, is the evidence of Equity Library Theatre for Children's second production, "The Spaceboy."

A year ago ELT-C debuted with "Snow White and Rose Red" and has since trouped that fairy tale successfully to 35 cities. Whether the kiddos are going to dig "The Spaceboy" or not is questionable, as it's largely lacking in the kind of suspenseful identification of hero vs. villain that normally arouses young cheers and jeers.

Specifically, Spaceboy is about to be accepted as a bona fide member of Storyland, along with Mother Goose, Alice In Wonderland, Cowboy, Prince Charming, et al. But Iggie and Piggie, those meanies, will have none of it, and they conspire to bounce Spaceboy and to capture his spaceship. Despite the potential conflict, it takes three tepid acts for virtue to emerge triumphant, and only in the third is there tension enough to have the miniature Elizabethan audience whooping it up.

About Iggie and Piggie, they aren't even distant relatives of the three little pigs, or the piggie that went to market, or even to the latter-day Porky. They are Ignorance and Piggishness, as anybody but a doltish adult would know. *Geor.*

An Afternoon With Oscar Wilde

Greater N. Y. Chapter of ANTA presentation of two readings by Eva Le Gallienne. Artistic director, Lucille Lortel. At Theatre de Lys, N. Y., Jan. 22, '57; admission by contribution.

When is a reading not a reading? According to Eva Le Gallienne, it's when an actor walks on stage with a stack of books to read from the classics, and then gives a performance in which there's only a fleeting glance at the text.

That is what Miss Le Gallienne does, without even the fleeting glance, in NYCHANTA's third soiree at the Theatre de Lys. After a brief preface in which she thus defines a "reading," takes a wry potshot at a controversial system of acting, and bewails "the gosh-darned television," she applies her experience, poise and sense of imagery to Oscar Wilde's two short stories, "The Birthday of the Infanta" and "The Happy Prince."

Working between a gnarled armchair and a lectern, on an otherwise bare stage, gowned in two shades of purple, and now and then fluttering a lavender handkerchief in her expressive hands, Miss Le Gallienne evokes a pathetic irony in the story of the misshapen dwarf who loved the Infanta. Her afterpiece, however, has a more successfully sustained mood, both for its brevity and the actress' pity.

National executive - secretary Willard Swire, subbing for NYCHANTA prexy Mrs. H. Alwyn Inness-Brown, welcomed the 90% distaff gathering, reiterated the ambitious long-range "permanent resident company" goal of the teatime series, and invited the audience to after-performance refreshments in the lounge with hostess Le Gallienne.

Unhappily, the frills lend an aura of dilettantism to these Tuesdays at the de Lys. There's no substitute for a good show. *Geor.*

Show Finances

LONG DAY'S JOURNEY INTO NIGHT
(As of Dec. 29, 1956)
(8th Week)

Original investment	$80,000
Production cost	57,494
Loss, three-week tryout	98
Total cost to open on B'way	57,592
Operating profit, first eight weeks on B'way	53,625
Unrecouped costs to date	3,967
Weekly Operating Budget	
Theatre Share	30% of first $20,000 gross and 25% of the balance
Cast (approx.) (including 15% of the gross to the stars)	$5,700
Pressagent	250
Company manager	300
Stage manager and assistant	320
Electrical	450
Stagehands and wardrobe	450
Author royalty	5% of first $5,000 gross, 7½% of next $2,000 and 10% of the balance.
Director royal	2% of the gross until show pays off, then 3%
Advertising-publicity	ranged from $1,782-$3,352
Departmental expenses	ranged from $117-$534
Rentals	ranged from $407-$585
Office charge	250
Auditing	50
Gross necessary to break even (approx.)	$14,000

(The Leigh Connell-Theodore Mann-Jose Quintero production opened last Nov. 7 at the Helen Hayes Theatre, N. Y. It has been playing to consistent sellout audiences. Investors in the off-Broadway Circle in the Square, which the production trio operates, and backers of last season's flop Broadway presentation of "The Innkeepers," on which Mann was associate producer, were given first crack at participating in "Journey.")

Legit Bits

Shepard Traube has exercised the provision for 20% overcall on his production of **Ronald Alexander's** "Holiday for Lovers," which was originally capitalized at $75,000. The comedy, currently trying out on tour, is due Feb. 14 at the Longacre, N. Y.

Word from London is that Viennese actress **Maria Fein** has been signed for a featured role in the **Alexander H. Cohen-Ralph Alswang** production of **Norman Ginsbury's** "The First Gentleman," to be staged by **Tyrone Guthrie** with **Walter Slezak** as star.

The Motion Picture Bookers Club of New York will sponsor the May 7 performance of "Tunnel of Love" as a benefit. **Dan Ponticelle,** of Brandt Theatres, is chairman of the committee.

Personal manager **Hillard Elkins** planed to the Coast last Monday (28) with Philomel Associates' president **Bob Bloom** to work out several legit, film and tv deals. The pair are due back later this week.

Pierre Monteux, Charles Munch and **Bruno Walter** will conduct the Symphony of the Air in a special memorial concert for **Arturo Toscanini** next Sunday (3) evening at Carnegie Hall, N. Y.

Alexander H. Cohen returned to New York from London last Monday (28) after three days of casting conferences there with **Tyrone Guthrie,** who'll direct "The First Gentleman," which Cohen and **Ralph Alswang** have scheduled for Broadway production April 11.

Mary Martin will spend next summer on the Coast appearing in the Los Angeles and San Francisco Light Opera Assn. productions of "South Pacific" and "Annie Get Your Gun." She'll play 10 weeks in each musical, with the time equally split between the two cities. Both tuners will open in Frisco, "Pacific," June 3, and "Annie," Aug. 20.

Clayre Ribner, company manager for "Happiest Millionaire," takes off next Sunday (3) for her annual vacation at Key West. She'll be away about a month, with **John H. Potter** subbing.

Herb Evers is the way legit-tele actor Herbert Evers is now billing himself.

Frank Fay will head a cast of 20 in an "Evening with Frank Fay," to be presented the night of Feb. 10 by The Lambs at its 372-seat clubhouse theatre. Others who'll appear in the production include composer-arranger **Adam Carroll, Wilbur Evans, John Fenney, Lee Sullivan, Tommy Dillon** and **Mac Perrin.**

Robert Ganshaw is Ben Kornzweig's associate pressagent for "Orpheus Descending."

A new choral work, "Children of God," composed by **Norman Lockwood** on a commission from the National Council of Churches and Berea (Ky.) College, will be preemed next Friday-Saturday (1-2) at the Cincinnati (O.) Music Hall with the college's Oratoric Choir and the Cincy Symphony Orchestra performing under the direction of **Thor Johnson.**

Francis Curtis plans a Broadway production of "Four Winds," by **Thomas W. Phipps,** a tv scripter brother of British comedienne **Joyce Grenfell.**

Herbert Greene, musical director of "The Most Happy Fella" will be associated with **Kermit Bloomgarden** in the production of **Meredith Wilson's** "The Music Man."

Martin Gabel and **Henry M. Margolis** have deferred their contemplated production of "Once More With Feeling" until next season. In the interim, **Abe Burrows** will collaborate with **Harry Kurnitz** on the comedy, in which **Arlene Francis (Mrs. Gabel)** is slated to star. Burrows will also direct.

Charles Bowden, Richard Barr and **H. Ridgley Bullock Jr.** have scheduled **Peter Glenville's** translation of the **Georges Feydeau-Maurice Desvallieres** vintage French farce, "Hotel Paradiso," for Broadway production next spring, with **Bert Lahr** as star. The show was a London hit last season with **Alec Guinness** and **Irene Worth** costarring.

William Hammerstein, general director of the New York City Center Light Opera Co. for the past three seasons, has vacated that post, having signed a year's contract with NBC to double as tv producer and developer of programs for the network. His Center successor hasn't been set yet.

"The Ugly Duckling," a musical based on the life of **Marie Dressler,** is scheduled for 1958 Broadway production of **Howard Erskine** and **Joseph Hayes,** in association with **Gene Blakely.** The tuner will be based on "My Own Story," Miss Dressler's autobiography written with **Mildred Harrington,** and Miss Dressler's earlier rehash of her career, "The Ugly Duckling."

Harold Goldberg is set as manager of the League of New York Theatre's Independent Booking Office, which will be supervised by pressagent **William Fields.**

Marshall Jamison will be associated with the Theatre Guild in the contemplated production of **Leo Lania's** "The Foreign Minister."

Jess Gregg's "A Sea Shell," previously under option to the Theatre Guild, is now scheduled for Broadway production next season by **Shirley (Mrs. Lemuel) Ayers** and **Max Meth.**

The **Rita Allen-Milton Cassel** production of **Marc Connelly's** "Hunter's Moon," originally scheduled for an April 3 Broadway bow, has been postponed until next season.

Janis Paige, who recently completed a film stint opposite **Fred Astaire** in "Funny Face," was east last week on personal biz, but took time to catch up on the Broadway shows.

Jules Irving has optioned the Coast rights to "Waiting for Godot" for production at the Actors Workshop, San Francisco.

The Old Vic Co., playing the Boston Opera House week-before-last in its revivals of "Romeo and Juliet" and "Macbeth," actually grossed $62,819, not $65,000 as reported.

Boston Concentrating on Tryouts; 'Tunnel' Nifty $33,400, 'Planet' $14,500

Boston, Jan. 29.

There were two shows in town last week and a similar crop this week. Legit is slowing down from the frantic pace of a month or so ago.

A new arrival, "Holiday for Lovers," opened last night (Mon.) at the Shubert Theatre for two weeks of pre-Broadway tuneup. "Visit to a Small Planet" is continuing from last week, having received generally favorable notices. Martyn Green was guest star for last Thursday night's (24) performance, subbing for Cyril Ritchard, who was filling a previous commitment with the Met Opera.

The future booking lineup includes "Good as Gold," due Feb. 16 at the Shubert for two weeks of tryout, and "The Sin of Pat Muldoon," slated for Feb. 25 at the Plymouth, also for a fortnight's pre-Broadway tinkering.

Estimates for Last Week

Visit to a Small Planet, Plymouth (C) (1st wk) ($4.40-$3.85; 1,241; $33,100) (Cyril Ritchard). Opened Jan. 21 to three raves (Doyle, American; Durgin, Globe; Hughes, Herald), one mild okay (Maloney, Traveler) and two yes-and-no (Melvin, Monitor; Norton, Record). Grossed $14,500 and holds this week, then heads for Broadway.

Tunnel of Love, Colonial (C) (2d wk) ($4.40-$3.85; 1,500; $36,000) (Tom Ewell). Picked up to virtual capacity for its holdover week, but the Guild subscription rate reduced the gross to just under $33,400; previous week, $29,200; exited Saturday (26) to continue pre-Broadway doctoring in Philly.

'Pajama' Brutal 14G (4); Scenery Smashed in Fla.

Ft. Lauderdale, Jan. 29.

"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, grossed $14,000 last week in four performances Thursday-Saturday (24-26) at the Memorial Auditorium here. The four performances scheduled for Monday-Wednesday (21-23) at the Peabody Auditorium, Daytona Beach, were cancelled after a grid collapsed and damaged the scenery.

The tuner, current at the Dade County Auditorium, Miami, winds up its tour Feb. 16 at the Civic Theatre, New Orleans.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Diary Anne Frank, Phoenix (11-29-56).
Double Image, Savoy (11-14-56).
D'Oyly Carte, Prince's (12-3-56).
Drop of Hat, Fortune (1-24-57).
Dry Rot, Whitehall (8-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons' Boys, Westmin. (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Laughing Matter, Arts (1-23-57).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Pajama Game, Coliseum (10-13-55).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Towards Zero, St. James's (9-4-56).
Touch of Fear, Aldwych (12-5-56).
Under Milk Wood, New (9-20-56).
United Notions, Adelphi (11-28-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Way of World, Saville (12-6-56).
Zero Hours, St. James's (9-4-56).

Scheduled Openings

Member of Wedding, Royal Ct. (2-5-57).
Crystal Heart, Saville (2-19-57).

Recent Closings

Doctor in House, Vic. Pal. (7-30-56).
Kismet, Stoll (4-20-55).
Le Misanthrope, Palace (11-14-56).
Renaud-Barrault Co., Palace (11-12-56).
Rosalinde Fuller, Arts (10-8-56).
Ticket of Leave Man, Arts (12-20-56).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Visit Small Planet, Booth (2-7).
Tunnel of Love, Royale (2-13).
Holiday for Lovers, Longacre (2-14).
Hole in Head, Plymouth (2-28).
Ziegfeld Follies, Wint. Gard. (3-1).
Sin of Pat Muldoon (3-13).
Maiden Voyage, Barrymore (3-14)
Strategy of Murder (3-15).
Good as Gold (wk. 3-17).
Something Wild, Beck (3-21).
Hide & Seek (wk. 3-25)
First Gentleman (4-11).
Shinbone Alley (4-17).
Moon for Misbegotten, Bijou (4-30).
New Girl in Town, 46th St. (5-8).

OFF-BROADWAY

Mrs. Patterson, Davenport (2-5).
House Remembered, Actors' (2-6).
There Is No End, Covenant (2-8).
Box Water Colors, B'way Cong. (2-17).
Double Bill, Provincetown (2-19).
Julius Caesar, St. Ignatius (2-19).
Taming of the Shrew, Phoenix (2-20).
Lady's Not Burning, Carnegie (2-21).
Right You Are, Fischer (3-4).
Duchess of Malfi, Phoenix (3-19).

'FANNY' FIRM $44,200 FOR NEW HAVEN WEEK

New Haven, Jan. 29.

"Fanny," playing a full eight performances last week at the 1,650-seat Shubert Theatre here at a $6 top, grossed a substantial $44,200.

The latest edition of "Ziegfeld Follies" opens a nine-performance breakin stand at the house next Saturday night (2) and continues through the following Saturday (9). It's a virtual sellout in advance. Other future bookings for the theatre include breakins of "Sin of Pat Muldoon," Feb. 20-23; "The Joker," March 6-9, and "First Gentleman," March 20-23.

Ameche $17,600, Vic $46,700, Phila.

Philadelphia, Jan. 29.

The Old Vic Company set a new house record last week at the Shubert for straight dramatic fare. The Londoners offered a repertory that included "King Richard II," "Macbeth" and "Romeo and Juliet." Each play got two days and the Shakespearean dramas played to virtual capacity in the large house.

Critical notices were highly favorable, with the first stringers turning out for all three productions. Only legit competition in town was "Holiday for Lovers," which continued for a moderately successful second stanza at the Locust.

Only one playhouse is lighted this week. Tom Ewell in "Tunnel of Love" arrived last evening (Mon.) at the Walnut. Next item on the calendar is Shaw's "The Apple Cart," due Feb. 4 at the Forrest.

Estimates for Last Week

Holiday for Lovers, Locust (C) (2d wk) ($4.80; 1,580; $32,000) (Don Ameche). Straight laugh fare about troubles of American tourists abroad has found finding an audience here; drew a fair $17,600; previous week, $17,900.

Old Vic, Shubert (D) (single wk) $4.80; 1,870; $60,000). Critical reception was generally good, but there was no question about public interest in the Shakespearean imports; sock $46,700; moved out Saturday (26).

Lunt-Fontanne $34,900, Lone Entry in Frisco

San Francisco, Jan. 29.

Alfred Lunt and Lynn Fontanne in "Great Sebastians" continued terrific last week, its third at the Curran, grossing over $34,900, up $1,100 from the previous frame. The top $4.40 weeknights, $4.95 weekends.

Only other legit activity in Frisco was a three-performance stand of "Matzo Ball Jamboree" at the Geary, Saturday (26) and Sunday (27) matinee and evening. Take for three showings figured to a huge $10,000, with evening performances sold out. Scale was $4.40.

Tallu Satisfactory 19G For Full Balto Frame

Baltimore, Jan. 29.

Tallulah Bankhead in "Eugenia" grossed a respectable $19,000 at Ford's Theatre here last week. Though the reviewers knocked the script, the star was warmly received by her staunch local following.

Ford's is currently dark, but will relight Feb. 18 wth Maurice Evans in "The Apple Cart." Alfred Lunt and Lynn Fontanne in "Great Sebastians" are set for the week of Feb. 25.

Hit Show, So Staff's Rude

London, Jan. 22.

Playwright Alan Melville, discussing the subject of bad manners in a BBC-TV Woman's Hour program, complained of the attitude of boxoffice staff working for a hit show.

In a general beef against their rudeness to would-be patrons, which could drive them to film houses, he suggested there should be a resistance movement, and that bad manners should be countered with a request to see the manager.

'Garden' Sprouts $31,300 On Holdover Week, Wash.

Washington, Jan. 29.

The second and final week of "Chalk Garden" at the 1,600-seat National Theatre grossed an excellent $31,300. The Enid Bagnold comedy drew $26,800 the previous week. Judith Anderson and Cathleen Nesbitt are costarred in the show, which had a $4.40 top weeknights and $4.95 weekends, a potential capacity at about $36,000.

The Old Vic Co. opened last night (Mon.) for two weeks of Shakespeare repertory at the house, with a huge $70,000 advance sale.

'Yankee's $38,500, 'Sgts.' $28,500, Chi

Chicago, Jan. 29.

Windy City legit business improved last week. "Damn Yankees" departed Saturday night (26) and "Janus" opened last night (Mon.).

Old Vic Co. is due Feb. 12 at the Shubert for two weeks; "Orpheus Descending" is slated for tryout at the Blackstone starting March 4 and "Matchmaker" is due the same night at the Harris for four weeks, on subscription.

Estimates for Last Week

Damn Yankees, Shubert (MC) (13th wk) ($5.50; 2,100; $58,000) (Bobby Clark). Nearly $38,500; previous week, $32,000; resumed tour Saturday night (26).

No Time for Sergeants, Erlanger (C) (20th wk) ($4.95; 1,335; $35,495). Almost $28,500; previous week, $26,500.

Opened Last Week

Janus, Harris (C) ($5; 1,000; $29,662) (Joan Bennett, Donald Cook, Romney Brent). Opened last night (Mon.) for three weeks, on subscription. Drew unanimously negative notices (Cassidy, Tribune; Harris, News; Kogan, Sun-Times; Dettmer, American).

Miscellaneous

Much Ado About Nothing, Studebaker. Current stock production runs through Feb. 10.

'RAIN'-BLAINE OK 18½G, NYPE-LORD $13,200, L.A.

Los Angeles, Jan. 29.

A third house enters the local legit lists tonight (Tues.) with the relighting of the 400-seat Ivar with "Tiger at the Gates," marking the return to local production of Harold J. Kennedy. House will operate at a $4.40 top, the highest scale ever charged by a small-seater locally. "Tiger" toplines Robert Ryan, John Ireland, Marilyn Erskine, Ray Danton and Mary Astor.

Estimates for Last Week

Anniversary Waltz, Ritz (C) (5th wk) ($3.85; 1,330) (Russell Nype, Marjorie Lord). Bounced again to $13,200, profitable; previous week, $12,500; and appears to be settling down for a run.

Hatful of Rain, Huntington Hartford (D) (1st wk) ($4.95; 1,024) (Vivian Blaine). Good $18,500 for the initial frame, on Theatre Guild subscription season.

'Cat' Predatory $27,700 On 2d Week in Detroit

Detroit, Jan. 29.

Second and final stanza of "Cat on a Hot Tin Roof" grossed a good $27,700 on subscription at the 2,050-seat Shubert last week. Scaled at $4.40 top, potential capacity of house was $35,000.

Shubert now is dark for a week, relighting Feb. 4 with two weeks of "The Matchmaker," with "Fanny" due Feb. 18 for a fortnight's run.

The 1,482-seat Cass remains dark.

'Janus' Passable $17,000 In 7-Show Week, M'lw'kee

Milwaukee, Jan. 29.

"Janus," starring Joan Bennett, Donald Cook and Romney Brent, grossed a nice $17,000 in seven performances last Tuesday-Saturday (22-26) at the Pabst Theatre here.

The play is current at the Harris Theatre, Chicago.

Canad. Ballet $25,584

Toronto, Jan. 29.

The National Ballet of Canada drew a hefty $25,584 last week, its third, at the Royal Alexandra Theatre, 1,525-seater, at $3.50 top.

The total was $62,884 for the three frames against a potential of $90,000.

B'way Jumping; 'River' 16½G For 5, Richardson 30½G, Pidgeon $25,000, Fella 57G, 'Willie' 19G, 'Woods' 14½G

Broadway climbed last week. The sellout entries held steady, while business for the other shows was up over the previous week in all cases. Holding in the capacity groove were "Auntie Mame," "Bells are Ringing," "Happy Hunting," "Li'l Abner," "Long Day's Journey Into Night" and "My Fair Lady."

Only closer was "Waiting for Godot," which folded last Saturday (26) after six performances (two were cancelled because of a union squabble). Still skedded to fade next Saturday (2) are "Candide," "Reluctant Debutante," "Apple Cart" and "Matchmaker." The latter two will tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Apple Cart, Plymouth (C) (15th wk; 116; $5.75; 1,062; $24,000) (Maurice Evans). Closes next Saturday (2) to tour. Previous week, $14,800; last week, almost $17,300, with Evans out ill for four performances. Norman Barrs subbed.

Auntie Mame, Broadhurst, (C) (13th wk; 101; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). Previous week, $43,600; last week, same.

Bells Are Ringing, Shubert (MC) (9th wk; 68; $7.50; 1,453; $55,039) (Judy Holliday). Previous week, $55,600; last week, same.

Candide, Beck (OP) (8th wk; 65; $8.05; 1,280; $52,000) Closes next Saturday (2). Previous week, $23,100; last week, nearly $44,400.

Clearing in the Woods, Belasco, (3d wk; 20; $5.75; 1,037; $31,582) (Kim Stanley, Onslow Stevens). Previous week, $7,800; last week, almost $14,500.

Damn Yankees, 46th St. (MC) (91st wk; 724; $8.05; 1,297; $50,573). Previous week, $33,100; last week, over $41,800.

Diary of Anne Frank, Cort (D) (69th wk; 549; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $13,300; last week, almost $15,500.

Happiest Millionaire, Lyceum (C) (10th wk; 79; $5.75; 995; $26,000) (Walter Pidgeon). Previous week, $23,500; last week, over $25,000.

Happy Hunting, Majestic (MC) (8th wk; 60; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $70,400; last week, same.

Hidden River, Playhouse (1st wk; 5; $5.75; 994; $30,033) (Robert Preston, Dennis King, Lili Darvas). Opened last Wednesday (23) to four favorable reviews (Atkinson, Times; Beckley, Herald Tribune; Donnelly, World-Telegram; McClain, Journal-American); two yes-no (Chapman, News; Watts, Post) and one unfavorable (Coleman, Mirror); almost $16,500 for first five performances.

Inherit the Wind, National (D) (80th wk; 638; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, $20,300; last week, nearly $25,000.

Li'l Abner, St. James (MC) (11th wk; 84; $8.05; 1,028; $58,100). Previous week, $57,200; last week, almost $58,100.

Long Day's Journey Into Night, Helen Hayes (D) (12th wk; 72; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $30,100; last week, same.

Major Barbara, Morosco (C) (13th wk; 103; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Previous week, $32,400; last week, over $35,200.

Matchmaker, Booth (C) (60th wk; 480; $5.75; 766; $25,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Closes next Saturday (2) to tour. Previous week, $15,900; last week, over $18,000.

Middle of the Night, ANTA (D) (43d wk; 341; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $27,400; last week, almost $31,800.

Most Happy Fella, Imperial (MD) (39th wk; 308; $7.50; 1,427; $57,875). Previous week, $53,200; last week, nearly $57,000.

Mr. Wonderful, Broadway (MC) (45th wk; 351; $7.50-$6.90; 1,900; $71,000). Closes Feb. 23. Previous week, $33,500; last week, almost $40,900.

My Fair Lady, Hellinger (MC) (46th wk; 363; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Previous week, $68,700; last week, same. Harrison begins four-week vacation after next Saturday (2) night's performance, with Edward Mulhare pinchhitting.

No Time for Sergeants, Alvin (C) (67th wk; 532; $5.75-$4.60; 1,331; $38,500). Previous week, $27,100, last week, over $35,100.

Reluctant Debutante, Miller (C) (16th wk; 126; $5.75; 946; $27,100) (Adrienne Allen, Wilfred Hyde White). Closes next Saturday (2). Previous week, $10,000; last week, almost $12,300.

Separate Tables, Music Box (D) (14th wk; 108; $5.75; 1.010; $31,021) (Eric Portman, Margaret Leighton). Previous week, $27,900; last week, over $28,200.

Uncle Willie, Golden (C) (6th wk; 44; $5.75; 800; $24,000) (Menasha Skulnik. Previous week, $17,000; last week, almost $19,000.

Waltz of the Toreadors, Coronet (CD) (2d wk; 12; $6.90; 1,001; $35,040) (Ralph Richardson). Previous week, almost $21,700 for first four performances and three previews; last week, over $30,500.

Miscellaneous

Measure for Measure, Phoenix (C) (1st wk; 8; $3.85; 1,150; $25,000) Opened last Tues (22) for limited four-week run to unanimously affirmative reviews. (Atkinson, Times; Beckley, Herald Tribune; Coleman, Mirror; Donnelly, World-Telegram, McClain, Journal-American; McHarry, News; Watts, Post) almost $15,000 for first eight performances.

Closed Last Week

Waiting for the Godot, Barrymore (CD) (1st wk; 6; $3; 1,077; $22,500). About $6,000 for first six performances; closed last Saturday (26) at an approximate $35,000 loss on a $25,000 investment.

Opening This Week

Potting Shed, Bijou (D) ($5.75-$5.25; 603; $19,000) (Sybill Thorndike, Robert Flemyng, Leueen MacGrath). Play by Graham Greene, presented by Carmen Capalbo & Stanley Chase as the first in a series at an overall capitalization of $100,000; can break even at around $15,500 gross. opened last night (Tues.).

Eugenia, Ambassador (C) ($5.75; 1,155; $35,500) (Tallulah Bankhead). Play by Randolph Carter, adapted from Henry James' "The Europeans," presented by John C. Wilson, in association with Theatre Corp. of America; production financed at $100,000, cost about that to bring in, and can break even at around $18,000 gross. Opens tonight (Wed.).

Renaud-Barrault Co., Winter Garden (Repertory) ($5.75; 1,494; $45,000). S. Hurok presentation, under the auspices of the French Republic, of Madeline Renaud, Jean-Louis Barrault & Co., in a repertory series, beginning today (Wed.) for a limited run, "Christophe Colomb" through next Saturday (2), then "Le Misanthrope," next Monday-Wednesday (4-6); "Les Nuits De La Colere" ("Nights of Fury") and "Feu La Mere De Madame" ("Dear Departed Mother-in-Law"), Feb. 11-13; "Intermezzo," Feb. 14-16, and "Chien Du Jardinier" ("The Gardener's Dog") and "Les Adieux," Feb. 18-23.

OFF-BROADWAY SHOWS

Easter, 4th St. (1-16-57).
Iceman Cometh, Circle-in-Square (5-8-56).
In Good King Charles' Golden Days, Downtown (1-24-57).
Me Candido, Greenwich Mews (10-15-56).
Misanthrope, Theatre East (11-12-56).
Purple Dust, Cherry Lane (12-27-56).
Shoestring '57, Barbizon-Plaza (11-5-56).
Take a Giant Step, Jan Hus (9-22-56).
Thor, With Angels, B'way Congregational Church (10-14-56).
Threepenny Opera, de Lys (9-20-55).
Twelfth Night, St. Ignatuis Church (1-4-57). Closes Feb. 17.
Volpone, Rooftop (1-7-57).

Closed Last Week

Shadow Years, Open Stage (1-8-57).

Fay Bainter is starring in "The Glass Menagerie," the sixth presentation of the current season at the Fred Miller Theatre, Milwaukee, which opened last Monday (28) and runs through Feb. 16.

All-American Chorus Tours Europe Without State Dept. Subsidy

The All-America Chorus, a mixed ensemble of 100 singers which toured Europe last year, has scheduled another goodwill concert trek this summer that will take the group through some nine European countries. Under direction of James Allan Dash, the chorus planes from New York June 22 and returns Aug. 1.

Supported entirely by its participating members, the All-America Chorus is a private enterprise with no connection with the State Dept. or any other Government agency. Of particular note is the fact that each member pays his share of the tour's total expenses. This year each singer will be assessed $995 for the full itinerary.

Such a tour, it's contended, "helps develop mutual understanding and friendship between the people of the U. S. and the people of the countries visited. It also demonstrates effectively that America has a musical culture rooted in its people and not just an exotic growth in the big cities."

Dailies in Buff and Chi Sponsor Tours to B'way

The Buffalo Evening News and The Chicago American have joined the growing list of out-of-town papers sponsoring hinterland-Broadway legit tours. The packaging for both papers is being handled by Theatre Trains & Planes.

Dave Peugeot, promotion editor of the Buffalo sheet, is organizing a March trip for 300 readers, while Roger Dettmer, drama-music critic for the American, will conduct 150 patrons on an April jaunt. The Buffalo group will travel by train, and the Chicago legitgoers via United Air Lines.

Last year, TT&P brought in two tours from Chicago, the Bell Telephone Womens Club and a trip for the general public organized by United Air Lines.

Next from Columbus

Columbus, Jan. 29.

The Columbus Citizen's 1957 theatre excursion to New York has been announced for March 17-22. Included in the tour price of $106.50 are tickets to "My Fair Lady," "Long Day's Journey Into Night," two other legit shows not yet named and Radio City Music Hall.

Also on the list is a tour of the United Nations building.

Annual Toledo Train Set

Toledo, Jan. 29.

Second annual spring show train to New York, sponsored by the Toledo Repertoire Little Theatre, is scheduled for March 31-April 6.

The show lineup will include "Happy Hunting," "Auntie Mame," "Most Happy Fella" and "Separate Tables."

Samuel J. Friedman, who press agents for films and legit, named v.p. of the Arthur Jacobs Co. in charge of the Gotham office.

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L'ville Nears Guarantee For Alfresco Musicals

Louisville, Jan. 29.

Local business firms have pledged $48,000 of the necessary $50,000 to guarantee a six-week season of alfresco musicals next summer at the Iroquois Amphitheatre. That is revealed by Maurice Settle, executive director of the Louisville Park Theatrical Assn., sponsor of the annual project.

Last year's operating deficit of $35,854 was underwritten by 220 local guarantors, Settle disclosed.

Dual-Performance

Continued from page 55

tion of "Will Success Spoil Rock Hunter."

At least five current off-Broadway entries are giving twice-nightly performances on Saturdays. They're "In Good King Charles' Days," at the Downtown Theatre (7:30 p.m. and 10:30 p.m.); "Me Candido," at the Greenwich Mews (8:15 p.m. and 10:45 p.m.); "Misanthrope," at Theatre East (7:30 p.m. and 10:15 p,m.); "Volpone," at the Rooftop (7:45 p.m. and 10:45 p.m.), and "Purple Dust," at the Cherry Lane (6:40 and 9:40 p.m.).

The Cherry Lane, which has been experimenting with various performances schedules, is believed to have been instrumental in paving the way for the double Saturday eve performances, which appear to be paying off for the off-Broadway groups. Not only is the early evening attendance figured to be a bigger draw than a Saturday matinee, but the b.o. take is also far more substantial since tickets are scaled at regular evening prices instead of the reduced afternoon level.

Other experimental changes in performance schedules off-Broadway include weekend midnight showings in addition to regular evening performances. One downtown operation, the Open Stage, has altered its Wednesday night curtain time to 7:30 p.m. in an effort to attract commuter trade. That, incidentally, was also a primary intent of the special "Boy Friend" and "Witness" weekend performance schedules in Chicago.

Incidentally, "No Time for Sergeants," which was running in Chicago at the same time as "Boy" "Witness," dropped its Wednesday matinee in favor of a Sunday evening performance. In a similar vein, some Broadway shows have revamped performance skeds to take in Saturday and Sunday matinee and evening performances.

'Godot' Is Closed

Continued from page 55

and this in spite of the fact that the law now provides full protection against these tactics and imposes severe penalties, particularly against featherbedding. But the stagehands and the managers' unions are wise in the ways of the theatres, and they know that a little production like 'Waiting for Godot' cannot survive long enough to be heard.

"Two things are clear," Myerberg concluded. "The entire stagehand situation must be reapprised. It will perhaps take a legislative inquiry to do so. Finally, the managers and pressagents must be free at all times to act in the interest of the management. They cannot be permitted to affiliate with any other union."

Casting

BROADWAY

Matchmaker: Christine Thomas (return).

Apple Cart: Charles Francis (succeeding Noel Leslie), Margot Stevenson (succeeding Claudia Morgan); Mary Bartlett (succeeding Patience Cleveland); Joseph Ruskin (succeeding Norman Barrs), Edward Harvey (succeeding Guy Spaull), Hal Burdick (succeeding Raymond Bramley).

Good as Gold: Raymond Walburn, Lou Gilbert.

Hide and Seek: Franchot Tone, Geraldine Fitzgerald, Basil Rathbone.

My Fair Lady (Rd.) Kenley Hammond.

OFF-BROADWAY

House Remembered: Miriam Phillips, Donald Supinski, Byrne Piven, Ruth Kaner, Mitchell Jason, Glenn Cannon.

Take a Giant Step: Earle Sydnor (succeeding Stanley Greene), Ellis Smith (succeeding Gene Mora).

Equity Drops Another Alien Decision to 'Lady'

Actors Equity's alien policy was clobbered again last week by "My Fair Lady." For the second time the Herman Levin production succeeded in overcoming union opposition regarding the importation of foreign performers. The initial situation involved the Broadway production, while the followup conflict concerned the upcoming road company.

In the latter instance, Robert Dindsey, supervisory immigrant inspector of the Immigration & Naturalization Service, granted Levin permission to bring over three British performers, Ann Rogers, Charles Victor and Hugh Dempster. The previous situation involved a squabble between the union and Levin over the latter's importation of Irish actor Edward Mulhare as temporary replacement for costar Rex Harrison, who begins a four-week vacation following next Saturday (2) night's performance.

That matter was arbitrated, with Mulhare getting the okay.

Shows Abroad

Continued from page 54

In His Image

theme, Author Rafael Solano is deft with words, but the show is for Mexican consumption only and it's stateside chances are nil.

B.O. lure here will be upcoming pic star Lorraine Chanel, in her legit debut, who comes across smoothly and should be checked for a Broadway future. La Chanel is willowy, good on the eyes and shows a natural comedy ability to hold an audience, even when the play's plot begins to flounder.

Farce revolves around a sexy wife, whose symphony conductor husband feels a need to find a replacement for himself, musically and possibly otherwise. He picks a young sidewalk mental-telepathist to be his alter ego. The boy moves in and makes like a maestro, little suspecting that he is being used as a foil against the musica's competitor for his wife's affection, a w.k. Jap violinist.

Sexy stage love making and an offstage voice reading the youngster's last letter to the overturned hopes of all concerned, keep the audience amused and titilated. Structurally the play fails in many ways, with numerous plot swerves that have no previous basis in development. However, thesping by pic star, Raymond Gay as the mentalist, Guillermo Orea as the hoping-to-be-cuckolded husband and Noe Murayama as the Jap ex-lover are so well handled that momentum rarely falters. Pastel living room set by David Anton is interesting, but not unusual. La Chanel's costumes are top flight, but go uncredited as she designed them herself, which evidently is another facet of her abilities. *Mayer.*

Elsie Attenhofer

Zurich, Jan. 20.

Giovanni Zamboni presentation of a program of solo sketches and songs. Piano accompaniment, Rudolf Spira. At Theatre am Central, Zurich, Jan. 18, '57; $2.30 top.

Whenever Swiss diseuse and parodist Elsie Attenhofer comes up with a new edition of her one-woman show, she has a ready-made audience. The multi-lingual aspect of her presentation—she sings and recites in German, French, English and Italian—has gained her recognition across the border as well as on her native soil. She merits consideration for special situations in the U.S., especially television guest spots.

Her 1957 program, first presented at de luxe smallseater Theatre am Central here, is again a skillful blend of folk songs in four lingos, a series of acid parodies on world politics, plus German and French "chansons" in the satirical vein, spoofing national and international weaknesses, but devoid of any offensive or "poisonous" undertones.

Most of her material is written by her longtime collaborator, Swiss parodist-writer Max Werner Lenz, one of the founders of once-famous Swiss political cabaret Cornichon. A highlight is "European Union," a sketch now being part of Miss Attenhofer's standard repertory and updated as the situations warrants.

In the more serious vein, two French numbers, "Flea Market" and "The Stamp Collection," are poignant and moving. There are only two or three rather pointless bits, notably "On the Edge of Smiles" and "Handsome Alfred."

She is accompanied by pianist Rudolf Spira who does an excellent job, never intruding. He also wrote the music to some of her songs. *Mezo.*

West End Season

(July 1 to Dec. 31, 1956)

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (R) Revue, (MC) Musical Comedy, (MD) Musical Drama, Asterisk indicates show is still running.

Hits
(4)

Doctor in the House (C)
No Time for Sergeants (C)*
Under Milk Wood (C)*
A View from the Bridge (D)*

Status Not Yet Determined
(13)

Bride and the Bachelor (C)*
Dave King Revue (R)*
Diary of Anne Frank (D)*
Double Image (D)*
Fanny (MD)*
Grab Me a Gondola (MC)*
Mrs. Gibbons' Boys (C)*
Nude With Violin (C)*
Plaintiff in a Pretty Hat (C)*
Touch of Fear (D)*
These Foolish Kings (C)*
Towards Zero (D)*
United Notions (R)*

Failures
(11)

A River Breeze (C)
Devil's Disciple (CD)
Devil Was Sick (C)
Good Woman of Setzuan (D)
Long Echo (D)
Mr. Bolfry (C)
Night of the Fourt (D)
Quare Fellow (CD)
Someone To Talk To (C)
Ten Minute Alibi (D)
Who Cares? (D)

Opened Before July 1, Still Running
Hits
(12)

Boy Friend (MC)
Chalk Garden (D)
Dry Rot (C)
For Amusement Only (R)
La Plume de ma Tante (R)
Mousetrap (D)
Pajama Game (MC)
Reluctant Debutante (C)
Romanoff and Juliet (C)
Sailor Beware! (C)
Salad Days (MC)
Waltz of the Toreadors (C)

Status Not Yet Determined
(1)

House By the Lake (D)

28 London Shows

Continued from page 55

termined, a few are certain to be profitable within a short span. In this category are "These Foolish Kings," the new Crazy Gang revue at the Victoria Palace; "Grab Me a Gondola," which recently transferred from a nabe situation to the Lyric; "United Notions," a revue starring Patachou and Tommy Trinder; and "Double Image," the murder meller at the Savoy with Richard Attenborough and Sheila Sim co-starred.

The sole musical in this group is the Drury Lane production of "Fanny," currently averaging around $22,000 a week. If that rate can be maintained it will become a profitable proposition within another three months or so. Other likely prospects include "The Dave King Revue," "The Bride and the Bachelor" and "Plaintiff in a Pretty Hat."

"Diary of Anne Frank," which was hailed almost unanimously by the critics, is proving to be a major b.o. disappointment. Even allowing for the pre-Christmas seasonal depression, its average grosses have been considerably below expectations.

The shortest run during the six month span was "The Devil Was Sick," only five days. That total was doubled by "Someone To Talk To," at the Duchess. Among other quick folderoos were "The Devil's Disciple" (one month), "The Long Echo" (one month), "Who Cares?" (just over four weeks) and "Ten Minute Alibi" (five weeks).

An overall picture of the West End legit scene takes on a healthier appearance. There are still on view 13 productions which opened prior to July 1, and all but one of these is operating at a profit. This list includes some major hits, notably "The Mousetrap," now in its fifth year at the Ambassadors, and "The Boy Friend," which began its fourth year yesterday (Mon.).

Both "Salad Days" and "Dry Rot" have been running since August, 1954, and "Sailor Beware" has been at the Strand since February, 1955. Latter has also been filmed and the pic has gone into release.

The only Broadway import in the total is "Pajama Game," which winds in March after a run of more than 16 months. "The Chalk Garden," a stout hit, was, of course, first staged on Broadway, while "The Reluctant Debutante," now well in its second year, is currently on Broadway.

The one intimate revue in this group, "For Amusement Only," has been a smash attraction since its opening night and the French revue "La Plume de ma Tante," is another long-running entry.

Howard Whitfield took over this week as production stage manager of the touring "Fanny," succeeding **David Kanter,** who returns to New York to resume activity with the producing firm Kanter & Pratt.

New Managerial Team Gets 'Pajama' for Silos

Exclusive packaging rights to "Pajama Game," which is expected to be one of next season's hottest summer theatre vehicles have been acquired by a new managerial group, Stanley Prager, John Allen and Mary Stanton.

Prager and Miss Stanton appeared in the original Broadway production of the show, which ended a 133-week run last Nov. 24. A second company, which debuted in January, 1955, is still on the road. Allen, the remaining partner, is a free-lance writer and actor.

Touring Shows

(Jan. 28-Feb. 10)

Anniversary Waltz (Russel Nype, Marjorie Lord)—Ritz, L.A. (28-9).

Apple Cart (Maurice Evans)—Forrest, Philly (4-9).

Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Aud., L'ville (28-30); Hartman, Col. (31-2); Shubert, Cincy (4-9).

Chalk Garden (Judith Anderson, Cathleen Nesbitt)—Royal Alexandra, Toronto (28-2); Her Majesty's, Montreal (4-9).

Damn Yankees (2d Co.) (Bobby Clark)—American, St. L. (28-9).

Fanny (Italo Tajo, Billy Gilbert)—Her Majesty's, Montreal (28-2); Royal Alexandria, Toronto (4-9).

Great Sebastians (Alfred Lunt, Lynn Fontanne)—Curran, S.F. (28-9).

Hatful of Rain (Vivian Blaine)—Hartford, L.A. (28-9).

Holiday for Lovers (tryout) (Don Ameche)—Shubert, Boston (28-9) (Reviewed in VARIETY, Jan. 16, '57).

Hole in the Head (tryout) (Paul Douglas)—Playhouse, Wilmington (7-9).

Janus (Joan Bennett, Donald Cook, Romney Brent)—Harris, Chi (28-9).

Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts)—Shubert, Det. (4-9).

No Time for Sergeants (2d Co.)—Erlanger, Chi (28-9).

Old Vic Co.—National, Wash. (28-9).

Pajama Game (Larry Douglas, Buster West, Betty O'Neil)—Dade County Aud., Miami (28-2); Fanger, Mobile (4-5); Civic, New Orleans (6-9).

Tiger at the Gates—Ivar, L.A. (29-9).

Tunnel of Love (tryout) (Tom Ewell)—Walnut, Philly (28-9).

Visit to a Small Planet (tryout) (Cyril Ritchard)—Plymouth, Boston (28-2) (Reviewed in VARIETY, Jan. 16, '57).

Ziegfeld Follies (tryout) Beatrice Lillie)—Shubert, New Haven (4-9).

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WRITE FOR INFORMATION

Literati

Dartmouth's Burns Collection

A rare copy of the first edition of Robert Burns' first book of poems has been acquired by the Baker Library at Dartmouth College in Hanover, N.H. Through acquisition of this volume, the Burns collection has virtually been completed at Dartmouth, making it one of the best in America.

The Burns first edition, limited to 621 copies, was published in Kilmarnock, Scotland, in 1786. It was titled "Poems, Chiefly in the Scottish Dialect" and is now widely known as the "Kilmarnock Burns." Edward C. Lathem, director of special collections for the Baker Library, negotiated the purchase from Charles Sawyer, a London book dealer.

Press No Echo Chamber

"The press is not an echo chamber, noisy and hollow. It is a forum, one might almost say a pulpit, from which truth enters the community, informs the public and inspires citizens to action," Archbishop Richard J. Cushing told Boston newsmen at the fourth annual mass for the press Sunday (27) at Our Lady of the Railways Chapel, South Station, Boston.

"Do not let us be led astray," the primate declared, "by those who tell us that the newspapers print only what the public wants, that they are as it were shells catching the echoes of the ocean public. This is a degrading and dismal view of what should be a great and enobling work."

Biemiller Joins Philly News

As part of a "general reorganizing and upgrading program" underway at the Philadelphia Daily News, Carl L. Biemiller has been named assistant publisher and joins the staff Monday (4). Formerly executive editor of Curtis Publishing's Holiday mag, he resigned to take the News post.

His appointment, disclosed by Daily News board chairman Matthew H. McCloskey and publisher David "Tommy" Stern, brings Biemiller and Stern together after a 10-year business separation. They were formerly associated with the Philadelphia Record, The New York Post and the Camden Courier-Post when these properties were owned by J. David Stern.

Biemiller, who was with Holiday since its inception in 1945, will first concentrate on "revitalization" of the News' revenue producing departments. He'll function as publisher during any Stern absence, it was said, "and will be concerned with the operation of all departments."

Mitgang's 'Lincoln' Spread

United Features Syndicate will serialize "Lincoln As They Saw Him," book by New York Times Sunday feature writer Herbert Mitgang. The five-part excerpt tees off Feb. 11.

Mitgang has been invited to discuss the book and its subject Feb. 1 on the CBS-TV "Good Morning" stanza by show's producer Jim Fleming.

Brit. TV Tome Expands

Second edition of the "Commercial Television Year Book," (Business Publications, London: $5), is a considerably larger volume than the first. Growth of the independent network in Britain has added new names, more figures and more general data to all sections. An innovation is a 37-page section devoted to artists and their tv appearances.

Foreword is written by Sir Robert Fraser, director-general of the Independent Television Authority. Other features of the book include a list of tv producers, directors, scriptwriters, announcers et al.

Canadian Flacks Expand

To get the new Ottawa chapter of the Canadian Public Relations Society rolling, a pro tem executive slate includes Murray Tevlin of the Dominion Brewers Assn. and Harvey Adams of the federal department of health and welfare as president and v.p. respectively.

The Ottawa chapter is young CPRS's third group, others being in Toronto and Monreal, with a fourth almost set in Vancouver.

Glasgow News Folds

Recent demise of The Glasgow Evening News is viewed as a tragedy in Scot newspaper circles, where the market for scribes was already glutted. Union officials were appalled when the sheet, with a daily circulation of almost 200,000, suddenly folded Jan. 7 after publishing continuously for more than 80 years.

London Daily Mirror group, which acquired the Evening News along with the Daily Record and Sunday Mail 15 months ago, explained the paper's losses were such that it has no alternative but to accept an offer of George Outram & Co., publisher of the Glasgow Evening Times, to take over the News.

Surprise announcement of the Mirror group's board shocked News employes, many of whom are now jobless. Production of three evening newspapers in Glasgow, the board asserted, had long been a highly uneconomic proposition. Moreover, the directors noted, the rate of loss had been steadily increasing for more than five years despite efforts to check it.

Staff of the Evening News, a lively daily with a strong show biz slant, numbered several hundreds of whom about 50 were editorial workers. Meantime, hardship cases among employes are being considered and compensation payments are promised. Jack House, Scot broadcaster and feature writer, as well as Eric de Banzie, gossip columnist, already have joined the Glasgow Evening Times under the deal.

Evening News was edited by Jack W. Robertson, former show biz scribe of the same sheet and an ex-editor of the Sunday Chronicle, London and Manchester. Former editors include Neil Munro, Scot author; R. J. Maclennan, writer artist and poet; George Blake, Scot novelist, and Robins Miller, playwright-critic of the Scottish Daily Express.

Bway's West End 'Invasion'

"Theatre World Annual No. 7," compiled by Frances Stephens (Macmillan; $4.50), impresses, even more firmly than earlier volumes in this series, the ascendancy of American attractions on the London stage. Plays and musicals reaching the West End from America between June 1, 1955 and May 31, 1956 included: "Anniversary Waltz," "The Crucible," "Morning's At Seven," "The Pajama Game," "Plain and Fancy," "The Rainmaker," Ruth Draper's monologues, and "The Silver Whistle." Louisa May Alcott inspired a British musical entitled, "A Girl Called Jo," and expatriates Orson Welles ("Moby Dick") and Sam Wanamaker "3-Penny Opera" and "Rainmaker" bestrode the English boards.

Recapping the season, editor Stephens feels the American invasion is "bound to have a salutary effect" on London theatre, but she wishes England could see American productions "exactly as cast and produced on Broadway, and, of course, vice versa." Frontispiece and jacket of the book depict Peter Ustinov in his own play, "Romanoff and Juliet." Paul Scofield is nominated "leading young actor of the English stage." Old Vic, ballet and opera are covered, and statistical departments are intact.

Down.

Reservations on Tragedy

"The Spirit of Tragedy" by Herbert J. Muller (Knopf; $5), is a penetrating treatise on the uses of tragedy, from Aeschylus to modern Broadway. Author examines life in various eras to determine how tragedy was inspired in Greece, the Elizabethan age, France, the ancient East, and in the contemporary world. Early portions of the tome get exhaustive treatment, but later passages somewhat brush aside such figures as O'Neill ("always trying too hard to do big work"), Maxwell Anderson (an "abyss separates his reach from his grasp"), Miller (also "strains for a 'big' play"), Tennessee Williams ("he seems unable to think very clearly about sex, or deeply about anything else").

It is, perhaps, too soon to assess contributions of our own time, and Muller's work would be better without this "quickie" finale.

Down.

Bromfield Farm On Block

An offer of $145,000 for the late Louis Bromfield's Malabar Farm near Mansfield, O., has been made by Friends of the Land, says executive secretary O. E. Fink.

An additional $25,000 was offered to agents of the estate for farm equipment. A fund-raising drive will be held if the offer is accepted, Fink declared.

Robust Look

Past year was the best 12-month period in Look mag's history, prexy Gardner Cowles declared in Des Moines last week at the annual stockholders' meet of Cowles Magazines Inc. Look's ad revenue for 1956 topped $34,000,000, Cowles revealed, and added that this volume of ad revenue has never been attained in any year by any mag with exception of Life, Satevepost and Time.

Cowles predicted circulation of Look in the second half of 1957 will rise well above 5,000,000 per issue. He also briefed stockholders on details of Look's recent purchase of Collier's subscription list and various subscription companies formerly operated by the Crowell-Collier Co. All officers and directors of Cowles Magazines were reelected as was the management slate of the Des Moines Register and Tribune.

Nobody Angry At Barney

Friendly rib roast by the Overseas Press Club of America was tendered USAF Col. Barney Oldfield's "Never a Shot in Anger" (25), (Duell, Sloan & Pearce) as a combo hysterical - historical account of the wartime strange bedfellowship of the military and the war correspondents. Clubroom was packed with 135 of its members, many of whom were residents for short or long stays in Col. Oldfield's various press establishments across Europe in WW II, and Korea during the police action.

Bob Considine, INS wordsmith, was the emcee, and he was flanked by a panel which included Frank Conniff, N. Y. Journal-American: Life photog Eliot Elisofon; Sigrid Schultz who was the Chi Trib's Berlin bureau for nearly 25 years; Larry LeSueur of the CBS news staff; Ben Wright, v.p. of Field and Stream, and vet war correspondent Bernard Hershey, who dates from WW I.

Sigrid Schultz, first panelist, set the tone when she said it was normal for half the panel "to be for the book under discussion on 'book night', the other half against—but nobody here could be against 'Never a Shot in Anger'!" The temper of the room seemed to agree with this, and the session ran a merry course. Conniff said the author was meticulously consistent in that "he mentioned me 42 times and misspelled my name every time." Elisofon reported on the reason why male photogs were always at a disadvantage with femme shutterbugs because "they had an extra piece of equipment us men didn't have."

When it came time for Barney to respond, he remarked that 35,000 words of anecdotes had been cut from the original script by Charles A. Pearce, who was "now pondering whether he would get a better price by allowing the wives to bid for it and get it, or let the war correspondents mentioned bid for it and burn it."

CHATTER

James Galton, formerly assistant treasurer and controller of Pines Publications, has been upped to treasurer.

Guy Henle, former assistant managing editor and workshop editor of Women's Home Companion, appointed building editor of House Beautiful.

Elinor Hillyer, former exec editor and service coordinator of Woman's Home Companion, named exec editor of House Beautiful mag as of Feb. 4.

Arvis Chalmers, Capitol Hill correspondent for the Albany Knickerbocker News, authored an article on Averell Harriman as "The Skiing Governor" for Sports Illustrated.

Nancy White, fashion editor of Good Housekeeping mag for the last 10 years, joining Harper's Bazaar as assistant editor effective March 15. Janet Livingstone takes over Miss White's old post.

Samuel S. Vaughan, ad manager of Doubleday's trade division since 1954, upped to sales manager of the trade division. Taking over as ad manager is Clarkson Potter, formerly a Doubleday editor.

Helen Morgan, of Brenon & Morgan, takes off for Europe tomorrow (Thurs.) to supervise Martine Carol's publicity activities in London. Donald Morgan, brother of Helen, who has been on industrial accounts, has been made a member of the firm.

Summertime

Continued from page 3

number "A's" appear destined for the key time slots as replacements for the usual summertime replacements.

There have been many productions presented in the best evening hours on local stations over the past couple of years, of course. Many exhibitors insist that these haven't hurt the new and better product from the Coast studios. Perhaps so, but it's a certainty that Hollywood must maintain a consistently high level of screen entertainment for the next six to nine months likely will see an abundance of the big oldies.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Jan. 29.

If Jefferson ever said if we had to have government without newspaper or newspapers without government be preferred the latter, his anti-bureaucratic spirit certainly got a sharp rebuff on Jan. 20, Anno 1957.

That day the press was heaved out of the White House while a Prez and Veepce were privately sworn in for new terms of office. They had to take the word of the Prez's p.a. that the event had taken place. Then they were told to head for the Capitol where on the morrow they could catch the second showing.

Not one of the nation's press said, "We don't cover sham battles. You've barred us from the authentic performance, we're barring you from our facilities for the re-run. Let George Murphy and Bob Montgomery cover the Monday show as well as stage it."

For freedom of the press hardly means anything if it doesn't mean freedom to cover anything in the public interest and freedom to ignore something that lacks this interest. To be barred where there is an interest and to be herded to perform where there is no compelling interest is to laugh in the face of this particular freedom.

In cold, hot or even tepid wars it follows that all partisans try to force the press into an unpaid propaganda arm and America is only human in trying to fight totalitarian ideas with totalitarian ideas. But the press doesn't rate much if it doesn't fight for its rights in all areas and in all the directions.

To be told through the State Dept. handouts what is going on in Red China and then, when invited by Red China to see for itself, only to be barred by the State Dept., is an affront to a free press.

Jailing Wrong People

That the culprit who issued the ban has not been brought to light, indicted and clinked for violating the First Amendment is proof that freedom of the press is dreadfully malaise. It isn't likely to be revived by a few mild whiffs of protest from the Newspaper Guild, or a defiant publisher here and there, or a U.S. Senator's calling the passport bureau's action "incredibly shortsighted."

If this is the best support the First Amendment can get from a friendly solon, imagine what its enemies, at home and abroad, must be saying, thinking and plotting. The right to travel up to now has been limited only by the traveler's bank account. In fact previous to First World War I visas were hardly known and passports were routine things costing a buck or two. They were more for identification and like some radio stations and their more controversial commentators, the opinions expressed by the traveler were his own and didn't necessarily reflect the opinions of the foreign office of his native land.

If the correspondent were mad enough to take chances, that was his problem, and indeed in many instances where he did take chances and got clinked for taking them it was our State Dept.'s contention that it was all his own fault and they made no bones about not intending to do anything to pull him out of his predicament. From such a *laissez faire* philosophy to telling correspondents where they could go and when, and if they could go into certain countries at all, could only be proof of the inviolability of the First Amendment to the seven survivors who still believe in progress.

Tramps Abroad

I remember Boardman Robinson and John Reed during the first World War getting stymied in Serbia and bucking their way into Russia. At each divison point a general looked over their frail credentials and ordered them on to the next command. By these official boots they finally reached Moscow, where they wanted to go in the first place.

There, however, they were clinked and when they appealed to the American Ambassador he told them it served them right. They then appealed to the British Ambassador and he said he'd see what he could do about getting them released. They were guarded by guards who in the free and easy manner of Czarist Russia mooched on their cigarets and other dearly bought comforts, till one day they booted one down a flight of stairs.

Finally released, they were ordered to return by the very route they had come and when they reached the frontier were stripped of everything and ordered to swim. Reed managed to palm some notes, but all of Robinson's cartoons were confiscated. Later he appealed to the British Ambassador who got all his cartoons returned to him.

It is sad to see that the prestige of the British in matters such as freedom of the press has skidded, but as late as 1932 I remember using their prestige to get me across a border out of Fascist Italy. It was in the days when tourists who were kicked around used to say, "Boy, when I get back to St. Joe, Missouri, am I going to knock this place!" But I took a different angle. I told the passport brass that the country's travel bureau was telling how easy it was to travel by automobile through Italy. "Well, my papers don't believe it, so the more trouble you guys give me, the better copy you give me."

New Twist To Old Threat

This was a new twist. They looked at each other and decided to boot me over the border without any more restraint. Like the Hungarians of this day, we were going into Austria, which then, as now, seemed to breathe a freer air.

But the clinching argument to the border bureaucrats was that the instructions telling me what to do were printed on the back of the document. I looked them over. They were in several languages, but not in English. I pointed out this discrepancy to the officers, and added, "but they took my English money!"

This really impressed them. If I had said they had taken my American dollars they would have laughed in my face.

More recently I observed the press get a rousting from a hick croaker in the sticks when Marie McDonald was picked up wandering the road beyond Indio with a black eye and two busted teeth claiming she had been kidnapped and dumped out by her two abductors in the desert.

The Body And The Body Guards

A score of newshounds and photographers had to park their dogs on a cold curb and sit it out, not being invited into the hospital for even a hot cup of coffee.

They fumed and fretted and threatened and even wrote some nasty pieces about the croaker's arbitrary attitude, but while other croakers and cops could wander in and out, only one member of the press got inside and she, laughably, was a patient there. In fact, in her room was one of the few telephones in the place and everybody was trekking in and out of it, so in the end she had the story which the cops were trying to keep even from each other. Had they found who and what she was the chances are that she would have been heaved out, regardless of her physical condition.

To the north of this area there is a publisher in Las Vegas who still believes in Jefferson's concept of the freedom of the press. And he has been in more hot water than if he lived at Desert Hot Springs.

His name is Hank Greenspun of the Las Vegas Sun, and scarcely a month goes by that he's not sued or clinked for practicing straightforward journalism, and I have yet to see any of his confreres close ranks in support of his position, that a free press, not the military, is America's first line of defense.

Drew Pearson, who has been essobeed by every Prez during his career and rated a liar as well, is sad, isolated and melancholy proof of how much the cause of a free press has been deserted. That he has been able to survive at all is proof of a feeble light still shining. But what the country needs is a thousand Pearsons and Greenspuns and the dumping in the sea of the army of bureaucratic opinion-molders and their mountains of slanted handouts.

Broadway

Paul Denis to Miami for fortnight of profile article research of television performers.

Cecil B. DeMille due Feb. 15 from the Coast to continue the promotional push for "The Ten Commandments."

Lacy W. Kastner, president of Columbia International, and Sig Kusiel, v.p. and Latin American supervisor, off on a South American tour.

Eddie Cantor and George Jessel to be co-narrators for the cavalcade styled biog on Jimmy Durante at the Jewish Theatrical Guild dinner for Le Schnoz to be held at the Hotel Waldorf-Astoria, N. Y., March 17. Theatrical charities will share in the event.

Dennison Thornton, former ad-pub head of Renown Pictures and veteran in the promotional field, has been appointed director of the Arthur P. Jacobs p.r. office in London. He succeeds Jerry Juroe who is returning to Jacobs' office in Beverly Hills this week.

Earle Hines, consultant to General Precision Equipment, leaves for the Coast next week (5) to attend sessions of National Theatres of which he is a director. He will also rest at La Jolla and Palm Springs. Hines will attend NT director's session on Feb. 7 and also the stockholders' meeting on Feb. 19.

Martin Levine, who chairmaned Variety International's N. Y. convention, received a special award from N. Y. Tent 35 "as outstanding barker of 1956." At annual installation luncheon last week, Harold Klein, Richard Brandt, Larry Morris, Jack Hoffberg and W. W. Bower were officially installed as officers for 1957. International rep Ralph Pries handled the inauguration ceremony. Variety International prexy John Rowley on hand to report on organization's activities. This year's convention set for New Orleans April 3-6, with the 1958 meeting planned for London May 6-8.

Philadelphia

By Jerry Gaghan

Bandleader Jimmy Tisdale ordered by medico to take month's rest.

Cresson Manor, S. Jersey spot, has imported colored revue from Miami Beach.

George Montanaro, Chubby singer, will open own night spot in Jersey next month.

Mike Ellis planed to the Coast to look over talent for his Bucks County Playhouse.

Joseph Szigeti began series of three free sonata recitals at the Central Library (25).

Marilyn Costello, Philly Orch solo harpist, out of symphony temporarily due to virus eye infection.

Comedian Lenny Kent making first local appearance in three years as headliner at Celebrity Room.

Former localite Paul Douglas, due here with his first stageshow in eight years, "Hole in the Head" (Feb. 11).

Minneapolis

Snooky Fisher duo into Augie's nitery.

Leo Carrillo here for National Guard "Funorama" circus at Minneapolis Armory.

Flutist Herbie Mann is guest artist with Herb Pilhofer's band at Herb's nitery. None of the Herbs is related.

Waseca, Minn., annual sleigh and cutter festival stymied because of no snow. Snow was hauled into town in trucks to stage parade.

University theatre and University of Minnesota music department teaming up to present "Finian's Rainbow" opening Thursday (31).

Earl E. Crossman and wife awarded $4,250 by district court jury for injuries received in wreck of miniature train at Excelsior Amusement Park.

Cedric Adams in Minneapolis Star column warned Presley aficionados they were "flirting with jail" in writing abusive letters to columinists and critics.

Madrid

By Ramsay Ames
Castellana Hilton, 372200

The Sir Laurence Oliviers on a long vacation, enjoying the sun and the sea at Malaga.

Mexican Ana Luisa Peluffo here for preparations for P. C. Balcazar's "Atacando el Peligro" (Attacking Danger) in which she will costar with Dennis O'Keefe.

J. A. Bardem's "Calle Mayor" (Main Street), starring Betsy Blair, big in its second week at Cine Gran Via. Costar is Spain's Jose Suarez and it was produced by Suevia Films for Spain and Iberia Films for France.

Castellana Hilton will play host to Germany's Romy Schneider, who arrives on Wednesday with costar Karlheinz Bohm and her mother Magda Schneider to attend the opening of "The Bakeress and the Emperor."

Pedro Lazaga will direct "La Frontera del Miedo" (The Border of Fear) in Barcelona as soon as he can get Ruben Rojo, who is winding up in Martin Gosch's "Horas de Panico" (Hours of Panic). "Panico" formerly titled "Evil Star."

Jose Luis Perez de Rozas is going to bring the late Jacinto Benavente's "Los Cachorros" to the screen. It goes before the cameras in Barcelona sometime this month. Cast includes Maria Piazzai, Lucia Prado, Jacqueline Pierreux, Carlos Casaravilla, Rafael Bardem and Jose Marcos.

Ramon Novarro, after years of retirement on his ranch in southern California, returns to screen in the role of a kindly priest in his own coproduction with Neils Larsen (Neils Larsen Productions, Madrid). Called "Just Passing By," it rolls here in May, and will be lensed by Spain's ace cameraman, Manuel Berenguer. Novarro himself was in Madrid briefly about a week ago.

Pittsburgh

By Hal V. Cohen

Singer Sheila Reynolds doubled between Auto Show and Dore's supper clubs.

Glenn E. Martin named permanent resident technician here for Cinerama.

Andrini Brothers coming back to town for an Ankara engagement late in February.

Jack Kalmenson, manager of WB exchange, and his wife celebrated 21st wedding anni.

Theatre owner Mike Winograd left for his annual six-week vacation at Miami Beach.

Luke Barnett, the ribber and practical joker, will be 80 years old tomorrow (Thurs.).

McGuire Sisters will play their postponed date at Twin Coach March 15 for nine days.

Doctors decided they wouldn't do a back operation on Mrs. Joe Hiller, the booker's wife.

Harry Forwood beating drums for Nixon's next show, "Janus" which relights house Feb. 18..

Playhouse has picked Arthur Miller's "A View from the Bridge" for its late March production.

Lyle Harding checked off his 20th year as manager of Sheridan Square Theatre in East Liberty.

Ice-skater Jeanine Cohen, wife of musician Hershey Cohen, dancing as a single under name of Jeanine Hershey.

Abe Savage, p.a. for musicians Local 802 in New York, and his brother, Teddy, a Washington publicist, came in for niece's wedding.

Santiago

Ben Molar, Argentine composer, in for looksee.

J. B. Priestley lecturing at University of Chile Summer School.

Zugspitz Artisten open-air acrobatic troupe opened in downtown performances.

James Stewart reported due in late this month for vacation and fishing in southern Chile.

Alejandro Flores and Silvia Oxman at the Petit Rex in Leslie Stevens' "El Champagne Tuvo la Culpa."

Egle Martin, Eugenio Retes, Rita Montero and Lucho Navarro heading up fourth edition of "Bim-Bam-Bum" revue.

Reno

By Mark Curtis

KWRN sale to California group approved by FCC.

Jo Ann Jordan Trio setting record at Mapes corner lounge—Eight months.

Harrahs planning unit shows for new acquisition, Stateline Club at Lake Tahoe, for summer trade.

Polly Possum and Dog Patch Revue with Joe Wolverton wrapped up until 1958 on dates between Riverside and Las Vegas.

Candy Hall, formerly with Gene Austin and recently operator of small Reno cafe, now entertainment director of Harrahs Club.

Ireland

By Maxwell Sweeney
(22 *Farney Pk; Dublin* 68-4506)

London Philharmonic Orch skedded for Irish tour in May.

Batoneer Brian Boydell leaves for Canadian longhair tour Jan. 21.

Abbeyite Doreen Madden planing to N. Y. on personal contract to John Ford.

Shortage of English - language opera songsters hitting opera season in Dublin.

Irish Odeon topper Louis Elliman heading TV film production unit with Abbey director Ernest Blythe and producer Emmet Dalton..

London

(Temple Bar 5041/9952)

John H. Harris due this week to cast a new ice revue.

Colonel Dean Hess, in for preem of "Battle Hymn," met the press at a UI reception.

Frank A. Hoare elected president of the Assn. of Specialized Film Producers for a 10th term.

Constance Bennett guest of honor at Cafe de Paris cocktailery tomorrow (Thurs.). She opens fourweek cabaret run at the nitery next week.

Jose Ferrer in town in connection with his upcoming Metro pic "I Accuse" in which he'll star as well as direct. Rosemary Clooney has joined him here.

Six members of the old Russian Imperial Guard will form an escort for Princess Margaret when she attends charity preem of "Anastasia" (20th) at the Carlton next month.

Leslie Frewin, who recently set up his own publicity organization, joined the board of Fred Feldkamp Productions. Company is due to film "The Man Across the Sea" in the spring.

J. Arthur Rank unanimously elected president of the Cinematograph Trade Benevolent Fund, succeeding Reginald C. Bromhead, who died recently. Latter's nephew, Ralph S. Bromhead, named chairman of the board of management.

Michael Langham, who staged "Two Gentlemen of Verona" at the Old Vic, and Tanya Moiseiwitsch, who designed the costumes and decor, leave for Canada to act as artistic director and adviser, respectively, for Shakespeare Festival at Ontario.

Boston

By Guy Livingston

Ed Sullivan in Wednesday (30)

Charlie Aikens revue, "Calypso Interlude," current at the Reef in Revere.

Joe Schneider, co-operator of Steuben's, in Havana recuperating from recent surgery.

Ilka Chase here to address New England Farm and Garden Assn. at N. E. Mutual Hall.

Martyn Green in to guest star in Cyril Ritchard role in "Visit to a Small Planet" at the Plymouth.

Metropolitan Opera Asso. opens its 23d Hub season at Opera House April 8, two weeks earlier than usual.

Bob Abrams, Rickshaw boniface, guested Hub VIP's, columnists, show biz personalities and politicos for Chinese New Year's, Tuesday (29) closing up the spot at 9 p.m. to public.

Walter A. Brown, prexy Boston Garden-Arena Corp., cited for "little league" service to Boys' Clubs of Boston and awarded Bronze Keystone for 19 years on board of overseers at annual Recognition Dinner.
for round of activity starting off with press confab with Hub tv writers arranged by Phyl Doherty, WNAC-TV ad-publicity director, guest of honor at Broadcasting Executives Club luncheon, and ending with kickoff speech at Heart Fund dinner.

Variety Club of N. E. has elected Michael Redstone, prexy Northeast Drive-In Theatres, chief barker; Kenneth Douglass, prexy, Capitol Theatre Supply Co., first asst.; George Roberts, treasurer Rifkin Theatres, second asst.; Reuben Landau, dough guy; James Mahoney, gen. mgr., Interstate Theatres Corp., property master. Canvasmen elected: Theodore Fleisher, James Stoneman, Arthur Lockwood, Arnold Van Leer, Philip Lowe, and Irving Wallens, Philip Smith, prexy Smith Management Co., is retiring chief barker .

Alaska

Anchorage Little Theatre will offer "Tender Trap," starting Jan. 29 for 4-day run.

Village of Kotzebue celebrated grand reopening of Midnight Sun Theatre Jan. 15; house now set to handle 35m films. Archie Ferguson is owner of theatre.

Fancy new club opened in Fairbanks, the Trade Winds with Chinese food and a new decor. It formerly was the old Wagon Wheel. Trade Wind operators are Chuck and Elsie Garvey and Faye Pilgram.

New Year's Eve was generally quiet and orderly in Fairbanks. Modest bar business since GIs didn't get paid early enough to celebrate. One shooting marred the night. Gun was fired through wall of Club Biarritz, bullet striking a bar patron in leg.

Liquor interests in territory are chipping in for lobbyist to fight off expected move for midnight closing of niteries when the legislature opens Jan. 28. Host of night spots outside the city limits now operate around the clock. Sunday closing may also be boosted by anti-liquor groups.

One of the earliest pioneers to bring live music to the Yukon Territory died recently (Jan. 5) at Sumner, Wash. He was William Huson, 93, who packed the only piano ever taken over Chilkoot Pass from Juneau to Dawson in the Yukon. The year was 1897. Huson was a bandleaders and hotel operator in Alaska, moving to the U.S. in later years.

Some outsiders believe that "every woman's a queen in Alaska." Not necessarily so. Some girls aren't even interested in trying. The Fairbanks Winter Carnival Assn. is moaning that the deadline is past and only one girl has signed up to compete for the March crown. Winner gets gifts and trip to California to compete in Miss Universe contest. Girls had objected to peddling carnival tickets but association said this year all they have to do is "look pretty."

Anchorage music leaders have announced plans for the second annual Festival of Music, scheduled Aug. 24-Sept. 3. Robert Shaw, who scored last year, will be back. Others scheduled to appear include baritone Mack Harrell, soprano Adele Addison, contralto Gretchen Bence, cellist Robert Jamieson and oboist Donald Leake. Sponsors are the Anchorage Community Chorus, the Anchorage Symphony and the Anchorage Community College, affiliated with the University of Alaska.

Cleveland

By Glenn C. Pullen

Juanita Hall back at Kornman's Back Room Club for third visit.

Lecuona Cuban Boys into Alpine Village for four weeks with options.

Mrs. Jean Weinberger promoting a second season of summer stock at nearby Chagrin Falls.

Hanna, legit stand, skedded to stay dark until March if booking situation in New York remains static.

George Melachrino, British maestro, dropping into town Feb. 17-18 to plug his three new Victor albums.

Gene Autry in today for recep-

Sam Firsten renamed his Cotton Club as the Modern Jazz Room, with Horace Silver band starting new policy.

William F. McDermott, Plain Dealer's vet drama critic, making 10-day junket to New York to catch up on new shows.

Johnny Price, producer of Musicarnival tent theatre, got stock rights to "Pajama Game" as one of his first summer tuneshows.

Agency of Gerat, Sylvester and Walsh grabbed the Palace's account to handle its Cinerama publicity and advertising work in this area.

Thomas P. Cullinan, local playwright and newspaperman, moved to New York to do free-lancing radio and tv work and to peddle his stage scripts.

Munich

By Karin Thimm

Vittorio de Sica will appear in a German Bavaria film this year. He is expected here Feb. 7.

After Allianz Film Release breakdown caused lot of trouble in business, now the Union Release is in difficulties. Pix biz situation never was so tough.

"Katharina Knie," new musical from Carl Zuckmayer's same titled stage play, with music by Mischa Spoliansky, preemed Jan. 18 in Munich's Theatre am Gaertnerplatz,

Topsy Kueppers, young singer and dancer, was ordered to pay 3,300 Marks (about $800) because she didn't show up for one performance of Theatre am Gaertnerplatz. She also must pay the costs of court trial.

New foreign films successful in Munich: "Richard III," "How Marvelous To Be Young" (both from England), "Raices" (Mexico), "Lady and Tramp," "The Swan," "Traeze," "Giant" (all from U.S.). A real hit is the Italian film, "La Strada."

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1 *JA; Tel.* A45045)

Jarmila Novotna here to sing "Madame Pompadous in Volkesopera."

Marie Saucier readying her grand opera debut as "Butterfly" in Salzburg.

American singers Enid Szantho and William Horne in America House studio.

Austrian singer Anton Dermota and pianist Clara Haskil inked for 1957 Edinburgh festivals.

Austrian film industrial Dr. Ludwig Polsterer reported negotiating to take over German Alliance Co.

Hollywood

Liberace and brother George to Salt Lake City.

Faye Emerson and Jessie Royce Landis planed in from NY.

Jean Simmins and Stewart Granger left for their ranch near El Paso.

Sal Mineo passed his 18th birthday and registered for Selective Service.

Groucho Marx will m.c. the ninth annual Screen Writers award dinner March 7.

James O. Radford, indie producer, building a $250,000 homeoffice structure adjacent to Sunset Strip.

USC Law School will offer a course in "Legal Problems in the Entertainment Industry" beginning Feb. 6.

Irving Epsteen, M. Spencer Love, William H. Thedford, Robert W. Selig and Richard P. Brous added to directorate of National Theatres Amusement Co.

Lorayne (Noonie) Brox, widow of bandleader Henry Busse, marrying Bev Hills realtor Joe Hall Feb. 4. Meantime she is house-guesting in Palm Springs with the Bill Perlbergs (the producer's wife is Bobbie Brox). Third of the Brox Sisters ("Scandals," etc.) is Mrs. Robert (Patricia) Gerstenzang, retired professor, who operates Brant Lake (N.Y.) Camp for Boys in the Adirondacks.

Palm Springs

By Alice Scully
(*Tel:* 4077)

Rhonda Fleming at Don Castle's.

Harpo auctioneering bridge-players.

Dorita into the new Tonga room at Biltmore.

Eva Gabor and Mama Jolie at the Racquet.

Archie Savage's calypso troupe at Ranch Club.

Liberace returning for another warmup in April.

Al Anthony keyboarding at Spur and Sable of La Paz.

Blinky Adams orch back at Ball Bali room of Royal Palms.

Pabst tennis tourney washed out but not up; will be played later.

Stan Freberg calling on sick after months among healthy Aussies.

Publication of Eddie Cantor's "Take My Life" delayed till April.

Zep and Harp suing a civil engineer for trying to make water of their citrus grove run uphill.

Gwen Bari booked in Piano Lounge of Desert Inn with toy-sized poodle as a piano prop.

Marjorie Rambeau and Walt Disney caught opening of Playhouse. Edith Sommer's "A Roomful of Roses," brought roomful of legit patrons too.

Miami Beach

By Lary Sollaway
(1775 *Calais Dr.; UNion* 5-5389)

Walter Winchell back at Roney Plaza for annual winter stay.

Jimmy Dorsey at Coronado, fully recovered from recent surgery.

Joan Edwards at Fontainebleau for vacation before prepping new act.

Ritz Bros. staying on for more of Florida sun, following Fontainebleau two-weeker.

Fran Warren Allen as well as Allen & DeWood next on Monte Carlo's booking list.

The Jan Murrays making the safe-rounds while two-weeking it at the Saxony; Charlie Spivak, his band, and a Mervyn Nelson revue open in the Pagoda room of that hotel next week.

Las Vegas Desert Inn's Moe Dalitz stopped over on way back from Havana's Nacional to look over new Harbor Island Spa here, in which he, Wilbur Clark, Larry Paskow and associates are interested.

Chicago

Norm Weiser checked out as Playboy mag consultant to join Family Weekly.

Rick Riccardo, owner-operator of the restaurant bearing his name, and bride, the former Velda Marchant, honeymooning in Mexico.

Irv Kupcinet to emsee the Chi portions of the 65th birthday salute to Eddie Cantor via closed-circuit tv Feb. 16 in behalf of Israeli bonds.

Liberace, currently appearing at the Chez Paree, helping launch the '57 Heart Fund drive tomorrow (Thurs.). WGN's Jack Brickhouse will m.c.

Sheldon Schultz switched to General Artist Corp.'s Chi office from the Music Corp. of America shop, replacing Ron Beckman transferred to GAC's N.Y. office.

Actor Theodore Bikel, doing a folksinging stint at the Gate of Horn, out to the Coast for two weeks for remakes of the "Pride and Passion" film. Billy Faler subbing at the nitery.

Nils Granlund's Retrospective

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times over through (a) a choicer course of viands and (b) the $1 gingerale and/or club soda "setups" that were par for the Prohibition course when BYOL (bring your own liquor) made the hipflask a major industry.

Sometimes his "girlie show" revuettes were punned as NTG for "not too good." Fact is NTG was a going institution for a strong decade, and more, and his associations with Marcus Loew, Florenz Ziegfeld and the niteries is part of the Broadway story.

Professionally and habitually a name-dropper, and a father of the practice on Broadway, Granlund does not hesitate to claim that he was first to see, know, book or extol this or that talent. His book "as told to" Sid Feder and Ralph Hancock is full of that familiar kind of theatrical egotism. Fact is that Granny's career was entwined with show biz and the Prohibition era.

His Admiral Columbus act is pointed up by Granlund's citation of Sheree North as "one of my discoveries." "Yeah, aren't they all?," he quotes somebody wisecracking, but "I couldn't have planned it better. A moment later Sheree came in, spotted me at the table, and came fluttering over to me. 'This is the guy,' she said, kissing me, 'who gave me my first break.' "

It's that kind of a book. NTG is still wide-eyed about the whole thing, although as an historian who had spent 17 years as chief publicist of the Loew circuit; who had done much to pioneer Loew-Metro's interest in its pioneer radio station WHN (later WMGM), New York; who had hobnobbed with the great and the ingrate; the babes and the mobsters—he might be expected to have by now an adult approach to the entire panorama.

Gangster 'Names'

However, let us not be deceived altogether. "Granny," *avec* (its) his literary Boswells, unspools a yarn that is consciously primed for picturization. And it would probably make a good movie, at that, for all its familiarity of anecdote since anything and everything from "Mad Dog" Vincent Coll to "Pretty" Amberg, from Bug & Meyer to Bill Dwyer and Owney Madden, from Ruby Keeler to Al Jolson, from the Hollywood and Paradise restaurants on B'way to his Florentine Gardens in Hollywood is by now pretty familiar tabloid stuff.

Granlund covers a lot of territory and takes endless bows. He claims journalistic coinage of phrases (viz., "grasscutter" and "skyscraper to the pasture," for a fly ball to the outfield), when he was a sportswriter on the Providence Tribune. His claims of cradling, coddling and projecting talent reads like a Hollywood benefit bill.

Authenticity is not questioned. NTG's intra-trade associations attest to that. But when he gets into details a little less familiar, and then further confuses the issues by elementary misidentification of nomenclature and misspellings, there is a tendency by the knowing reader to give some of it another "take."

The hoods hanging around WHN urged Granny to read Poe or Kipling or Robert W. Service poems because "they just loved poetry" suggest a good movie scene; it wasn't until later that NTG learned what rumrunners boy Larry Fay recommended Station WHN's radio signal. Beyond the three-mile limit east the boys with the booze battalions heard WHN strong, and so whenever a piece of Poe or Kipling poetry came through this was their signal that the coast was clear.

The entire Times Square panorama and its familiar names of the period read like a Jazz Age roster and, at other times, there are notable omissions, such as Nicky Blair's association with the Paradise. He recaps a now trite Texas Guinan anecdote about how "butter-and-egg-man" was coined; accents his rapport with the hoods who, in turn, gave him clear hands-off sailing but recalls that he once stood up to Dutch Schultz; gave "Pretty" Amberg his come uppance; ducked a personal "snatch," for which he alternately blamed Legs Diamond and "Mad Dog" Vincent Coll; how Owney Madden, another underworld lord of the era, couldn't actually determine who was really the malevolent character who had plotted NTG's kidnapping.

Mintons include Billy LaHiff (LaHiff's Tavern) and his glamorous niece Nancy Carroll, Muni "Wisenfrend" (misspelled from Weisenfreund), later Paul Muni; Ted Lewis' wife "Ida" (should be Adah), Ray Bolger, Ginger Rogers and her mother Lela (so spelled), mobsters Frankie Marlowe, Jim Redman, Legs Diamond, and Kiki Roberts, Arnold Rothstein; Hannah Williams and Jack Dempsey, Hilda Ferguson and Enoch ("Nucky") Johnson, the Atlantic City boss; Kitty Ray and Argentinian playboy Macaco, Baltimore multimillionaire Aaron Benesch, his own real-life romance with Rose Wenzel (Mrs. NTG).

Favorite Author

It would appear as if the Mirror's Lee Mortimer's files were the source for much of this Broadway chorine romance stuff. At least Granlund appears partial to Mortimer. No wonder. Mortimer it was who wrote: "N.T.G. is the conceiver, inventor and creator of modern night life."

In his Florentine Gardens (Hollywood) period, "Granny" points to Yvonne DeCarlo, Marie (The Body) McDonald, Jean Wallace, Gwen Verdon and Lili St. Cyr as among his alumnae. It's here that "Mike" Marco (Marco Wolff), head of Fanchon & Marco, will find himself identified as "Mike DeMarco"—again an obvious human-element erratum when two Boswells—Feder and Hancock—took things down in the abstract.

And when "Granny" segued from Hollywood to Las Vegas' Flamingo, the Moe Sedway of the Chink Sherman association reads somewhat affectionately as "Moey" but NTG has short shrift with Bugsy Siegel who "was blasted off the list as he lolled in the plush love nest he maintained for his moll, Virginia Hill, in Beverly Hills. And when Moey called me a few days later and repeated his offer, I accepted." That's a sample of some of the style. In other aspects of the book Granlund and/or his collaborators are more adult.

There are also some venal as well as banal passages as regards boy-girl relations, amoral and immoral choristers, rough language as regards their personal standards (at first in the yesteryear, pre-Prohibition era, and again there is a strange frankness in classifying every yesteryear chorister as "prostitute." His own lofty standards against "mixing," are contradicted time and again by compromises that making the girls sit "out front" with the customers was tabu but if they met them on the outside it was something else again.

Marcus Loew

While NTG speaks with authority about his affection for Marcus Loew, who gave him his pressagentry start; Joe and Nick Schenck, Joe Vogel, Lep Friedman, Eddie Mannix, Marvin Schenck et al., he overlooks others in the Loew-Metro echelon. He states forthrightly that "the Claridge (on Times Square), of course, has long since disappeared," which of course isn't so. The Claridge diningroom may not have the glamor of old for the Broadway showmen but neither is once-famed Hunting Room of the Astor (now the Sheraton Astor) as much a show biz capital as of yore. But both are still part and parcel of the Broadway and 44th St. geography, in fact still directly opposite each other on Times Square.

NTG's blanket identification of the Bartholdi Inn (Loew's State Theatre now occupies part of the West 45th St. site) as a house of assignation is as lurid as some of the other details. He identifies a place called the Winter Garden Cabaret, then situated across the street from the WG, as "a combination night club and bordello. They had dancing girls and girls who did song numbers, but they all had to be prostitutes," according to Granlund's memoir.

There are many warm and human reminiscences to more than offset these sordid recollections. Marcus Loew's predilection for beautiful rest rooms for the ladies, and the instinctive good showmanship entailed by this appeal to the woman, is sagely summed up with the observation "the plumbing industry today owes more to Marcus Loew than it has ever acknowledged."

Or the anecdote about the clay modeler who never had to worry about being laid off—he was always booked because he was the most surefire "chaser" in vaudeville; meaning that he helped empty more audiences and thus accelerated the turnover, which was the backbone of the popular-priced vaudfilm operation such as Loew's.

Trade-wise there are some fundamental points that might warrant discussion. It's not as trivial as continuously misspelling Charles Moskowitz, top Loew executive, as Moscowitz; or not calling "Leo" Friedman "Lep" or Leopold, as trade knows him, and dismissing the now Loew's Theatres president as being "still with the organization after 40 years" (in the same manner as if he were a veteran house manager). Or calling Mike Marco (Fanchon & Marco) as "DeMarco" (actually his name is Marco Wolff); or misspelling the Las Vegas Flamingo's Abe Schille as "Schuller"; or Madison Square Garden's John Reed Kilpatrick, who comes out "Kirkpatrick."

But there are also wrong accents. Such as Harry Mountford, misspelled again as "Montford," who for all his iconoclasm in the early days of vaudeville could never be dismissed as a "British labor agitator" who attracted "disgruntled, generally incopable performers." Whatever the vaudeville veterans may think about Mountford, he did have a strong following.

Giving Nick Schenck co-credit with E. F. Albee in the formation of the Vaudevile Managers' Protective Assn. may be overboard, since the VMPA was dominantly a Keith-Orpheum managerial policing weapon. Whatever may have been said about the White Rats, the "gangster tactics" he ascribes to them is a bum rap.

Granlund gives Mountford (Montford) much accent because of a payoff anecdote in that, by a legal ruse, he (NTG) allegedly figured in putting the White Rats out of business. The VARIETY annals record other facets on this score.

The Prohibition era which, in two years after its enactment spawned 5,000 speakeasies and night clubs in Manhattan alone, more than 1,000 of these in the Broadway belt, quite obviously also cradled the "Blondes, Brunettes and Bullets" that comprise NTG's alliterative title. It's an OK tag for the movie marquees too.

Soviet Goes 'Comic'

Continued from page 1

song and dance and slapstick such as the genuinely funny scene when the rebellious young Russians succeed in getting a professor drunk just before he is to lecture to the club on "Life on Mars." His lecture is somewhat abbreviated by his inebriation and he ends up doing an energetic Georgian dance.

Georgia is the section of the USSR from whence came Stalin and neither this comical dance nor, in fact, any part of "Carnival Night" would have been possible while Stalin lived.

There is, it must be added, a question in some observers' minds in Moscow as to whether "Carnival Night" can count on a long run in post-Stalin Russia even though tickets are sold out in advance of each performance.

For one thing, the musical comedy may be taken as portraying the rebellion of gay, fun-loving Soviet young people against stodgy, old time Communists like the manager of the worker's club. This bureaucrat considers a lecture on "Life on Mars" as appropriate entertainment for New Year's Eve. His favorite saying is: "I hate jokes myself and I won't let other people joke."

In particular, "Dial M for Murder" (retitled "Telephone Call") and "Witness for the Prosecution" which have been presented this season by Moscow government theatres are being savagely criticized for bearing no constructive socialistic message.

Whether because of the criticism, or despite it, tickets for both shows are at a premium. It's a fair guess that the government-employed managers of the government-owned theatres who are responsible for staging these western productions may be induced to think better of it.

The Moscow crowds which line up for tickets to "Carnival Night" may have apprehensions concerning the life expectancy of the film, too.

Foreign Films 'Arrive' In U.S.

Continued from page 1

films is definitely on the rise, but —in comparison with the circulation enjoyed by Hollywood pix—is still strictly limited.

To get at the foreign film story realistically, it is important to keep several factors in mind: (1.) The total number of imports circulating during last year in the States was higher than 373, so that the ultimate theatrical revenue may have gone as high as $11,000,000. (2.) Additional coin was realized via the sale of some of those pictures to television and for remake, etc. (3.) There is no direct relation between film rentals and the amounts actually pocketed by overseas producers, many of whom sold their pix outright to American distribs. (4.) Film rental doesn't reflect distrib profit either due to expenses such as prints or advertising, etc.

It must be recalled also that 1956 was not a good year for the Italians, who dominated the foreign film field in the immediate postwar years, and that there hasn't been a steady flow of strong British product, with the J. Arthur Rank Organization withholding film during at least part of the year in anticipation of setting up its own distributing offices in the States.

(Foreign grosses in U. S. have never been published until now and present data are wholly derived from information furnished by the importers—Ed.)

The British product during the past year grossed $1,746,800 in the U.S., the figure being based on reports from 11 distribs handling 50 British films.

Heading the list of nations whose films grossed the most money in the American market last year was Mexico. Its 107 pix, reported on by four distribs, racked up $3,016,695. Second is Italy, with 52 pictures and a $2,318,753 gross via six distribs. France ranks third with a take of $2,229,965 on 38 pix via nine distribs.

Lineup after that runs as follows: Germany—$282,482 (74 films, five distribs); Japan—$247,637 (six films, three distribs); Soviets—$194,000 (31 films, two distribs); Sweden—$80,060 (three films, two distribs), and Greece—$16,000 (12 films, one distrib).

Not included in the list are the Chinese features, which are imported in large numbers from Hong-Kong but whose combined rentals wouldn't change the overall picture by very much. Their impact would contribute to pushing the overall total closer to $11,000,000.

Counting only the films from countries — other than Britain — whose features have the potential of clicking on the commercial or "art" house circuits, i.e. France, Italy, Japan and Sweden, the total gross in 1956 was $4,876,415 from 99 pictures.

By contrast, the total from films that get primarily release in theatres catering to nationality groups, ran to $3,509,177 from 224 films. This group includes the Mexican, German, Greek and Russian product.

Included in the 1956 overall total of $10,000,000 are only such imports that have essentially played off. In some instances, where a film had had sufficient dates during the year, an estimate of potential gross was included. Since the foreign film mart is highly competitive, indie distribs provided Variety with their pertinent figures with the understanding that neither individual firms' grosses nor individual picture grosses would be cited.

It's no secret, however, that 1956 wasn't an outstanding year qualitywise for the foreign film. There were some rather spectacular disappointments at the b.o. which on the whole failed to be offset by ultra-strong grossers. In the foreign-language field, the exceptions to the rule certainly included "Diabolique" and "Rififi," both from the Richard Davis stable. "The Silent World" and several others also got off to a promising start late in the year. "La Strada" from Italy shapes as a big b.o. contender from Italy, according to Richard Brandt, who is also dubbing it. Edward Harrison's "Gate of Hell" drew favorable critical notices.

Among the top European film-producing nations, Germany alone failed to break through in any significant manner. The Germans are still largely restricted to the German-language houses and have yet to come up with a popular winner. Spain came up with a single picture worthy of note last year—Davis' "Marcelino Pan Y. Vino"—but several other Spanish productions will be seen in the current season.

Britain's product in 1956 has been on the disappointing side. Ilya Lopert opened "Richard III" after allowing it to go on television first. Picture is playing off slowly. Jean Goldwurm acquired "Geordie" late in the year and has great expectations for it, and Distributors Corp. of America felt it had a winner on its hands with "Private's Progress." Walter Reade's "To Paris With Love," the Alec Guinness comedy, also was playing off in '56 via Continental Distributing. Edward L. Kingsley had surprise success with his Hitler picture from Austria, "The Last Ten Days."

A study of the figures proves: (1) the slim margin of profit in the foreign film field, and (2) the considerable risk in the import business, where overseas producers seem to insist on increasingly high guarantees on the potentially important pictures. Actually, the number of foreign-language imports that hit over the $100,000 mark is small in relation to the overall total of films released. Pictures like "La Strada" and "Diabolique," "Rififi," etc., which stand to gross over $500,000 in the long run, are definitely rare, and more than offset by the entries that earn little more than print costs, if they do that.

One distributor reported a $60 gross on one of his films. Another reported $265 on two films. What promises to make the situation in the foreign film field increasingly complicated in the years to come is the European swing to color, which U. S. distribs see increasing the risk in the States.

No Political Gags

Continued from page 1

come more cerebral," he continues. Sid Caesar and George Gobel are good examples. Of course, there's always the exception, and Phil Silvers sometimes affords a welcome relief from the casual type of comedy.

"But the days of the frantic, frenetic type of Milton Berle comedy are over. Berle used to wear you out. However, it's only fair to point out that Berle also came first, and suffered for it.

"Comedy is like a pendulum, but it never returns to where it was before. I expect Berle to come back, but he'll have to have something new.

"But there's fewer and fewer things you can make fun of these days. The departure of dialect comedy reflects a new sociological climate. There are very few comics like Bob Hope, who can tell topical jokes and get away with it. So the comic must rely on stock gags. Yet, at the same time, drama is opening up on topics which can be treated.

"I don't mean people with the wit and courage of Will Rogers aren't around still. Groucho Marx is the best example. But people mostly won't stand for the topical jokes of only a generation ago.

"Also, professionally speaking, the relaxed, informal type of comedy has more sustaining power. A comic can last longer if he doesn't try to knock over his audience."

Baker's latest screen credit is "Loving You," Elvis Presley-starring pic being produced by Hal Wallis for Paramount. Also current is "The Girl Can't Help It," 20th-Fox pic. He broke into comedy writing with "Helen Goes to Troy," Max Reinhart's Broadway adaption of Offenbach's "Helen of Troy." Baker's written comedy for Danny Kaye's radio program, and special material for Lena Horne, Henry Morgan, and Burt Lancaster and Tony Curtis. He's presently on the Columbia lot, finishing a musical adaptation of Frank Capra's "Lady for a Day."

However, his fondest memory goes back to his Yale days, when his mother called him and complained, "Here I'm sending you to college and you can't write a good, risque song for me." He remarks, "It's my fondest hope to send my mother back to a smoke-filled night club."

OBITUARIES

WILLIAM EYTHE

William Eythe, 38, actor and film producer, died Jan. 26 in Hollywood.

Eythe's acting career began in 1941 when he joined a stock company. He appeared in "Caprice" with Ruth Chatterton in Canada and then came to New York. After a job with WNBT (now WRCA-TV) conducting his own show, Eythe joined Oscar Serlin's production of John Steinbeck's "The Moon Is Down," playing the role of Lieut. Tonder.

Eythe was put under contract by 20th-Fox and appeared in leading roles in "The Ox-Bow Incident," "The Song Of Bernadette," "The Eve of St. Mark," "A Royal Scandal," "The House on 92d Street," "Centennial Summer," "Wilson" and "A Wing and a Prayer," among others. He made many television appearances.

In 1948, Eythe organized the theatrical producing firm of Mrs. Inc. He played the lead and was co-producer of the musical revue, "Lend an Ear." Other Broadway appearances included "The Liar" and "Out of This World."

Mother, sister and brother survive.

HARRY GORDON

Harry Gordon, 63, Scottish comedian, died of thrombosis Jan. 21 in Glasgow following a blood-clot operation. A pioneer in establishing the resident-vaude trend in Scotland, he ran his own Harry Gordon Entertainers from 1924 to 1940.

A native of Aberdeen, Gordon made his first stage appearance in 1912 with Monty's Pierrots at Stonehaven, East Scotland. Specializing in homely northeast Scottish comedy, and gabbing in a perky native dialect, he was a prime illustration of Aberdeen comedy.

Gordon, who was a businessman comedian, maintained a large file of sketches, gags and quickies. For years he was partnered with the late Will Fyffe in pantomime at the Glasgow Alhambra. He also was a top performer in Howard & Wyndham's "Half-Past-Eight" revues in Scotland.

Surviving are his wife, the former Jessie Dudgeon, a Highland dancer; a son, and daughter, Bunty (Mrs. Norman McLeod), an ex-Tiller Girl captain.

HARRY D. HARRIS

Harry D. Harris, 51, of the Pittsburgh amusement company bearing that name and younger brother of John H. Harris, veteran showman and producer of "Ice Capades," died of a heart attack Jan. 25 in Edmonton, Can., where he was doing advance publicity for one of the "Capades" units.

A son of the late Senator John P. Harris, founder of the Nickelodeon and the Harris chain of theatres, Harris had over the years managed several of the houses operated by the Harris Amusement Co., of which he was a director at the time of his death. Since last summer, he had been on the road as a press representative for "Capades."

Harris was divorced in 1932 from Jane Thurston, daughter of Howard Thurston, the magician. In addition to his brother, he leaves three sisters, all of Pittsburgh.

HELENE COSTELLO

Helene Costello, 53, silent film star, died Jan. 26 in Hollywood after a long illness. She was the daughter of actor Maurice Costello and sister of former film star Dolores Costello (Barrymore).

Miss Costello began her Hollywood career in the 1920s. She appeared as leading lady in a number of films, including "Bobbed Hair," "The Man on the Box," "Wet Paint," "Don Juan," "In Old Kentucky," "The Circus Kid," "The Midnight Taxi," "The Fortune Hunter," "Good Time Charley," and "Lights of New York," the first all-talkers. In several films she costarred with John Barrymore, Dolores' husband. Married and divorced four times. Her second husband was Lowell Sherman.

Her sister survives.

FRANCIS J. MULDERRY

Francis J. Mulderry, 52, son of Patrick W. Mulderry, co-developer of Albany's film row and since his father's death the owner of several exchange buildings, died at his home in Loudonville, N.Y., Jan. 26 after returning from the Manhattan-Siena basketball game in Albany. He had been under treatment for a heart condition. A graduate in civil engineering from Manhattan College, Mulderry was first associated with his father in the contracting business and in recent years had been active in the commercial real estate field.

Survived by a wife, daughter and son.

FRED STEIN

Fred Stein, 88, who became a performer at the age of 80 and spent some seven years broadcasting over Mutual, ABC, DuMont and NBC, died Jan. 28 in his Brooklyn, N. Y. home. He was a retired real estate broker prior to going on "Life Begins at 80" program.

His sole survivor is the theatrical and former NBC photographer Harold Stein who lined up his uncle for the program in the first instance.

ICHIZO KOBAYASHI

Ichizo Kobayashi, 84, founder of the Takarazuka girls' opera troupe in Japan, died Jan. 25 in Osaka.

He recruited the daughters of families in Takarazuka for four troupes, called Snow, Moon, Flower and Star, and taught them music and ballet. The troupes have a membership of 350 young women, who have given many modern American and European musicomedies, opera and operettas, as well as native Japanese presentations.

RALPH HAYWARD

Ralph Hayward, ex-railroad official who worked as an usher, ticket taker, doorman and assistant treasurer at the Boyd, Grand Opera House, Academy of Music, Creighton and Brandeis theatres in Omaha just to be near show people, died recently in Long Beach, Cal.

His knowledge of theatre events was encyclopedic and his mementos included 30 bound volumes containing the programs of virtually every Omaha theatrical performance from 1893 until the eclipse of legit there in the '30s.

GEORGE GIRARD

George Girard, 26, trumpeter and Dixieland band leader, died of cancer Jan. 24 in New Orleans. He was ill for more than a year. Starting his career with Johnny Archer's band, he later organized the Basin Street Six with Phil Zito and recorded for Mercury. At the time of his death, he had his own New Orleans Five spotlighted in a French Quarter nitery, and recorded for the Southland label.

Surviving are his wife, parents and a sister.

ENOCH RECTOR

Enoch Rector, 94, an inventor who aided in the early development of motion pictures, died Jan. 26 in New York. At one time he worked with Thomas A. Edison, first on the phonograph and methods of sound reproduction, and then on motion pictures. He designed a shutter that improved oldtime motion picture cameras.

Daughter survives.

ARBY W. GOODING

Arby W. Gooding, 68, former owner and operator of the old A. W. Gooding Amusment Co., died Jan. 22 in Columbus. He retired 12 years ago because of ill health.

Gooding was a former partner in the Gooding Amusement Co. and at the time of his death was a stockholder in it and the Zoo Park Amusement Co. Inc., both owned by his brother, Floyd.

ROBERT TAIT

Robert Tait, 65, veteran Irish projectionist, died Jan. 19 in Dublin. One of Ireland's first boothmen, he started his career in 1908 at Dublin's Winter Garden. From 1929 until the time of his death he was projectionist at the Savoy Theatre, Dublin.

Wife, two sons and three daughters survive.

LILLIAN H. TRYON

Mrs. Lillian Hart Tryon, 86, former music critic for the Christian Science Monitor, died Jan. 25 in Brookline, Mass. A reviewer, essayist and historian, she was author of "Speaking of Home—Essays by a Contented Woman" and "The Story of New Britain."

Surviving are her husband, a daughter and a brother.

MICHAEL DELISA

Michael DeLisa, 55, owner of the Club DeLisa on Chicago's South Side, died Jan. 24 in that city. He opened the nitery, which caters to mixed trade, in 1933 and built it into one of Chicago's best known late spots.

Wife and two daughters survive.

DARIUS J. GRAVEL

Darius J. "Fred" Gravel, 74, for 26 years clown in the Jordan Marsh Xmas season shows in Boston, billed as "Trixo the Clown," died Jan. 24 in Boston. A magico and escape artist, he worked the Keith vaude circuit in former years.

Surviving are three sons and two daughters.

GERTRUDE LUTZI

Gertrude Lutzi (Mrs. Roy Ricotta), 51, longtime vocal soloist at Shea's Buffalo Theatre, died recently in Buffalo following a brief illness. She had also sung with the Minneapolis Symphony and in the Radio City Music Hall, with Erno Rapee.

Surviving are her husband, a pianist; daughter and a brother.

BOYD IRWIN

Boyd Irwin, 76, stage and screen actor, died Jan. 22 at Motion Picture Country House on the Coast. He had appeared on the London and Broadway stages before coming to Hollywood to appear in the "Prisoner of Zenda." His last film was "The Story of Dr. Wassell."

Wife and son survive.

WILLIAM P. SNOW

William P. Snow, 75, former president of the Globe Ticket Co., died Jan. 25 at the Chester County (Pa.) Hospital. He retired in 1951 after 50 years with the Globe Co., which prints theatre and major sports events tickets.

His wife and daughter survive.

Wife, 58, of veteran film publicist Don McElwaine, died in Hollywood Jan. 20 of a cerebral hemorrhage. Other survivors are three sons Bob, a publicist; Don Jr., in the Metro casting department; and Guy, in the Metro cutting department.

Charles Auerbach, 64, owner and operator of Strand Theatre in Chicago for 30 years until his retirement in 1953, died Jan. 18 in Chicago. Surviving are wife, son and daughter.

Guido Notari, 63, who began his career as an Italian radio announcer in 1931 and later became a cinema player on the basis of his radio renown, died Jan. 21 in Rome.

Francisco Tortolero, 51, top Mexican operatic tenor who had sung with New York's Metropolitan Opera, died of a heart attack Jan. 22 in San Luis Potosi City, Mexico. His wife survives.

John Sanfilippo, 60, owner-operator of the Bright Spot, nitery in Milwaukee's "Little Italy," died Jan. 18 in that city. Surviving are his wife, four daughters and two sisters.

Jacques Jacobs, 78, violinist, died Jan. 25 in New York. He appeared on the concert stage many years ago, and also with the N.Y. Philharmonic.

Charles Crist Delmonico, 63, a veepee of Kelly, Nason advertising agency and a member of the family of restaurateurs, died Jan. 24 in New York.

Clyde Dilson, 57, partnered with Charles Wendling Agency, died Jan. 25 of a heart attack in Hollywood. Wife and daughter survive.

William F. Feustal, 89, former cellist with the Philadelphia Orchestra, died Jan. 21 in Woodbury, N. J. Two daughters survive.

Aldice O. Dinsdale, father of tv ventriloquist Shirley Layburn, died in San Francisco Jan. 19. He was 68.

Ludwig Juht, 62, a double-bass player with the Boston Symphony Orchestra for the last 22 years, died Jan. 20 in Boston.

Francis P. Dervin, 56, assistant Edward L. Walton, vice-president of RKO Pictures, died Jan. 15 in New York.

Wife, 70, of Edward H. Ford, known professionally as Senator Ford, comedian, died Jan. 15 in New York.

Louis R. Lyman, 87, retired stage manager, died Jan. 21 in Toledo, O. Surviving are a daughter and sister.

Charles H. Parker, 79, retired projectionist for Paramount Theatres in Boston, died Jan. 13 in Dover, N. H.

Mrs. Kenneth Wilson, 56, retired concert singer known professionally as Rona Valdez, died Jan. 22 in White Plains, N.Y.

Bobby Vail, 66, actor with the "Pajama Game" company touring Florida, died Jan. 26 in Fort Lauderdale.

Mother, 72, of Lillian Jenkins, publicity director of Madison Square Garden, died of a heart attack Dec. 20 in New York.

Mother of Max Shulgold, owner of Crown Film Exchange in Pittsburgh, died in that city Jan. 18 after a long illness.

Wife, 50, of Adolph Farkas, Western Pa. theatre owner, died in Johnstown, Pa., Jan. 20 after a brief illness.

Alice Putnam, a retired actress, died Jan. 26 in New York, after a long illness.

Herbert Nadal, 83, vaudeville performer known for his minstrel routines, died Jan. 27 in Louisville.

William H. Crane, 65, former film and legit actor, died Jan. 22 in Scranton, Pa., after a long illness.

Father-in-law of film actress Greer Garson died Jan. 20 in Joplin, Mo.

David King, 81, part-owner of Gayety Burlesk Theatre, Detroit, died Jan. 24 in that city.

Milton Prinz, 53, a founder of the New York String Quartet and a concert cellist, died Jan. 15 in N.Y.

Son, 22, of actress Signe Hasso, died Jan. 15 in Sun Valley, Idaho, as result of an auto accident.

Father of Bill Thomas, of WWSW staff in Pittsburgh, died Jan. 11, in that city.

Pedro Cabre Rival, 82, retired actor, died Jan. 2 in Barcelona after a long illness.

Father, of Seki-Sano, Japanese-Mexican stage director, died recently in Japan.

Mother of Martin Gang, show biz attorney, died Jan. 9 in Hollywood.

Ross D. Dixon, 62, theatre operator, died Jan. 9 in Colorado City, Tex.

Mother, 84, of George Cranston, manager of WBAP, AM-FM-TV, died Jan. 9 in Winnipeg, Canada.

Sister of the late Russian dramatist Anton Chekhov died Jan. 15 in Yalta.

Uncle of film actress Grace Kelly died Jan. 11 in Philadelphia.

Father, 85, of jazz pianist George Shearing, died Jan. 3 in London.

Amund Sjvik, 62, former opera singer, died Jan. 20 in New York.

Tiomkin's Plea

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of pictures are such title songs as "High Noon," "The High and the Mighty," "Return to Paradise." "Friendly Persuasion," his latest release, was published three months before film's current distribution. Title songs by other composers which definitely have aided pix include "Laura," "My Foolish Heart" and "Love Is a Many Splendored Thing."

Tiomkin is making his proposal for more autonomy for the composer on the strength, too, of the average film's running time being 80% music. He thinks directors—who he says now have taken the producer's former place in deciding on music—should consult the composer during the whole preparation of the script, for a score embodying greater "audience understanding."

"The director may know film editing, writing, photography possibly as well as the men in these particular fields," Tiomkin notes, "but what does he know about music? It's a separate field, and very few directors have ever been composers. The director should draw upon the technical know-how of the composer for the better unfoldment of the story."

Hollywood produces more pop tunes than Broadway during a year, Tiomkin points out, and all of these songs have been in pictures, which necessarily must be effected boxoffice-wise. Music from Hollywood, too, is helping foreign countries to understand America, he adds.

Coming up on Tiomkin's sked are Hal Wallis' unreleased "Gunfight at the OK Corral," UI's "Night Passage" and Lowell Thomas' "Seven Wonders of the World," for which he wrote five songs. Scoring on latter starts in mid-March in N. Y.

Copenhagen Sad

Continued from page 1

crowd of auld lange syne-minded citizens.

For the past 25 years National-Scala comprised two cafes, the Holberg-Haven where dining was combined with dancing and vaudeville acts presented on a stage above the customers. Scala-Salem, the other room, specialized in dancing. A bar had been used recently as an intime cabaret and the structure also counted a coffeehouse. In summer there was a sidewalk cafe adjunct.

Prior to 1931 the building also housed the Scala theatre where big revues of the day were staged by Frede Skaarup. Many American entertainers played there, including W. C. Fields. Further back in the 1890s a billiard salon was part of the setup.

A great deal of prime downtown frontage is involved. There are seven floors. Scala paid a very nominal rental, every effort having been made to prevent the present final disaster. An enormous cabaret, very oldtimey in appearance, the National-Scala in 1955 astonished VARIETY's managing editor who said nothing of these dimensions existed in the States. Room's last big money hit was two years ago with a three-week stand by Josephine Baker.

Mounting deficits, totalling around $150,000, prompted the closing. It is deemed improbable that the place could reopen as a cafe. Conversion to commercial purposes is more likely. Paradoxically its two principal competitors, just around the corner, Atlantic-Palace and Velencia, have apparently had big winter business.

MARRIAGES

Maria Felix to Alex Berger, Switzerland, Dec. 1. Bride's a Mexican film star.

Sandra Roome to Fred Segal, Greenwich, Conn., Jan. 26. Bride is an artist; he's art director for WABD, N. Y.

Marian H. Kramer to Albert Aronowitz, New York, Jan. 27. Bride is daughter of playwright Milton J. Kramer.

Barbara Steerman to Larry Felman, Pittsburgh, Jan. 23. Bride's the daughter of Ben Steerman, asst. to M. A. Silver, SW zone manager in Pitt.

Denise Benoit to Taschereau Fortier, Quebec, Jan. 15. Bride's p.a. for "Ice Capades" and former skater in the show.

BIRTHS

Prince and Princess Rainier, daughter, Monaco, Jan. 23. Mother is film actress Grace Kelly.

Mr. and Mrs. Rick Ingersoll, daughter, Hollywood, Jan. 20. Father is a publicist at Metro.

Mr. and Mrs. Danny Conn, son, Pittsburgh, Jan. 17. Father's in Casino Theatre pit orch.

Mr. and Mrs. Miguel Manzano, son, Mexico City, Dec. 24. Father is a Mexican stage, screen and video actor.

Mr. and Mrs. Hank Weaver, son, Hollywood, Jan. 24. Father is ABC sportscaster in Hollywood.

Mr. and Mrs. Richard Holst, son, Hollywood Jan. 19. Father is stage manager at KHJ-TV in Hollywood.

Mr. and Mrs. Conor O'Brien, daughter, Dublin, Ireland, Jan. 17. Father's drama critic with Evening Press.

Mr. and Mrs. Dennis Cross, daughter, San Fernando, Cal., Jan. 24. Father is an actor.

Mr. and Mrs. Don Riggs, son, Columbus, Jan. 12. Father is a WBNS-TV announcer.

Mr. and Mrs. Adrian Hancock, daughter, Columbus, Jan. 12. Father is in WBNS-TV film editing department.

Mr. and Mrs. Robert Daubenspeck, daughter, Summit, N.J., Jan. 19. Father is supervisor of ratings for NBC.

Mr. and Mrs. Carl Lindemann Jr., daughter, Greenwich, Conn., Jan. 18. Father is an exec in the NBC-TV program department; mother is Cissie Williams, formerly with NBC, J. Walter Thompson and Young & Rubicam agencies.

Mr. and Mrs. Sidney Miller, daughter, Corsicana, Tex., recently. Father is operator of the Hillside and Starlite Drive In Theatres there.

Mr. and Mrs. Michael Higgins, daughter, New York, Jan. 24. Father is an actor.

Mr. and Mrs. Charles Schicke, daughter, Bridgeport, Conn., Jan. 25. Father is director of classical repertoire at Epic Records.

Mr. and Mrs. John Springer, daughter, New York, Jan. 24. Father is magazine contact at 20th-Fox.

TEXAS SAYS A FEW WORDS ABOUT...

the GOOFERS

THE HOUSTON PRESS, *Saturday, January 26, 1957*

New Shamrock Act Rolls 'Em in Aisles

After mature deliberation — or, at least as mature and deliberate as you can get at 2:30 in the ayem on a Saturday—I have arrived at the conclusion that if the current act in the Shamrock Room doesn't do big business, Porter Parris might as well turn the joint into a garage.

I haven't laughed so much since Joe E. Lewis couldn't find room for the groom, and I wasn't by myself rolling around in the aisles.

FIVE FOOLISH ONES

What we were laughing at was "The Goofers," a quintet of zanies, who do everything but—come to think of it, they do everything, period. They opened last night.

This is the first time I've caught their act, since it's their first time live in Houston, and I never look at TV, unless the aforementioned Joe E. is on, and I do that only to hiss him, because he gave me the set in the first place.

Honest-to-gosh, they're just what the doctor ordered for a shot in the funny bone, and you've got to do yourself a favor and see them.

MUSICIANS, TOO

They're all talented musicians, sprinkle their arrangements with zaniness, ranging from the "music of Wyatt Earp," to blackouts such as "Portia Goofed," which rated "Ah" on my report card. Plus a great drum session, draped in comedy masks. This you have to see, even if you have to borrow the cover charge.

The five are Frank Nichols (trumpet), Jimmy Dell (trombone), Jimmy Vincent (drums—and the greatest), Jack Holliday (piano) and Tom Terry (bass). Only sometimes you wonder if it isn't Bass (tom terry).

WILD ENCORE

They open wild, close wilder, but never can disguise the fact they are fine musicians, who play with a comedy beat.

Just when you wonder whatthehell they can do for an encore, they show you a square dance on pogo sticks and music while swinging from a trapeze. That should give you an idea, but won't until you see them.

Paul Neighbors and Band still are around to play the show, and do the customer dancing honors. Also to laugh while the fivesome kick the comedy gong around.

Real great show.

—PAUL HOCHULI.

Feb. 7 — **MAPES HOTEL, Reno**

Feb. 22 — **MOULIN ROUGE, Hollywood**

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